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IN MONUMENT RESTORATION

ANN WEBSTER SMITH
"OLD CULTURES IN NEW WORLDS":
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NOUVELLES - NEWSLETTER
LAI
Appel

Quarante ans écoulés sans guerre mondiale alors que vingt ans seulement ont séparé la seconde de la première. C’est ce qui devrait permettre aux œuvres pacifiques de développement et de solidarité de s’affirmer : cependant de toutes parts se révèlent les maux qui fragrent l’humanité depuis des millénaires. Le thème de la sauvegarde des cultures et de la qualité de l’environnement — œuvre de paix s’il en est, et expression manifeste des droits de l’homme — convainc de plus en plus de personnes dans le monde. Pour sa part l’ICOMOS, étend son réseau de solidarité tout en précisant ses critères d’action. Mais il reste que ce travail s’opère dans un contexte de crise.

Le retrait du soutien à l’UNESCO de certains pays peut poser à partir de 1986 des problèmes difficiles à toutes les organisations non gouvernementales (ONG). L’ICOMOS est de celles-là. Des restrictions sur ses contrats avec l’ICOMOS signifieraient la déclin de la solidarité pour les cultures et le patrimoine du Tiers Monde ; des restrictions sur nos programmes signifieraient un aménagement qualitatif et quantitatif d’une action scientifique et humaine confrontée à des mutations sociologiques sans précédent.

C’est à vous, entre autres, membres de l’ICOMOS, lecteurs d’ICOMOS INFORMATION de prendre vos responsabilités. C’est à vous d’intervenir auprès de vos gouvernements pour préserver nos moyens. La politique de l’ICOMOS sera celle que fixera sa prochaine Conférence Générale en octobre à Sofia. Donc chaque délégation nationale, et chacune pour sa part, en décidé.

Si ces Délégations m’étonnaient qu’action d’une ONG comme la nôtre, c’est que, malgré un mouvement d’idées foncièrement favorables nous n’aurions pas acquis dans nos pays respectifs, l’autorité nécessaire. Il vous impérativement avant, pendant, après la Conférence intervenir pour que vos gouvernements soutiennent les ONG et nos projets prévus de longue date par l’administration de l’ICOMOS. L’ICOMOS elle-même n’ignore pas que parmi ses actions personne n’a jamais mis en question son action pour le patrimoine architectural mondial qui la lie le nôtre. Il serait stupéfiant — et navrant — que, par défaut de notre propre vigilance, cette action pour la sauvegarde des acquis culturels de l’humanité subisse les effets de divisions auxquelles le patrimoine et ses défenseurs sont tout à fait étrangers.


Michel Parent
Président de l’ICOMOS
THE RESTORATION OF CHINIKA-RAUZA
AGRA (India)
Rakhshads Sengupta

The monument known as Chini-ka-Rauza—the "mausoleum of enamelled laces"—stands on the banks of the Yamuna river at Agra among the impressive group of buildings that testifies to the city's illustrious past as the seventeenth century capital of the Great Mughal Emperors (Fig. 1, 2). Although Chini-ka-Rauza is hardly as spectacular and grand as the nearby Taj Mahal and tomb of Itimad-ud-Daula, it nonetheless deserves more close attention by virtue of its remarkable structural and decorative features.

According to available published sources, the monument contains the remains of Shukrulla (also known as Afzal Khan Allam), a poet from the town of Shira in Persia, who eventually rose to the position of Prime Minister under the Mughal emperor Shah Jahan (1628-1658). Shukrulla died in Lahore in 1639, and his remains were subsequently brought to Agra for burial.

PERSSIAN INFLUENCES

Chini-ka-Rauza is quite unique in that, unlike most of Agra's brick monuments where all surfaces are covered with a facing of either red sandstone or marble (and in certain cases both of these materials), its external surfaces are decorated with enamelled tiles while mural paintings adorn its interior. It appears that the inspiration for this particular manner of decoration can be traced to the Persian town of Isphahan where similar decorations are found in a number of monuments constructed under the Safavid ruler Shah Abbas I (1587-1628). A number of monuments in Lahore during the reign of Shah Jahan were ornamented in a similar fashion. Among them are: the mosques of Wazir Khan (1634) and Dai Angaib and the tombs of Ali Mardan Khan and Shahrunnisa. The tradition seems to have endured at least until the reign of Aurangzeb (1658-1707) despite the fact that building activity had considerably decreased during this period owing to a reduction in court patronage.

The mural paintings adorning the walls and ceiling of the main chamber of the Rauza represent floral designs reminiscent of miniature paintings. In addition to the mural paintings, the mausoleum contains sumptuous mosaic work executed in enamelled tiles (faience) and Pietra Dura. Such decoration was already in vogue under Jahangir (1605-1627) and continued to flourish under his successor, Shah Jahan.

It must also be noted that Shira, Shahrullu's native town, thrived as a centre of miniature painting and enamelled tile work. It is therefore likely that the poet wished that his own memorial be identified with Shira by having it embellished with the type of decoration for which the town was famous.

Michel Parent
President of ICOMOS
Concerning the contemporary Persian artists, special mention should be made of the court painter, Riza Abbasi, and his pupil Mazin (active from 1635-1697). Riza Abbasi's son, Shafi, attained proficiency in drawing birds and floral designs and eventually migrated to India, where he worked at the court of Jahangir. Another painter enlisted in the services of Jahangir was Aqa Riza from Herat (in present day Afghanistan), who was later surpassed by his son, Ahsal Haasan dubbed 'the wonder of the age'. The paintings on the Raaz's ceiling offer evidence of the migration of ideas and art forms from the Safavid culture, which reached its peak in Persia in the late sixteenth and early-seventeenth centuries.

The exact date of the Raazah's construction is not known. According to some sources the mausoleum was built by Shukruilla himself; others attribute its construction to the reign of Aurangzeb (1658-1707). The author supports the first hypothesis and bases his opinion on a number of stylistic considerations, foremost among them, the shape of the monument's dome. When Aurangzeb ascended the throne in 1658, the domes of Mughal monarchs had generally assumed a definite bulbous shape and were often set on a high cylindrical drum (see for example, Humayun’s tomb in Delhi (1564) and the Taj Mahal (1631-1653). The Raazahs dome, on the other hand, is squat and rests on a low sixteen-sided drum.

CONSTRUCTION AND FLOOD PROTECTION

The octagonal central hall of the Raazah (Fig. 3) is surrounded by rooms at the corners and a vestibule on each side covered by a semidome which supports the roof terrace. In the arrangement of its interior, however, the monument resembles the basic plan of Humayun's tomb and the Taj Mahal (Fig. 4). From the exterior corners of the Raazah, slender towers rise above the parapet wall. The domed, octagonal structure (Fig. 5) was raised on the scarp of the river's bank thereby necessitating its hind portion, including the main hall, to be built above an arched basement in which the actual grave was presumably placed (Fig. 6).

Originally a quay with steps linked the basement of the structure to the river which was (and still is) at some distance. Flanking the quay was a wall along the riverfront; the wall met the side of the boundary, and at each corner there rose an octagonal tower surmounted by a cupola. At the time of the monument's construction, a groyne wall consisting of rings of rubble masonry embedded in brickwork had been constructed in the river to prevent the scouring on the left bank (Fig. 7).

It is interesting to note that ring walls were also employed in the construction of the Taj Mahal. They are situated in a curved wall projecting into the river as well as below the monument's outer wall. The presence of these walls around the outer wall has led some to assume that the Taj Mahal sits on cellular foundations, since, like the Raazah, the Taj Mahal is constructed on the edge of the river bank. We know that the Raazah was not erected on cellular foundations, but in the absence of sufficient scientific investigation and technical data, specialists to this day do not know whether the walls of the Taj Mahal's dome-carrying structure rest on a base firm enough to support the weight of the dome's massive structure. An inadequate reference in the Bad-shahnamah, a Mughal historical chronicle, suggests that this, in fact, is the case. Ring walls were certainly used to protect the riverfront terrace of the Raazah from the scouring action of the river.

A number of important Mughal monuments were constructed on the banks of the Yamuna river obviously in order to use its water for the gardens situated within their walls. The proximity of the river, however, exposed them to the risk of damage due to occasional flooding. Behind the Ram Bagh, the nearby pleasure garden built by Babar, the founder of the Mughal empire (circa 1526), the ruins show that some protective measures had been taken by pitching with brickwork. Similarly, behind the tomb of Shimal ud-Dawla, a high plinth projects from the back wall. Compared with these monuments, however, Chini-ko-Raazah and the Taj Mahal are rather awkwardly situated at bend in the river, and as a result, both remained continually vulnerable to the destructive effects of erosion. Frequent flooding has, in fact, caused much damage to the monuments located downstream. A change in the course of the river was causing concern about the safety of the riverside wall of the Taj Mahal. A study of the river behind the monument revealed that the waters striking the back wall were scouring the right bank thereby threatening the stability of the monument. Two spars were constructed in the river to deflect its course and at the same time to consolidate the bank by depositing the silt. In the case of the Raazah, however, no such study was carried out, perhaps owing to the fact that the monument, already extensively damaged by floods, stood intact and that the land was heavily eroded.

Indeed, nature and man have been unkind to the Raazah, robbing it of much of its original splendour. If nature has damaged the protection back wall along the river and the monument itself, man has destroyed its front court where a beautiful garden once enhanced its grandeur. To the east, beyond the sunken cistern, was a gateway some one hundred metres from the main building. It was found in ruinous condition in 1871 and has since disappeared. In place of the original formal garden, there is now a flourishing modern nursery.

A report dated 1881 mentions the occupation of the surrounding grounds by cultivators. It is possible that the land was being used by them for quite some time since an earlier report mentions a native farmer living inside the main chamber of the Raazah with his cattle. After the building was declared a protected monument, it was vacated, and structural repairs were carried out in the monument's interior.

CONSTRUCTION AND DECORATION TECHNIQUES

The unique structural feature of this monument was revealed when the southern vestibule and the southwest room collapsed along with the roof. To reduce the load of the roof and the dome, earthen pots of various sizes were placed in the arch's haunches and in the masonry (Fig. 10). Such a technique has been employed in numerous monuments in other parts of the world. For example, earthen pots were also used for similar purposes in the gateway to the spring at Verinag in Kashmir, also constructed during the Mughal period. At Verinag, the Mughals generally left hollowed spaces in the thickness of the haunches, a practice employed earlier at Ukhdiry Wadi (Jordan) and at other sites in the Near East. In the flat roof of the Ram Mahal inside Shah Jahan's Red Fort in Delhi, earthen pots were reported to have been used to reduce the weight of the roof and to insulate from the intense summer heat. Moreover, this technique offers the additional advantage of being inexpensive. It may be noted that in the 2nd and 3rd centuries A.D., the Romans used terracotta tubes in vault construction. Such tubes have been found at the tomb of Scipio on the Via Appia outside of Rome, in the remains of the Golden House of Nero (Domus Aurea), and at Carthage. In the dome of the Neon Baptistry at Ravenna (5th century), terracotta tubes were employed, but in the dome and barrel vaults of the muschleums of Gallo Placidia, wine jars and amphorae of various sizes were preferred. Pots were also employed in the shell of the dome of the Byzantine church, San Vitale (6th century). How or when the particular practice came to India is difficult to determine given the present state of knowledge. It could have been brought either by Near Eastern artisans who migrated to India to work for Islamic rulers or by the Italian master craftsmen who were engaged during the reign of the Mughals.

The intention of the semidomes over the vestibules and of the inner dome are decorated with prismatic stalactites in...
lime mortar. Arched panels that diminish progressively as they approach the crown are separated from one another by intersecting ribs to form small prismatic divisions. Inside the chamber these compartments were decorated with mural paintings of floral patterns (Fig. 8) and used to create fantastic scenes. The profuse interior decorations of rich paintings were balanced with equally abundant colourful and sophisticated enamel ornamentation on the outer surface of walls, from the base to the summit of the dome. While the

wall still retains large portions of the decoration (Fig. 9), the few pieces of tiles on the outer face of the dome only give a hint of the patterns and the colour scheme of the original design.

The nature of the coloured tiles has been incorrectly described by early writers. According to a 1871 source, "the thin outermost coating of the tiles of the Chini-ka-Rauza is genuine glazing or enamel extending either in one continuous sheet or forming a number of large sheets wherever any part of the building presented an even unbroken surface". Three decades later, another writer refuted this view:

"It has been stated by some that the glazed decoration upon the walls of the tomb is all in one piece and that it was not laid in separate pieces like tiles... A careful examination of the walls will disprove this opinion. The glazed patterns are made up of thousands of small pieces of tiles carefully embedded like mosaics into the face of the plaster covering the brickwork".

In discussing the tiled design, he further stated:

"Similar designs are encountered in Chinese works, and it is not impossible that some of the workmen employed to execute the decoration of the Chini-ka-Rauza came from China or Japan or more probably the designs travelled from China into Persia and thence to India... although most of the decorations may have been done by Indian artists, it is not improbable, judging from various indications, that Chinese decorators assisted in the work".

In the Archaeological Survey's Annual Report for 1923-1924, the chemist who analysed the tiles refuted the theory of the tiles being of Chinese origin. He notes that during the Sung period (13th century) certain phosphates came into fashion for the preparation of glazes in China and that this practice continued until the Ming period (14th to 17th century), whereas glazes used in Chini-ka-Rauza are silicic and contain no phosphates. The author had the opportunity to visit tiled monuments in Iran and Samarkand (USSR) and to restore a tiled Timurid mosque (15th century) at Balkh (Uzbekistan) in Afghanistan. In these countries, where large-scale tile restoration projects are still being carried out, it has been noted that the common practice consists of arranging the tiles according to the various designs with the glazed face down and then spreading mortar over them to make a solid slab of workable size. The slab is then fixed on the wall. It would seem, therefore, that none of the previous writers' hypotheses concerning the glazing and fixing of the tiles is entirely correct.
INTERVENTIONS: PAST AND PRESENT

With regard to the restoration plan for Chhori Raara, the work given top priority is as follows:

- Restoration of the roof and the corner towers on the river front and construction of acausal walls or groynes to protect the corner towers against the river's erosive action.

- Stabilization of the main structure.

- Restoration of the garden in conformity with its original plan.

(The restoration of the missing tiles was not placed high on the list of priorities).

In the past, repeated flooding of the river had seriously damaged the riverside monuments. According to the records, repair were carried out in 1929, but heavy floods again damaged many monuments four years later. The floods of 1978, the worst in living memory (about 25 cm. higher than that of 1929) had washed away a major portion of the northwest tower. An investigation of the earlier protection walls, which could be seen in the excavated trenches, revealed unrecorded damage from earlier incidents. The author had dug six trenches near the groynes to study its nature and behaviour before the structural repairs to the monuments proper were undertaken. It was observed that additional walls had been constructed over pre-existing ones, which were subsequently strengthened three times for protection against erosion of the embankment.

No available record provides information about how or when the roof over the southern vestibule and the double storied room at the southwest corner had collapsed. We are, however, certain that the damage occurred before 1871, for the report of that year mentions the collapse. The causes of the fall, in all probability were: cracking or weakening of the concrete of the roof terrace due to inefficient drainage of rainwater from the roof or clogging of the drains due to lack of maintenance and damages to the supporting walls below as a result of high flooding. It has been observed that in fifteen years a reinforced concrete roof had developed cracks and started leaking due to partial clogging of rainwater drains. In the case of the lime concrete roof, supported by irregular masses of masonry and earthen pats, the penetration of rainwater into the roof would naturally lead to progressive deterioration and collapse. The report of 1871 noted: "The southwest corner of the mausoleum has entirely fallen down, and its crumbling debris lie scattered on the ground. Indeed the whole mausoleum is in a most lamentable ruinous and crumbling condition."

A study of the underground chambers showed that the monument had been repaired earlier and that there had been certain changes made in the arrangement of the southeast wall of the west vestibule on the ground floor and the staircase, the access to which was blocked. The chambers were once plastered with a fine upper layer of lime mortar, and their surfaces were decorated with paintings of which only traces were visible during the clearance of the sidet, deposited by the frequent floods. The walls had accumulated to such an extent that the basement chambers had become partially obstructed. The Kauri lime used in the mortar of the brickwork contained soluble salt, which having been activated by the repeated floodwaters, was progressively weakening the structure. The inner wall of the basement staircase, which supported the west wall of the arch of the south vestibule had collapsed, presumably due to failures of the stair rail, and had brought down the arch sometime before 1871—an event that was not recorded. The extent portion of the roof of the cell located in the southwest corner of the ground floor was propped up from the basement with two brick pillars. The short side walls of the basement chamber, below the west vestibule of the ground floor, appear to have been added later since they are plastered as the south long wall (Fig. 13). Subsequent repairs are distinguishable by brickwork characterized by joints thinner than those found in the original parts of the monument. Intensive and meticulous investigation would be required to establish the sequence and the extent of past repair work.

In spite of the laudatory accounts of its mosaic work and paintings and the alarming reports about its damaged state, Chhori Raara received practically no attention in the past. The Archaeological Survey was established in 1861, but the conservation of monuments was not included in the official activities of the British Government then in power. As a result, various provincial governments carried out conservation work according to their fancy and whims. The Director General of the Survey played an advisory role and could not supervise conservation work. For this reason, the primary duty of the chemistry branch of the Survey, set up in 1917, was to carry out "scientific examination and treatment and preservation of museum objects and other antiquities recovered in the course of excavations and explorations", but this unit was not authorized to undertake any preservation work on monuments or mural paintings. In fact, it was not until 1945 that the conservation of historic monuments was placed under the supervision of the central government in order to exercise greater control and to maintain, throughout the country, uniform standards in accordance with archaeological principles. The State Public Works Department's engineering staff, which had been associated with repair work on historic monuments were given a one-month training course in conservation and put in charge of the maintenance and repair of monuments. Accordingly, conservation work on Indian national monuments is executed on a departmental level by hired labour under the direct control of conservation assistance and engineers, who are supervised by archaeological officers.

At the Chhori Raara, a complete set of drawings was prepared on the basis of available clues and a structural analysis of the existing parts of the monument. To reconstruct the collapsed arch, the underground pillars and damaged brickwork were stabilized by underpinning and pointing. The missing portion of the inner left wall of the staircase was reconstructed so that the superimposed west wall of the south vestibule, supporting the arch, could be raised. In the repairs, lime mortar was employed as in the past (Fig. 14), but since the quality of the lime was not satisfactory, one-eighth part of cement was added to the mortar to increase
its strength. Bricks of the same size as those used in the original construction were obtained for the restoration work. The existence of steps in the structure of the west wall necessitated the strengthening of the wall by means of arches embedded in the brickwork. The load of the upper portion of the wall was to be carried by the vestibule's solid walls.

The spandrels of the arch were first cleared of broken pots, and the vacant spaces were filled in with similar pots exactly as they had been used in the past. After the arch was restored with earthen pots and masonry, the work was completed by the reconstruction of the terrace. For colour reasons, the restored section requires a light colour wash to harmonize with the aged colour of the original surface.

An examination of the restored monument (Fig. 15) reveals that nothing has been done beyond that which was required for the sake of architectural completeness. Moreover, no attempt has been made to reconstruct the complex ornamental work (through the recessed niches on the walls) which were reproduced according to available evidence for it must be remembered that perfect balance in ornamentation is the hallmark of an Islamic monument.

The mural paintings, covered with a thick layer of soot and dirt, had to be cleaned by repeated chemical treatments. The painted cleaned surfaces were then coated with several layers of a fixative. Extensive restorations proved that in tropical conditions, polyvinyl acetate dissolved in a toluene-ethyl solution containing 4% dibutyl phthalate is quite effective in the preservation of painting. The preservation floral designs in encaustic as well were cleaned. Although the monument's structure has at last been rendered stable, much more work is required in order to restore the mausoleum to its past splendour. The remaining work is expected to be executed in several phases in the near future.

1. Dates following the names of sovereigns indicate the length of their re-

ign.

2. For example, the Jama Masjid at Mathura, where the tilak decoration re-

sembles that of Chist-ul-Rasool, is thought to have been constructed during

the reign of Anuragav.

3. Inlaid work using semi-precious stones.

4. The tomb of Salma Khan at Shadara (c. 1641) and of Mir-Hadi-

mef, offer two examples of such decoration.

5. The tomb of Haji Khan at Shadara (c. 1641) and of Mir-Hamid, offer two examples of such decoration.

6. The tomb of Haji Khan at Shadara (c. 1641) and of Mir-Hamid, offer two examples of such decoration.


147.

Sydney's Parliament House and Government House were constructed in the early nineteenth century when New South Wales was a struggling colony of the British Empire. The two buildings illustrate a conscious effort on the part of the British to implant their culture in an unfamiliar landscape. It was due to the foresight and courage of the most ambitious of the colonial governors, Lachlan Macquarie, that both buildings have been realised and indeed survive to this day on the boulevard that bears the governor's name. Macquarie had a grand vision for the town of Sydney. In 1810, he laid out the plan for Sydney Hospital and established the alignment of the street plan of the first public street system, which today marks the border between the dense mass of high-rise buildings of the central business district and the low-scale architecture of nineteenth century Sydney (Fig. 3).

Parliament House is now a hybrid complex of buildings at the centre of which stands the old north wing of the Sydney Hospital—a Colonial Georgian building with enclosing verandahs on two levels. In contrast, Government House is a sophisticated pile in the Tudor Gothic style designed in England in the 1830s by the fashionable architect Edward Blore.

The plans for Government House were forwarded to the colony and entrusted to the Colonial Architect, Mortimer Lewis, who supervised the erection of the building between 1837 and 1843. Shortly thereafter Lewis added the Legislative Council Chamber—now the Assembly Chamber in the two-house Parliament—to the former Sydney Hospital building which served as the Parliament House. This chamber is obviously the legacy of the colonial Governor General, the first Governor, and it seems certain that Lewis, who had no formal architectural training, simply made use of Blore's drawings. The interiors, however, were transformed in the 1870s and 1890s by a group of highly skilled decorators who introduced the outstanding eclectic decoration whose recent restoration is the subject of this report. The decorators were, in the main, Scottish artists, trained in stained glass work, who made their way to Australia in search of a more healthy and profitable working environment. The leading firm in Sydney from 1870, Lyon, Cottier and Co., had close ties with artistic trends in London through Daniel Cottier, who is now recognised as one of the leading figures in the decorative arts revival of the late-nineteenth century. The painted decora-

Work undertaken between 1981 and 1984 under the sponsorship of the New South Wales Public Works Department

Architect: J. W. Thomson, A. Anderson

Conservation: Handbooks Pty. Ltd.


NYS Public Works Department

For services to Government House Travel Work Programme
decorations of the late-nineteenth century came only after lengthy debate on their significance and the likely cost of re-instateing them. As there is no continuing tradition of painting crafts in Australia, the majority of people remain ignorant of the significance of this type of work, and consequently, many were sceptical about the result of attempts to reinstate the decorations in these key buildings.

Ultimately the conservation work commenced in the Parliament House Lobby with a pilot study by interested members of the Sydney branch of the Institute for the Conservation of Cultural Material (ICCM). It continued as a craft-training exercise with the active support and under the direction of a Sydney-based restorer who, for some years, has specialised in the restoration of painted finishes.

The reconstructions of the painted decorations in the Parliament House Assembly Chamber and the reception rooms at the Government House closely followed the success of the initial work undertaken in the Parliament House Lobby.

PARLIAMENT HOUSE LOBBY DECORATIONS

In 1981 the author was asked to carry out research on the wall finishes in the lobby of Parliament House, which was then undergoing major renovation and adaptation in conjunction with important additions made to the east of the historic buildings. It was known that the lobby had been constructed sometime after the adjacent Assembly Chamber and judging from the style of the architecture it seemed likely that it had been decorated with a scheme of painted decorations. There was virtually no documentary evidence to indicate to what extent the lobby had been decorated, however, the first paint samples examined under microscope revealed the presence of polychrome decorations, parts of which were subsequently exposed by removing the overlayers of paints. This was accomplished by the controlled use of paint remover in dilute solution of methylene chloride, methylated spirits and water. There then followed a period of research to ascertain the date and authorship of the decorations.

In January 1982 ICCM was approached for advice on the conservation of these mural decorations. The group volunteered to undertake an initial on-site study and, in August, began consolidating the areas of decoration exposed during the investigation and examining the means by which the rest of the decorations could be revealed and conserved. ICCM concluded that it would not be feasible to restore the late-nineteenth century decorative scheme. The removal of the overlapped layers would inevitably lead to flaking and peeling of the decorations because of poor adhesion to the plaster substrate. Nevertheless one painted panel was entirely exposed and consolidated for permanent display by two of the ICCM conservators who spent several months on site (Fig. 3).

The work on the display panel proceeded as follows: the topmost layers of paint were removed by the controlled application of a solution of methylene chloride and Xylene. The middle layers were removed mechanically with scalpels,
and the lower layers were dissolved in ammonia, which had proved to have no effect on the underlying decorations. The solvents were applied over Japanese tissue paper to retain their action and to facilitate lifting of the softened paint.

Once exposed, the surface imperfections of the scheme of painted decorations and the lacunae were filled with pigmented plaster filler, refined to suit the viewing distance. In some areas where the paint was becoming detached from the substrate, the paint film was consolidated. The exposed display panel was then coated with a stable clear varnish to protect the paintwork.

From February to August 1982 the whole decorative scheme in the Parliament House Lobby was reconstructed around the panel of authentic decorations mentioned above (Fig. 3). Since there were very few craftsmen with experience in this type of work, finding capable personnel proved difficult. Fortunately the firm finally selected, Stirling Stevens Pty. Ltd., was well-qualified for the project.

As is usual with 150-year-old buildings, the fabric was found to be in need of repair and the surfaces destined to receive the decorations included areas of newly laid plaster in addition to the patches of authentic decorations and expanses of heavily built-up paintwork. The newly plastered areas were sealed with a synthetic varnish-based pigmented sealer, and the fragile surfaces were bound with the same sealer broken down to 50% strength with mineral turpentine. The areas of heavy paint build-up were dry-scrapped to reduce the film thickness before repainting. Areas of authentic decoration exposed by the initial investigation and subsequently consolidated by the ICCM conservators were covered with an isolating layer of lining paper before being sealed.

The reconstruction of the decorative scheme was carried out in low-gloss acrylic latex paints formulated for this project by the Sydney-based firm, Pascal paints Pty. Ltd (Fig. 4).

**THE ASSEMBLY CHAMBER DECORATIONS**

The same process was followed in the Assembly Chamber where the early finishes included areas of wallpaper in addition to the painted decorations. The project was also much larger in scale, and it was necessary to erect full platform scaffolding to give access to the coffered ceiling and upper walls, where the work commenced.

The coffered metal-clad ceiling was introduced in 1906 when the Chamber was decorated in the green tones usually associated with the Lower House in the Westminster System. This decoration replaced an earlier Victorian scheme of elaborately stencilled wall and ceiling decorations. The reconstruction of the 1906 decorations proved to be straightforward once the complete work of consolidating the surfaces was accomplished.

The wall surfaces were in variable condition and especially deteriorated where early-nineteenth century wallpaper survived under the painted decorations and where the paint was literally falling off the walls under its own weight. In such areas it was necessary to remove the build-up of paper and paint by scraping back to the plaster, but every attempt was made to preserve the earlier finishes where the surfaces were still sound.

Where necessary, the wall plaster was consolidated with acrylic-resin-based adhesives. The wall plaster dating form the 1840s was composed of shell lime, clay, sand and cow hair. In areas where the plaster did not form an integral bond with the walls, adhesives were injected into the voids behind the plaster to reinforce the bond.

The reconstruction of the wall decorations was undertaken in acrylic latex paints like those used in the lobby. It was, however, necessary to depart from the authentic wall finish in the central wall band where the addition of a surface layer of compressed mineral fibres board was required to upgrade the acoustic properties of the room. The subsequent introduction of heavy velvet drapes was a further departure called for by the requirements for efficient sound monitoring in the Chamber (Fig. 5, 6).

**GOVERNMENT HOUSE DECORATIONS**

Here, as in the Parliament House, the outstanding painted decorations of the late-nineteenth century had been hidden beneath a layer of monochrome paint in the early-twentieth century, when plain light interiors were in vogue. Only the elaborately painted ceilings of the Drawing Rooms survived to illustrate the work of the firm of Lyon and Cozzier, which imported the fashionable painted decorations and furnishings in crimson and gold based on exotic and tropical plant motifs (Fig. 7). With the survival of two ceilings in the Drawing Rooms and with much supporting evidence of the rest of the decorations, it was recognised that the reconstruction of the painted decorations was essential to the long-term conservation plans for Government House.

The team that worked on the decorations of Parliament House was available to undertake the project at Government House in October 1983 when the reconstruction of the Dining Room decorations commenced. The more ambitious project of restoring the Ballroom decorations followed in March 1984.
DINING ROOM

Consistent with Victorian convention, the Dining Room had been painted in deep tones which complemented the somewhat plain ceiling decorations built up on a grid of stencilled ornaments. By the 1930s, these decorations had not only been painted over in the familiar light tones, in addition, the ceiling was covered by a plasterboard lining to hide the cracks that had appeared in the original lath and plaster ceiling.

To investigate the underlying ceiling decorations, it was necessary to remove areas of the plasterboard ceiling and to then strip away the layers painted over the 1879 decorations. When the patterns and colours were recorded with the aid of tracings, photographs and matched samples, the plasterboard was reinstated, and the decorations reconstructed onto the ceiling lining. A window, allowing the restorers to view the original decorations, was left exposed until the very last moment to ensure that the reconstructed decorations were faithfully reproduced.

The use of small sponge rollers to apply the stencil decorations proved to be a considerable success. Employing traditional stencil brushes would have been very tedious because of the great difficulty in holding the stencils flat on the underside of the ceiling.

The work was completed in just four weeks.

THE BALLOON DECORATIONS

The reconstruction of the Ballroom decorations was considerably more complex than the work in the Dining Room, owing to the wide range of colours and decorative motifs used, but once again the initial stages of the scheme were the most demanding. The work commenced in March 1984 and was almost entirely completed in August. Planning for the work, however, began in 1981 when the author prepared two-dimensional models of the scheme of decorations, working from the surviving photographs of the 1880s and 1890s.

The cost analysis prepared in 1981 reflected the serious shortage of craftsmen and it is possible that the work might not have proceeded had it not been for the considerable progress made by the Public Works Department painters who had developed the required skills on the preceding projects. The chance discovery of the decorator's design proposal for the ceiling also generated interest in the restoration and helped to secure the necessary funds to initiate the work (Fig. 8).

The ceiling decorations were given the highest priority. Scaffolding was erected two metres below the ceiling to form a complete working platform. Upon inspection, it was found that the plasterboard ceiling was not a suitable sup-

port for the decorations and, consequently, it was removed. Examination of the underlying lath and plaster ceiling onto which the decorations had been painted in 1879 and then painted over several times, revealed that it, too, was in poor condition having substantial cracks and large patches of water damage. Since the ceiling could not be consolidated from above (access was impossible), a strategy was developed whereby the decorations would be reconstructed onto a new plasterboard ceiling fixed from below.

A three-week period followed during which the 1879 decorations were uncovered and recorded by photography and by tracing. The colours were all accurately matched to the now obsolete Allplaco Colour Concept System, manufactured by the Pascall Paint Company, which, at that time, mixed all of the colours required for the project. A system of matt low-sheen acrylic latex paints was selected for their ability to faithfully reproduce the finish of the original decorations and for their good working properties.

At the end of the three-week period, unfortunately coincided with a period of prolonged wet weather in Sydney, the new plasterboard ceiling was fixed over the battens of the ceiling it replaced thereby preventing further access to the underlying ceiling and decorations. After setting the new ceiling in place and waiting for it to dry, the surface was coated with a synthetic varnish-based sealer and two coats of matt acrylic latex paint in preparation for the decorations.

This project varied considerably from the earlier work in the Dining Room and at Parliament House where there was very little handpainting. In the Ballroom, many of the background colours were shaded by hand, and some of the leaf decorations were drawn without the use of stencils. Furthermore, there were six panels of musical instruments which showed clearly on the decorator's design proposal and in the photographs of the 1880s, but no trace of them could be found on the ceiling. They had apparently been painted onto cloth or paper and fastened to the ceiling. This hypothesis was supported by the discovery of a faint impression of a woven fabric on the ceiling and by the fact that the adjacent Drawing Room ceilings had panels of the seasons painted onto paper. The designs for the panels of musical instruments were then painted in compatible acrylic latex paints onto fine Belgian artist's linen treated with an acrylic gesso primer pigmented with titanium white and pearlescent. These designs are similar in style and colour to the hand-painted panels in the Drawing Rooms (Fig. 9, 10).

The work was concluded in August 1984 before the walls and joinery decorations could be finished in the authentic manner. (Fig. 10) but this work will proceed in the near future. The reconstruction of the wall decorations will be especially challenging as they were originally finished in an imitation damask effect with the background colour and the overlying stencilling graduated to create the illusion of shading (Fig. 11). Such a technique was popular in the nineteenth century in Scotland, and it seems likely that this represents an attempt by the Scottish-trained decorators to introduce the technique in Australia. The Ballroom's furnitures are finished in brilliant yellow satin to match the small authentic fragments discovered on the couches (Fig. 12).
Further conservation work is being undertaken this year in Government House, and it is hoped that the experience gained in the projects described above will help to ensure the successful completion of the Government House project.

CONCLUSIONS

As a result of the close cooperation between professionals and craftsmen promoted by these projects, the cultural significance of the important interiors of Parliament House and Government House has finally been recognised. Yet another positive result of the recent work carried out in these buildings has been the resurrection of some rather mechanical but hitherto forgotten trade skills. Thanks to these projects, we now have good reason to expect the continuation of the practices of stencilling, gilding and handpainting in the interiors of nineteenth-century buildings in New South Wales and, possibly, in other parts of Australia.

It is a sign of the times that craftsmen cannot survive without conservation and, likewise, that conservation cannot survive without craftsmen. Indeed, we find it regrettable that throughout the world, today many historic monuments are allowed to deteriorate because of the unavailability of qualified craftsmen. We, therefore, consider it of capital importance that support—especially from the part of government agencies—be given to worthwhile craft-training projects, for such efforts, which combine the talents of professionals and craftsmen, represent significant contributions to the preservation of our common architectural heritage.

The author is currently undertaking research at the Institute of Advanced Architectural Studies at the University of York (U.K.) on the conservation of nineteenth-century painted decorations with particular reference to the work of the Scottish-trained artists employed in Australia between 1860 and 1914.

The Lobby was enecled and decorated in the Pompeian style in 1860. Although 1880 the firm of Lyon and Corner added to these decorations while working in the adjacent Assembly Chamber.

A number of valuable artefacts which might have been efficient were not used because of the possible harmful effects on those using the lobby during the course of the work.

It was necessary that the varnish be clear, non-yellowing, impervious dust and water and not at an old trait. Found at B2, an acrylic resin manufactured by BOHM and HAAS, was considered to be the best available at the time.

Jesley Stirling and Elizabeth Stirling commenced their Sydney firm in the 1970s after training in England. Mrs. Stirling gave ovartime training to the Poth Wokers, Dept. painters and worked on each of the projects described.

The thick build-up of the lead-based and zinc oxide-paints over a period of nearly one hundred years had resulted in a loss of adhesion at the wall interface with the underlying wallpapers due to the weight of the paint.


The Drawing Room ceiling offers fine examples of the commonly-used motifs, the four seasons' and 'night and day' which were painted in a Pre-Revolution style onto texture paper and chalk. The use of a paper or chalk support offers the double advantage of giving the work a correct mixture of shade and of making it possible for the paintings to be prepared on an easel.

The Edelhagen painter, David Hay, obtained a Scottish patent in 1827 for his invention of 'imitation damask'. Hay was very influential in Scotland where Lyon and Corner would have been familiar with his work.

12. The Government House Ballroom in 1944 after reconstruction of the painted decorations and restoration of the furniture.

The Palacio de la Moneda in Santiago (Chile), built between 1784 and 1805 by the architect Joaquín Toesca Ricci, constitutes one of the finest examples of neoclassical architecture in South America. The official residence of the President of the Republic since 1846, this building has undergone various transformations in the course of the twentieth century. In 1973 the palace was seriously damaged by bombing and fire. The following year a restoration work was undertaken with a view to restablishing the building's original neoclassical aspect while at the same time adapting the structure to its important contemporary function. In this project report, the author, one of the architects responsible for the restoration, presents a brief historic overview and then describes several aspects of the restoration work, which was finally completed in 1981.

Completed between 1784 and 1805 by the Architect Joaquín Toesca Ricci, the Palacio de la moneda de Santiago del Chile constitutes one of los mejores exponentes de la arquitectura neoclásica en la América del Sur. El palacio fue construido en 1846 en residencia oficial del Presidente de la República y sede del gobierno. Además, fue el objetivo de varias modificaciones en el curso del siglo XX. En 1975 el palacio fue muy espolvoreado por bombarderos e incendios. El objetivo del programa de restauración, emprendido en 1974, era restablecer la disposición original del edificio neoclásico pero adaptándola a las necesidades actuales de la sede del gobierno. El autor fue uno de los arquitectos encargados del proyecto de restauración. Nuestra presencia en el histórico del edificio y luego describir dos aspectos de las obras de restauración que fueron acabadas en 1981.

Construido entre 1784 et 1805, l'architecte Joaquín Toesca Ricci, «Palace of the Moneda» (la Zeca) de Santiago del Cile constituye uno de los mejores exponentes de arquitectura neoclásica de América del Sur. El palacio fue inaugurado en 1846 en residencia oficial del Presidente de la República y sede del Gobierno. Fue objeto de varias modificaciones en el curso del siglo XX. En 1975 el palacio fue muy espolvoreado por los bombarderos y los incendios. El objetivo del programa de restauración, iniciado en 1974, era restablecer la disposición original del edificio neoclásico adaptándolo mutuamente a las necesidades actuales de la sede del gobierno.

L'autore è stato uno degli architetti incaricati del progetto di restauro. Dopo l'analisi storica dell'edificio e a tal fine egli descrive i vari aspetti dei lavori di restauro terminati nel 1981.

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HISTORIQUE

L'architecte romain, Joaquín Toesca Ricci, élève de Sabasti-

ni et au service du roi Charles III d'Espagne arrive à Santiag-
du Chili en 1780 pour entreprendre une série de travaux
donc le Palais de la Monnaie, son œuvre la plus importante,
construite entre 1784 et 1805. Le programme de cette con-
struction concernait à la fois l'édification d'un atelier moné-
taire et d'un bâtiment de prestige.

Cette contribution marque une étape dans l'évolution de l'architecte au Chili. Tout d'abord il s'agit du premier ex-
ic le style baroque réalisé dans ce pays. En effet pendant la

la période coloniale les bâtiments étaient construits par les ha-

bitants eux-mêmes d'après une typologie simple de construc-
tion en adobe, basée sur le modèle médiéval et caracté-

risée par des galeries ouvertes et des cours. La construc-
tion des fortifications rendues nécessaire par la guerre conti-

nuelle contre les Araucanos qui s'est poursuivie de 1550 à 1882

fut confiée aux ingénieurs militaires.

Par ailleurs l'importance du Palais de la Monnaie relève

du fait que ce bâtiment introduisit le néo-classicisme au Chi-

li. A partir de 1810 ce style devient l'expression même de la ré-

publique naissante. En revanche le style baroque, si riche au

Perou et en Bolivie n'a pas eu un essor important au Chi-

li, pays moins prospère que ses voisins et menant une guer-

re quasi permanente à ses frontières. Enfin il faut souligner

le talent de l'architecte Toesca qui a réalisé par cette œuvre

le bâtiment le plus important du pays.

Cette construction a un aspect plutôt lourd car son archi-

tecte a dû tenir compte de l'éventualité de remembrements

teffects fréquents au Chili. On peut noter, par exemple, que

la structure originelle de l'édifice fut dotée de gros murs en

brique de 1,20 m et de murs massifs destinés à la mé-

tallurgie de la monnaie dans sa partie postérieure (Fig. 1, 2, 3). Cet énorme édifice construit sur un espace de 110 m²

s'élevait à une hauteur de 15 mètres à une époque où la plu-

part des bâtiments de Santiago ne dépassaient pas deux étahs.

Pour des raisons de sécurité — l'or et l'argent étant courant

ument utilisés pour la fabrication des monnaies — l'archi-

tecte n'a prévu qu'une entrée située au nord. A partir de

la cour d'honneur on accédait aux appartements du Sutte-

tendant et des divers hauts fonctionnaires. La partie sud du

palais, organisée autour de la deuxième cour, était, elle, oc-

cupée par les fabriques proprement dites.
En 1940 le pavillon situé dans la deuxième cour fut supprimé — démolition regrettable qui fit perdre un élément architectural de premier ordre (Fig. 1, 6). En effet s'agissant de la conception de Toesca, ce pavillon aux dimensions restreintes était l'aboutissement de la perspective de l'axe principal et représentait une solution architecturale très réussie d'après les témoignages de l'époque.


TRANSFORMATIONS 1846-1973

En 1836 le Président Bulnes installa le siège du gouvernement dans les parties du palais désignées aux appartements. Depuis lors le Palais de la Monnaie est à la fois le siège du gouvernement et la résidence officielle du Président de la République. Les fabriques furent transférées ailleurs en 1922 permettant ainsi l'installation de Ministères dans la partie sud de l'édifice. En 1929 l'architecte José Luis Solar remodela la façade sud en s'inspirant des éléments architecturaux employés par Toesca. Cette intervention particulièrement heureuse a permis à l'édifice de se tourner vers les quartiers sud de la ville qui avaient déjà pris une certaine ampleur.
LA RESTAURATION: METHODES ET RESULTATS

La restauration du Palais de la Monnaie commencée en 1974 et terminée en 1981 eut pour but de rétablir la disposition originelle de l'édifice du XVIIIe siècle qui depuis sa construction fut transformé à plusieurs reprises par diverses autorités ayant siége au Palais (Fig. 10, 11). Parmi les travaux entrepris citons:

— Suppression de certains couloirs et des salles de bain éparpillées dans l'édifice. Celles-ci sont aujourd'hui regroupées en quatre blocs à chaque étage mais exceptionnellement un certain nombre d'entre elles fut aménagé dans les épaisseurs des murs.
— Création d'un parcours suivant, soit l'alignement des salles, soit un axe le long des murs.
— Aménagement d'un espace destiné au secrétariat et à une salle d'attente contigu à chaque salle privée donnant sur la rue (façades est et ouest).
— Rétablissement des escaliers d'origine et aménagement de quatre nouveaux escaliers en respectant la symétrie du plan.
— Aménagement au sous-sol de la deuxième cour des locaux pour les services d'entretien. Au même niveau se trouvent aussi la cuisine centrale et la salle des employés.
— Remplacement des structures en bois des sols et des toitures par des dalles en béton tout en respectant la hauteur des salles et assurant une protection contre l'incendie.
— Les circuits électriques et téléphoniques sont intégrés dans une canalisation générale qui circule le long des murs de chaque salle et qui peut être contrôlée aisément en soulevant certaines planches du parquet.

À l'intérieur du Palais la modernité fut rétablie avec des éléments simples en conformité avec l'austérité du décor d'origine. Seules les portes et fenêtres sont ornées de moulures. En ce qui concerne l'ameublement, le plus du mobilier et des tableaux qui décorent les salles réservées au Président proviennent de différents musées. Chaque salle est caractérisée par une période historique bien distincte. L'éclairage est assuré par un ou deux lustres dans chaque salle.

Pendant l'élaboration du projet en 1974 et 1975, les architectes ont proposé la reconstruction du pavillon de la deuxième cour qui avait été démolie en 1940. Les fondations de cette structure étaient encore existantes. De plus ils avaient à leur disposition les plans d'origine obtenus d'Espagne ainsi que des plans d'élévation établis par l'architecte E. Secchi en 1940 (Fig. 6). Malheureusement l'intérêt de la restauration de ce pavillon ne fut pas apprécié à sa juste valeur si bien qu'il manque encore aujourd'hui à l'édifice un élément fondamental de sa conception d'ensemble.

Face au défi que constituaient la réhabilitation d'un édifice du XVIIIe siècle et son adaptation aux exigences techniques d'infrastructure propre à un siège d'État, les architectes chargés du projet considèrent le bilan positif. Ce projet leur a permis de constater que les bâtiments classiques peuvent être adaptés aux besoins modernes sans que leur cadre historique et leur dignité originelle soient sacrifiés pour autant.
THE USE OF MODERN STRUCTURES IN MONUMENT RESTORATION

Roberto Di Stefano

Engineer, Director, School of Specialization in the Restoration of Historic Monuments, University of Naples, Italy.

The author presents two interventions recently carried out which demonstrate the suitability of the structures realized, giving rise to improved architectural restoration work. We, therefore, consider it useful to report on two operations carried out recently in Naples. The first involves the execution of a steel structure which was designed to eliminate loads on bearing masonry marked for demolition in order to reveal a series of architectural elements in a site dating from the Early Christian age (La Stefania). The second operation concerns the building of a reinforced concrete frame placed inside the double-storeyed structure of arches and pillars of a sixteenth-century cloister (S. Pietro maritre).

THE QUADRIPORTICO DI LA STEFANIA

History

It is well known that in Naples—within the religious zone of the ancient pagan temples, which to this day includes the Cathedral and Episcopal Palace (Fig. 1)—in the beginning of the Christian era, two cathedrals were constructed (one of the Greek rite, the other of the Latin rite): S. Restituta (fourth century) and La Stefania (early sixth century) with two baptistries—San Giovanni ad fontes majeores (fourth century) and San Vincenzo ad fontes minores (sixth century) respectively. Also constructed in this area were a number of other buildings, among them, the consistorium abloturb (early seventh century), the accademia (late sixth century), the hermit magnus (ninth century). Many parts of these buildings have been revealed during the restorations carried out by the author from 1969 to 1972 (Fig. 2).

While the Basilica of S. Restituta—partly demolished during the Angioin period to permit the construction of the present cathedral—is visible today, the location of Stefania Cathedral is still not known for certain. Many hypotheses have been advanced to solve this problem, and they have been the subject of important studies. To sum up, it can be said that some scholars believe the two cathedrals were placed next to each other, while others maintain that they were perpendicularly adjacent. All the scholars, however, agree that La Stefania had a rectangular plan with three naves, divided by two rows of six columns each, and furthermore, that it was preceded by an arced atrium (Fig. 3).

Projects aims

On the basis of the early observations made by Tarlato in 1939, the author has recently been able to continue research and testing with a view to revealing the exact parts of the quadrifortico atrium, some traces of which were visible on the ground floor of the Archepiscopal Palace. These traces consisted of some columns, capitals and overhanging arches, partly visible (Fig. 8, 9) along two of the four perimetrical walls and along a central masonry structure formed by columns and arches.

The building in which the above-mentioned spaces were situated consisted of a ground floor, above which were two upper floors, on one side, and a double-storeyed hall covered by a roof on the other (Fig. 4, 5). The ground floor comprised a central area, with a small room, used as a chapel, and a large room, which was once a stable and coach house, and more recently a garage and warehouse. On the side of the courtyard existed several vaulted spaces, and perpendicularly to them on the side of the Piazza Donnaregina were situated a corridor and a staircase while on the opposite parallel side there was a room with a very long rectangular plan, accessible from the inner street.

It is clear that the testing completed during the first phase of the work, that the above-mentioned central area was formerly the uncovered area of the atrium, one covered side of which corresponded to the section of the present inner street. The atrium’s other three sides corresponded to the vaulted spaces, to the corridor, and to the room with a rectangular respectively. Furthermore, in the above-mentioned central area was found an unstable floor buttressed with a structure of old wooden beams resting on pillars and arches.
of masonry, which, in turn, were supported by masonry pillars. It was noted, however, that along the central axis of the room (parallel to the entrance wall), the large masonry pillars supporting these large arches enclosed a number of columns. Moreover, as previously mentioned, along the four walls of this room—and particularly on the side facing the inner street—traces of the portico arches and of several pillars were visible.

The main purpose of the restoration work was to reveal the atrium’s architectural space along with its colonnade and arches (most of which are still in situ) and to preserve all the present architectural elements as historical documents of great interest for the understanding of the transformations undergone through out the centuries by this complex building of remarkable importance for the history of Naples (Fig. 6, 7).

Methodology

The need to reveal the perimetrical columns and arches and the above-mentioned central structure (also with columns) located on the ground floor, rendered necessary relieving the walls of their loads by introducing a new and different type of load-bearing structure. Taking into account the roughly square plan of the entire space, which was divided in two rectangular sections, a special structure was realized for each section: this structure was made of metal and formed by a horizontal surface, which, through a series of beams connected with a longitudinal beam, is supported by two pillars. In this way, the side walls are not required to bear the weight of the floor. Furthermore, on the side of the inner street, the transversal beams of the horizontal plane extend through the wall and rest on metal pillars placed outside at intervals corresponding to the arrangement of the interior columns. The load of the masonry wall, whose base was cemented and fixed by a pair of metallic structure linked by tie-beams, could then be placed on the transversal beams.

The work began with the cementing of certain parts of the upper-storey masonry as indicated through the sample testing carried out. This testing revealed, among other things, that on the upper floors the central wall (which loaded on the structure composed of arches situated on the ground floor along the central axis) was actually made of three large well-made pointed arches of tufa dating from the Angevin period. In the walling that enclosed them, a passage was made, with a Renaissance portal of volcanic stone was discovered (Fig. 18). The work then proceeded with the consolidation—using cement and metal hooping (not visible)—of the central structure, which has essentially a load-bearing function independent of the walling.

After realizing with particular skill and caution the metallic structure (pillars, beams and floors), it was possible to completely demolish the pre-existing wooden floor as well as all the elements that supported it, including the walls that formed the central spine, which contained a set of extremely interesting columns now brought to light. Subsequently, it was possible to eliminate the perimetrical wall of the ground floor, towards the inner street thereby revealing the arches and columns, which were perfectly preserved.

The structural and architectural elements thus exposed help us to understand the different transformations undergone by the buildings. La Stefania (Fig. 10) lost a great deal of its importance after the construction of the new cathedrals, and, during the Angevin period, its spacious atrium was covered and re-used. During the reconstruction that took place at that time, some perimetrical columns were removed (pillars of masonry were constructed in their place) and rearranged along the central axis; above them were placed three large pointed arches supporting a spine wall on which the roof rested (Fig. 11).

Attempting to take further advantage of the space’s considerable height about a century later (probably in the early sixteenth century), those occupying the building divided it in two by means of a horizontal floor. In order to create a central support for the floor, a frame, formed by a large wooden beam whose ends were supported by two re-used columns, was built between each pair of central columns. On these beams rested the floor as well as the above-mentioned walling of the upper part (Fig. 12).

In the following centuries, modifications, aimed at more efficiently exploiting the spaces for new and different uses, transformed the building, resulting in the condition which has been described at the beginning of the article (Fig. 13). Our work permitted the restoration of the large neoclassical salon, on the second floor, and the nearby Cappella del Cardinale (where the above-mentioned pointed arches are visible) (Fig. 25). On the ground floor, the large room covered by the metallic structure, has been used to house numerous archaeological finds discovered in the area of the Cathedral and the Archéepiscopal Palace, including the Calendario Marmoreo (early eighth century). Since the work is still in progress, further archaeological finds are being made in the areas corresponding to the arched sides of the atrium and in other adjoining areas.

THE CLOISTER OF THE FORMER CONVENT OF S. PIETRO MARTIRE

Until a few years ago, the Manifattura Tabacchi in S. Pietro Martire (Naples) was generally considered to be nothing more than an immense ruin that required demolition. In fact, it must be noted that, after the factory’s transfer in 1955, the building remained in a state of total neglect until 1976 that is, even after the University of Naples acquired it in 1961.

History

The Manifattura Tabacchi was founded in the beginning of the nineteenth century on the premises which, for five centuries, housed a convent of Dominican friars. After the arrival of Napoleon’s troops, the Dominicans met the fate of all the other religious orders and were expelled from the convent of S. Pietro Martire in 1808. The care of the church, however, remained in the friars’ care. After the necessary changes were carried out, the various machines required for the manufacturing of tobacco—condensed from workshops located in the adjacent quarter (Doganza vecchia)—were installed in the former convent.

The factory began operating on 1 December 1809 and processed through the years with the help of new technological advances. Following the “French decade” and the return to power of the Bourbons, the factory—in full operation by that time—was kept open. A concession was granted from 1842 to 1848 to Domenico Benucci, who restructured and modernized the entire complex. Further substantial improvements were made, and some decades later, after the unification of Italy, the plant was placed under the direct supervision of the State. Restructuring was made necessary by a fire that blazed in the factory from 30 November to 7 December 1880, causing great damage. From 1881 to 1885, the Italian government, intent on maintaining the building’s industrial function, provided for the complete restructuring of the factory. As a result, at the end of the century, the establishment was operating at full strength. Various massive structures in reinforced concrete (beams, floors, etc.) found in the building, bear witness to further changes executed during the first half of the twentieth century.

It is, therefore, clear that the industrial building was, at the beginning of the planning phase, the result of an intense and continuous series of additions and transformations—sometimes radical—of the earliest structures of the Dominican convent, carried out over the course of the five centuries that separated the convent’s foundation from its conversion into an industrial building.

The convent was founded by Carlo II of Anjou and completed in 1301 according to its modest initial plan; subsequently it was only enlarged but also underwent partial transformation and reconstruction on a number of occasions, sometimes following earthquakes and other natural disasters. Until the beginning of the sixteenth century, the convent lacked a cloister and, in order to conform to the standards issued by the Council of Trent (1545-1563), it was necessary to construct one and to carry substantial changes in the con-
vent's plan to satisfy various counter-reformatory decrees concerning religious buildings. The long phase of work executed in the sixteenth century (which continued into the early years of the seventeenth century) produced a complete renovation of the convent: the monument was embellished with large collective spaces as well as numerous cells, able to accommodate more than one hundred friars. After a temporary standstill, building activity resumed in the second half of the seventeenth century, and during the eighteenth century, which brought further improvements, including the construction of the two-storied cloister and the complete transformation of the church in the baroque style by G. Astoria (1730).

Project Aims

The historical research, which revealed such an intense activity within the complex as well as the resulting richness of the architectural stratification, has provided the basis of the supposition—already formulated in the planning phase—that it would be possible to discover and to expose at least a part of the historical and artistic documents pertaining to the entire factory complex of S. Pietro Martire, whose lifetime spanned several centuries. From the outset, a series of samples taken from specific areas of the building confirmed the existence, within the monastery itself, of various architectural frameworks of volcanic rock, which date from the sixteenth and seventeenth centuries.

The University of Naples did not want the rehabilitation operation to consist of simply re-using the complex’s immense volume; rather they set as their principal goal, the resurrection of the building's surviving historical and artistic value. The university authorities also hoped to use the restored complex to accommodate the Humanities and Philosophy Departments (including a vast auditorium, a library—containing more than one hundred thousand volumes, many of which are rare—and a large reading area).

Methodology

Once the dismantling (not the demolition) of the above-mentioned parts (Fig. 32, 33, 34, 35, 36) was completed—through a series of delicate and carefully executed technical operations—it was possible to more easily recognize the areas of remarkable historical and architectural importance and to distinguish these parts from those offering little interest. The consolidation of the vertical walls and of the great vaulted coverings was executed by placing structures inside the walls so as not to alter the quality of the original
19. Former atrium of La Sefania. Construction of the metallic structure.
20. Former atrium of La Sefania. Horizontal scaffolding supporting the walls during the installation of the metallic structure.
25. Cappella del Cardinale. Interior view with the three pointed arches.
26. Former atrium of La Sefania. Interior (present state).
27. Former convent of S. Pietro martire. Plan and cross section (prior to restoration).

30, 32, 35. S. Pietro martire. Interior views of the cloister (prior to restoration).

32. 33, 34, 35, 36. S. Pietro martire. Phases of dismantling of the masonry structures that masked the cloister's original structure.
architectural space. For example, to consolidate the framework formed by the two storeys of arches and pillars of the cloister, a special structure of pillars and beams in reinforced concrete was constructed and inserted in the framework (Fig. 39, 40, 41). Within each pillar (lower pillars measure 80 x 80 cm; upper pillars, 60 x 60 cm) vertical drilling (approximately) 20 metres in length and 15 cm in diameter) was performed after binding the pillars (made of Vesuvian rock) with metal hooping capable of containing the strains on the horizontal plane caused by the vertical stress produced by drilling. After drilling the hole in the pillars, two steel rods with a diameter of 30 mm and equipped with special distance devices (one extending the entire height and the other limited to the upper floor level) were placed in the centre. There then followed, a concrete casting enriched with fluidifying EMACO S 55, which also served the purpose of penetrating within possible internal fissures in the stone. On the level of the horizontal plane, and in correspondence with each of the above-mentioned pillars in reinforced concrete to which it was anchored, a small horizontal beam of reinforced concrete was embedded in the back vertical wall (previously cemented) by means of a swallow-tailed coupling. It was then possible to rest the floor on these small beams, which relieved the existing masonry vaults of their load. The pillars were linked to each other by the vertical concrete slabs forming the parapet. In this way, the new structure accomplishes all the load-bearing functions, thereby leaving the original architectural elements in the same form and positions in which they were brought to light, without further tampering, dismantling or reassembling. Moreover, the treatment of the stone surfaces of the architectural elements to be restored has been limited to the integration of the essential missing parts (with elements that can be distinguished by their distinctive design) (Fig. 37, 38). In this operation, great care has been taken to avoid reconstructing "ante-natale"—even if technically possible—the monument's architectural elements.

1 During this restoration work, great metallic structures were built for the roof of the Cathedral. See: Bresler, A., Di Stefano, R., Smarrito in arco nel restauro storico del Duomo di Napoli in "Giornate Italiane della costruzione in acciaio", Albomellia, 1971.
3 See: Di Stefano, R., op. cit, bibliography.
4 The static calculation has been done by Mr. Pasquale Giancarlo, Engineer.
6 The static calculation has been done by Professor Renato Sparacino, Engineer.
"OLD CULTURES IN NEW WORLDS": ICOMOS 8TH GENERAL ASSEMBLY, OCTOBER 1987, WASHINGTON (USA)

The eighth ICOMOS General Assembly will take place in the United States October 10-15, 1987. This meeting will mark the first ICOMOS General Assembly to be held outside of Europe and the first to be held in October.

Terry B. Morton, chairman of US ICOMOS, in inviting ICOMOS members to Washington, D.C., said, "We would like to share our preservation activities and programs with our friends and colleagues from other countries and other parts of the world. We believe that the VII General Assembly will offer the ICOMOS membership an opportunity to view the public/private preservation partnership which exists in the United States and in Canada as well.

"Old Cultures in New Worlds" has been chosen as the theme of this ICOMOS assembly which will be a principal feature of the General Assembly. In explaining the theme, Mrs. Morton commented, "Our theme, "Old Cultures in New Worlds" is a metaphor for everything that is happening in the field of preservation and conservation and for everything that is happening to monuments and sites. The host committee has chosen the theme, a figure of speech and a play on words, in order to provide participants the framework for examining a variety of topics in more specific ways than has been possible in the past. "Old cultures in New Worlds" is a metaphor for geography, for economics, for new technologies and for new knowledge. The theme will provide the context for examining changing philosophies about the cultural heritage and its importance and, at the same time, for examining the impact of changing urban patterns of use and development on monuments and sites. It will also offer a framework within which participants can examine the impact of technology and technical developments on the professional practice of preservation and conservation in every area of the world.

In elaborating on the theme, the US Committee has said that "Old Cultures in New Worlds" means, for example, Spanish colonial architecture in North and South America and the Philippines, or Dutch colonial architecture in Indonesia or Surinam, or British colonial architecture in India, Australia, the Caribbean or the US and Canada, or Russian vernacular architecture in Alaska. But it also will provide a forum for looking at the problems of the Parthenon and air pollution, or African vernacular architecture in confrontation with the demand for rapid urbanization, or monuments, sites and historic quarters all over the world as they are threatened by vibration caused by automobile and truck or ferry traffic. It will also provide an opportunity for examining the impact of excessive tourism on historic quarters and sites in, for example, Tunisia or Indonesia.

"Old Cultures" might refer to buildings, sites, types of architecture, a long-established inventory system, a long-standing preservation practice, or it could mean life styles or cultural patterns. "New Worlds", on the other hand, could be geographic (as in the cases of colonial architecture transposed to a new settlement area), or environmental (as created by air or water pollution or the siting of cafeterias or cafes), or technical or technological (such as new methods for treating or protecting stone, or the various uses of computers in cultural heritage programs, or new methods for recording, such as photogrammetry or aerial surveys for recording archaeological sites. The system will be divided into four major sub-theme groups. One group, addressing "Conservation and Preservation of Monuments, Districts and Sites", will participate in excursion study tours to nearby Alexandria and its historic district and active urban architecture project on one hand, and the next day, will visit Baltimore, a thriving city undergoing major restoration in its numerous historic districts dating from the time of the city's establishment as a major port.

A second sub-theme on "Technology, Techniques and Training in Preservation and Conservation", will visit the conservation facilities of the National Park Service, the monuments agency of the U.S. Government, and those of the Smithsonian Institution's major national museums.

A third sub-theme will look at "Monuments in relation to their natural and industrial environments and their historical contexts", and will visit Baltimore and Annapolis, both port cities, the latter dating from the 18th century. And a final sub-theme group will consider "Managing Monuments as a Natural Resource" with visits to nearby Virginia for examination of the problems of monuments in a rural setting and within Washington itself to look at monuments and historic districts in a thriving major city and seat of government.

Mrs. Morton has announced that the US Committee will issue a call for papers for the symposium on its theme, "Old Cultures in New Worlds", early in 1986. She has said that she and her committee hope that ICOMOS members will take advantage of the long notice they are receiving on the symposium to begin now to think about papers they would like to propose for presentation at the 1987 gathering. She further burred "we plan to develop a tight schedule and to follow it closely. We have a particular problem because of the delays in mail reaching the United States and we want to make sure that there is ample time for reviewing, translating and summarizing all the papers before the meeting itself."

The USICOMOS Committee has begun a bulletin on the 8th ICOMOS General Assembly, which is distributed to chairmen of all ICOMOS National and international committees for sharing or distributing to their own membership. Any member of ICOMOS who has questions concerning plans for the General Assembly or the symposium should contact the chairman of the national chairman in Washington, D.C. or to ICOMOS INFORMATION. The US Committee looks forward to welcoming ICOMOS in 1987, says its president, Terry B. Morton. We shall give you more news of our plans for the General Assembly later when ICOMOS arrives close to the event. In the meantime, we shall continue to send National Committee presidents our General Assembly Bulletin."
2. Les participants du second sous-thème consacré à La technologie, les techniques et la formation pour la protection et la conservation visiteront les installations du National Park Service, le service gouvernemental des monuments, et l’ensemble des musées nationaux de la Smithsonian Institution.

3. Le troisième sous-thème dédié aux Monuments en relation avec leur environnement historique et naturel et leurs contraintes historiques abordera les participants à Baltimore et Washington, aux deux villes portuaires, dont la seconde date du XVIIIe siècle.

4. Enfin, les participants du quatrième sous-thème se réuniront à La gestion des monuments, en tant que ressource nationale, et recevront un voyage en Virginie pour étudier les problèmes des monuments dans les sites ruraux; ils visiteront aussi à Washington les monuments, et les quartiers historiques de cette ville impo- sante, siège du Gouvernement.

Mme Morton a annoncé que le Comité US lancera un appel aux communications dé- but 1986 sur le thème Cultures anciennes et mondes nouveaux. Elle a également précisé qu’elle avait prévu «un emploi du temps très serré qu’il faudra respecter. Nous avons à surmonter un problème particulier dû au retard que met le courrier pour attein- dre les États-Unis; aussi nous voyons-nous assurés d’un certain laps de temps pour re- voir, traduire et résumer les communica- tions avant la réunion.»


Les questions que peuvent se poser les membres sur l’organisation de l’Assemblée Générale ou du colloque devraient être adressées aux Présidents des Comités qui devraient, grâce à ce Bulletin, être en mesure de fournir les renseignements nécessai- res.

De plus, des informations complémentaires se- ront données aux membres dans un prochain numéro de ICOMOS-INFORMATION.


Allen Webster-Smith
Vice-Président de l’Icomos

REUNION DU COPAM (COOPERATION POUR LE PATRIMOINE ARCHITECTU- RAL MEDIEVAL-ENNE), 14 JUILLET 1985 (NAPLES, ITALIE)

RECHERCHE ET DOCTRINE

PROBLEMES DE PROTECTION ET D’UTILISATION DES MONUMENTS D’ARCHITECTURE, 4-7 JUIN 1985, TAI- LINN (URSS)

Du 4 au 7 juin 1985, a eu lieu un important colloque organisé par la ville de Tallinn et le Comité soviétique de l’Icomos sur le thème des Problèmes de protection et d’utilisa- tion des monuments architecturaux.


Celui-ci a fait un exposé à la fois positif et critique des conceptions de la conservation soulignant le point que le métier a de la analyse des travaux de restauration du passé, et celui dont bénéficient chaque pays grâce aux confrontations des expériences.


Dans son discours de clôture, M. M. Parent, Président de l’Icomos a partici- pative en soulignant les points décisifs de cette promotion internationale dans laquelle les assemblées obtenues au cours de son voyage à Tallinn où l’a- vait invité le Comité soviétique de l’Icomos.


LE PAYSAGE CULTUREL TEMON DE L’EVOLUTION HISTORIQUE, 11-17 JUIN 1985, VARSOVIE (POLONGE) ET VOYAGE D’ETUDE A WROCLAW, POZNAN, CRZENZEO ET AUX CHA- TEAUX DE LA «GRANDE POLOGNE»

Cette réunion — la première en Pologne au niveau international depuis 1986 — avait pour occasion la célébration du 20e anniversaire de l’apparition de l’Icomos dont la création est due à Varsovie en juin 1965. Mais en soi-même, la coordination et l’organisation, pendant toute une semaine, entre les débats et le voyage d’étude en eut une recherche du plus grand intérêt. Le paysage culturel constitue une ressource d’information précieuse. Varsovie et sa région, en particulier, ainsi que la Pologne, sont caractérisées par une nature d’autant plus vivante que des événements plus récents en boule- versent les données, notamment les stigmates de la Seconde Guerre mondiale à la Wroclaw et à Poznan.
WROCŁAW. Le rapport sur la reconstruction de la ville (dont le noyaux date du XVIIIe siècle) a été présenté par M. Czer- ner, Président du Comité Polonais de l’Ico- nos, tandis que M. Malchowicz en commen- cait la visite. La contribution de la mu- sembleisation au thème du collège était illus- trée par le rapport de M. Michalowski, se- crétaire du Comité polonais («Les Musées dans les monuments historiques en Pologne»). POZNAN: sur la route de Poznan, Lenzko a témoigné d’un exemple de planification pour une ville petite (rapport de Mme et M. Gruszewski, Vice-président). A Poznan même, les débats se sont déroulés au Palace Daterzycki (rapports de M. Kondula et Bogdanowski sur la restauration de la ville, en particulier de la cathédrale et du château où l’Académie polonaise des sciences con- naît avec ses objets et les lieux ras- semblés par la famille Zamoyski).

GUINEO: un remarquable musée présente l’histoire et le développement de la ville et du pays grâce aux techniques audio- visuelles. La cathédrale de Guineo a été «débarrassée» vers 1950 et sa restauration est, par la suite, restée sans suite selon le vouloir de M. Zalatowski. Ainsi cet édifice gothique pose un des problèmes de fond les plus douloureux: ce phénomène ambival d’un «gothique écrêté», la baroqueisation (XVIIIe) suivie de la débaroqueisation (XXIe), face aux tentatives opposées de la «régratifi- cation» et de la «rébaraqueisation» ou encore des tentatives de restauration qui se sont heurtées à des problèmes de fond; parmi les œuvres présentées, le Collège Consistoire de Mme Guinéo a été ouvert au public; le collège de Mme Guinéo a été ouvert au public;

RÉUNION DU BUREAU II 28-30 MAy 1983, PARIS
Le Bureau a réuni au siège de l’Icomos pour la Présidence de Momperont. Tout- de-ciel, n’ont pu y participer Messieurs Bourque et Silva Telles, Vice-présidents, qui se sont excusés;

COMMISSION DU PATRIMOINE MONDIAL: une séance de travail a tout d’abord été consa- crucée au traitement des propositions d’in- scriptu sur la liste du patrimoine mondial qui avaient fait l’objet d’un supplément d’information requis au précédent Bureau et permettant à l’Icomos de formuler ses ré- commandations. 9 biens culturels étaient concernés;

JOURNÉES INTERNATIONALES POUR LES MONUMENTS ET LES SITES: le Bureau a enregistré avec satis- fautre le succès toujours croissant de la cé- lébration de la Journée Internationale pour les Monuments et les Sites, le 18 avril, de larges échos des manifestations organisées par les Comités Nationaux ayant été trans- mis au Secrétariat. Le Bureau a été d’inté- ressé par l’édition d’un matériau spécifique destiné à la promotion de cette Journée et à la sensibilisation du public dans les années à venir;

RECONSTRUCTION ET RÉFINANCEMENT: le Bureau a noté avec satisfaction que la situation financière de l’organisation demandait une très sérieuse attention de la part de tous, et que la dépense financière des projets récents était en décalage avec le rendement des investissements réalisés. De ce point de vue, le rapport sur la situation financière a été présenté à la séance suivante;

MINISTÈRE DE LA CULTURE DE L’ANGLON : le Comité a été invité à présenter le projet de la «Protection du paysage culturel», qui sera soumis à la Commission des Comités Nationaux, qui s’est réunie à Londres en mai dernier;

La Collectivité des Comités Internationaux de l’Icomos a été invitée à présenter le projet de la «Protection des monuments historiques», qui sera soumis à la Commission des Comités Nationaux, qui s’est réunie à Londres en mai dernier;

2. PROCHAINES RÉUNIONS EN 1985 Dans le cadre du contrat Unesco-Icomos pour la mise en œuvre de la Convention du patrimoine mondial, les réunions suivantes seront organisées, par le Secrétariat International avec le concours d'experts afin de guider le Comité du patrimoine mondial dans ses travaux:

- 3-4 septembre, Paris (siège de l'Icomos): étude des critères d'inscription des biens d'architecture contemporaine sur la Liste du patrimoine mondial.
- 14-15 novembre (à confirmer), Paris (siège de l'Icomos): étude des critères d'inscription des biens d'architecture industrielle contemporaine.
- 2-6 décembre, Paris (siège de l'Icomos): 9e session du Comité du patrimoine mondial.
- Date et lieu à fixer: étude des critères d'inscription des biens d'architecture industrielle américaine de l'Atlantique, du Nord, Centrale et du Sud.

Toutefois, sur la Convention du patrimoine mondial, cette liste est disponible auprès de Mme Florence Portelette, Secrétariat International de l'Unesco, 75 rue du Temple 75003 (Paris, France).

3. CONTRATS D'EXPERTISE 

ALGÉRIE: au terme de la conférence sur la mise en œuvre de sa mission en février 1985 à Alger, deux missions se dérouleront prochainement:

- la première portera sur la possibilité de créer un chantier-école au sein de la Casbah. Les objectifs de cette institution se rattachent d'ores et déjà à l'importance de l'implication des artistes et des ouvriers spécialisés de la restauration en site (experts choisis: M. Schuller, France pour une mission fin juillet).
- la seconde de 6 mois sera accomplie par un architecte expert en restauration qui travaillera en étroite collaboration avec l'équipe de l'Atelier Casbah (expert non encore désigné).

MONGOLIE: un contrat de mission est prévu pour l'étude de l'inventaire du patrimoine de la République populaire de Mongolie.

3. CONTRATS D'ÉTUDE

M. Van der Moere (Belgique) a été chargé de rédiger une étude pour l'Unesco sur la "surveillance des métopes maghrébinnes". Ce document sera publié courant 1986 dans la série Unesco Etudes et documents sur le patrimoine culturel. Sa parution vous sera alors annoncée.

INFORMATION ET DOCUMENTATION

Faisant suite à la liste des acquisitions qui étaient auparavant intégrées aux Nouvelles, le Comité de Documentation Unesco-Icomos vous propose:

OFFRE SPÉCIALE

LISTE DES ACQUISITIONS 1982-1984

Ce document de 400 pages est à votre disposition. Il comprend les références bibliographiques de tous les ouvrages intégrés par l'Unesco dans la base de données ainsi que les index: auteurs, matières et monuments et sites.

DIFFUSION GRATUITE CONTRE PAIEMENT DES FRAIS POSTAUX

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Adresse votre commande et votre paiement au Centre de Documentation Unesco-Icomos, 75 rue du Temple 75003 (Paris, France).

1. LES ACTIVITÉS DU CENTRE DE DOCUMENTATION UNESCO-ICOMOS

- Base de données: 11 800 données sont maintenant accessibles avec pour l'Unesco, et les itinéraires de restaurateurs, et les ouvrages spécialisés de la restauration en site (experts choisis: M. Schuller, France pour une mission fin juillet).
- La seconde de 6 mois sera accomplie par un architecte expert en restauration qui travaillera en étroite collaboration avec l'équipe de l'Atelier Casbah (expert non encore désigné).

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INFORMATION ET DOCUMENTATION

Faisant suite à la liste des acquisitions qui étaient auparavé
FLIGHTING enough, the week was centered around Warsaw, home of the Past dyn- amics, and the first two capitals of the Polish state, Grinzen and Poznan. This voyage through time and across the history of a state was all the more demanding in that more recent events have left their awesome mark on the heritage — notably the terri- able devastation caused during the Second World War at Warsaw and Poznan. WPROJSAW. The report on the recon- struction of the city (whose center dates from the 16th century) was presented by Mr. Czarnek, Chairman of the Polish Com- mittee of ICOmOS, while Mr. Maltuchowicz acted as guide for the tour. The contrib- ution of monography to the theme of the symposium was provided by the report of the Mr. Michalski, Secretary of the Pol- ish Committee ("The Museum of Poland's His- toric Monuments"). POZNAN. The visit to the road to Poznan, Lesno, an example of small-town plan- ning (report of Mrs. and Mr. Gruszacki, Vice-President). At Poznan itself the meet- ing was held at the Dziedzic Palace (re- ports of Messrs. Kendiela and Bogdanowicz on the restoration of the city, in particular the cathedral and the castle where the Pol- ish Academy of Sciences maintains with care the works of art and books collected by the Zamoyski family). GINSON. A remarkable museum traces the history and development of the town and region (reports of Mr. and Mrs. Both- gues). The Baroque additions to the cathedr- al of Grinzen and Dohli- nies were noted. The restoration of the cathedral and its restoration was deferred in accord- ance with the wishes of Mr. Zabowski. This Gothic church houses basic problems of a very sensitive nature. There is the am- biguity of a somewhat ignored Gothic," (gothic docuro) followed by Baroque ad- ditions in the 18th century, followed in turn by the removal of those additions in the 20th century. On top of this are the opposing "ideology of conservation" and "rehabilitation", not to forget the search for a "new". . . . Above this prob- lem would need an entire symposium to it- self. It will be the subject of an article in the near future (see BARDAJIIJATION, as well as an exchange of viewpoints that will concern more than Grinzen. WARSAW. Throughout this periaptic symposium the participants visited a great many castles, as well as the state farm of Pawiawice and its palace. The participants were welcomed by local conservationists and the Voivodes of the provinces crossed. The symposium ended at the reconstituted Castle of Warsaw, which was shown to the participants by Professor Gizyter. The re- sults of the operation were outlined by Mr. Czarnek. After the paper of Mr. R. Lemaze on "historical identity" and that of Mr. M. Minczewski, Mr. N. Parent summarised the lessons of this meeting within the context of the evolution of restoration thought: whereas the "levelling" evident in such cases as Grinzen allows us to deepen our conception of authenticity, the evolution of the sociological and architectural setting (temperatures of tourism, re-use, increasing popularity of archaeology, success of protection organizations, emergence of post- modernism and the taste for nostalgia, etc.) renew that part of the landscape where the authenticity of heritage wages its difficult and ceaseless combat.

ADMINISTRATION AND MANAGEMENT

THE 20th ANNIVERSARY OF ICOmOS was celebrated by the Polish Committee with a symposium on "The Cultural Land- scape — Witness to Historical Evolution" (report of Dr. and Mrs. Tody). The symposium was fitting, as Icomos was created at Wars- aw in June 21-22nd 1965. Among the eminent figures invited to this celebration should be mentioned Professor Lemaire, Honorary President of Icomos, and Prof. M. Parent, President, President of the Advisory Committee, Mr. G. Goezala, widow of Icomos founding President, and her son. A brief ceremony was held in memory of Piero Goezala dur- ing which Mrs. Goezala presented the Pol- ish Committee a portrait of her husband painted by her. The International Secretariat will celebrate this anniversary in November on the oc- casion of the meetings of the Advisory and Executive Committees of Icomos.

THE INTERNATIONAL SECRETARIAT: Two voluntary trainees from the United States have taken part in the work of the Secretariat — Ms. Jane Wilcox (Smith Col- lege, Northampton, Mass.) in June and Ju- lian, and Mrs. Janet Maranta (a certified translator who has also worked on several restoration sites) in July and August. We would like to express our sincerest thanks to them for their precious aid, and we hope that through the efforts of the Chairman and other members of Icomos other trainees will be working with us in the fu- ture.

MEETING OF BUREAU II, MAY 28th-30th 1985, PARIS

The Bureau met at the headquarters of Icomos, where it was chaired by Mr. Par- ent. Messrs Bourdelle and Silva Telles, Vice- Presidents, excused themselves for not be- ing able to attend. World Heritage Convention: A working session devoted to the re-examination of nominations to the World Heritage List of 1978 that the preceding Bureau had asked be completed by supplementary information. Icomos was thus able to make recommend-ations for nine cultural properties.

International Day for Monuments and Sites: The Bureau noted with satisfaction the ever increasing success of the celebra- tion of International Day for Monuments and Sites (April 18th), considerable infor- mation about the events organized by the National Committees having been sent in to the Secretariat. The Bureau expresses its interest in the promotion of support ma- terial (newspaper articles, etc.) to promote the celebration and public awareness in the years to come.

International Programme, Finan- cies: The Bureau noted that the financial situation of the organization requires the serious attention of all, because it is clear that worldwide economic problems have added a large number of "non-membership" countries to delay considerably payments of their fees. The problems faced presently by Unesco may have serious repercussions on a large part of our financial support. To meet the current demands of Professor Murphy the Irish Committee has been reconvened. Mr. Rowan, Professor at the University of Dublin, is the new Presi- dent. He can be written at the School of Architecture, University College Dublin, Richey, Clongeenagh Dublin 14. JORDAN: Mr. A. Hadid, Chairman of the Jordanian Committee, has informed us that his Committee has organized an exhibition of maps and photos, as well as lectures on the conservation of the site of Jerash, pro- posed for nomination to the World Her- itage List. Furthermore, a symposium will be held in September on "Nabatean Art and Its Conservation".

MEXICO: The 6th International Sym- posium on the Conservation of Architectural Heritage will be devoted to "Tradition and Contemporary Restoration". It will be held at Pachuca-Hidalgo, November 4th-9th 1985. Organized with the help of the National Committee, it will be spon- sored by the authorities of the State of Hidalgo [see Calendar].

POLAND: Organization in April 1986 with the collaboration of Ihs, of a symposium on "Protection of the Cultural Landscape" [see Calendar].

PORTUGAL: The new Chairman of the Committee is Prof. Augusto Pereira Bran- dao. His address is Largo da Academia Nacional de Belas Artes, 1200 Lisboa. One of his first objectives is to reactivate the National Committee.

ROMANIA: The Chairman, Prof. Vasile Dragus, may be written at the commit- tee's address. Bucharest VII. UNITED KINGDOM: With the help of the Norwegian National Committee and a Nor- wegian member of the Wood Committee, a study tour in Norway of state churches, September 3rd-11th 1985. Numerous visits of ver- anacular architecture and churches are planned. We also remind our members of the semin- ar on the Protection of Historic Monu- ments against Fire in York, November 11th-14th 1985 [see Calendar].

NEWS OF THE INTERNATIONAL COMMITTEES

VERNAURAL ARCHITECTURE: Mr. G. Delchev, Secretary of this Committee, received a member of the Unesco- Icomos Documentation Centre for a week. Mrs. D. Vicenencovszki sent the Commi- tees' headquarters at Plovdiv (Bulgaria) to work on its collection [see Information and Documentation]. The Committee is prepar- ing the meeting to be held concurrently with the Wood Committee at Sophia, September 30th-October 7th 1985 [see Calendar].

ROCK ART: The Committee is meeting at Saragossa (Spain), September 25th-29th for its general assembly and the present- ation of scientific reports on the research carried out by Cat members in various countries. An exhibition and symposium have also been planned, January 13th-19th 1986 at Havana, Cuba. Films will also be shown on this occasion [see Calendar].

TRAINING: The Chairman of this Committee, Mr. Tomaszewski, will take part at a meeting on the "Study of New Needs, Existing Institutions and Course Programmes" at UNESCO in September 1985. Sep. Hls, Icomos, and Icomos will par- ticipate at this meeting.

MANAGEMENT OF ARCHAEOLOGICAL HERITAGE: A member of this Committee will represent Icomos at the Conference or- ganized by Icomos on "Preventive Measures during Excavations and Protec- tion of Sites" [see Calendar].

HISTORIC GARDENS AND SITES: Organisation at Versailles (France) of a symposium on "The Regrowth of Historic Gardens: The European and American Cases" [see Calendar].

STONE: A report on the 5th Interna- tional Congress on the Alteration of Stone, which will be held at Lausanne Septem- ber 25th-26th, will be featured in the 4th Bulletin. [see Calendar].

SEISM: A working group for the prepar- ation of the restitution of the Seism Committee within a specialized Committee on the Reinforcement of Buildings will meet next month. [see Calendar].

For any questions about the activities of the International Secretariat, the Inter- nationals Committee, or the upcoming administrative meetings please contact the Secre- tary of the International Secretariat, 75, rue de Temple, 75003 Paris (France).
PROFESSIONAL SERVICES

1. WORLD HERITAGE CONVENTION

1. MEETING OF THE BUREAU OF THE WORLD HERITAGE COMMITTEE, JUNE 2-3RD 1985, PARIS, FRANCE

The 9th Session of the Bureau of the World Heritage Committee was held at the headquarters of UNESCO and was presided over by Mr. Jorge Garavito (Argentina), Treasurer-General of UNESCO. On the agenda was the examination of nominations to the World Heritage List.

2. UPCOMING MEETINGS IN 1985

In the framework of the UNESCO-ICOMOS contract for the implementation of the World Heritage Convention other meetings have been organized by the International Symposium. These will be attended by experts who will guide the World Heritage Committee in its meetings.

- September 26th-27th, at Tunis, Tunisia: 2nd Meeting for the Harmonization of Tentative Lists of Cultural Properties of Maghreb countries.
- October 11th, at Icomos headquarters: workshop for the study of criteria for inclusion of Mixed Cultural and Natural properties in the List, with the participation of UNESCO, ICOM, ILL and ICOMOS.
- November 14th-15th, date to be confirmed, at Icomos headquarters: study of criteria for inclusion of European Industrial Architecture in the List.

3. dates and location to be chosen for study of criteria for inclusion in the List of Industrial Architecture of the Americas.

**For information about the World Heritage Convention write to Mrs. Florence Forteauté, International Secretariat of ICOMOS, 73 rue du Temple, 75003 Paris (France).**

EXPERT SERVICE CONTRACTS

ALGERIA: The recommendation of Algiers following his mission to Algiers in February has given rise to two missions, scheduled for the near future.

- The first concerns the creation of an on-site school in the Kasbah whose aim will be to train artisans and workers specialized in restoration in its respect chosen for the mission, beginning in July, is Mr. Soulier, from France.
- The second, lasting six months, will be carried out by an architect experienced in restoration, who will collaborate closely with the team of the Kasbah workshop (the expert has not yet been chosen).

MONGOLIA: a contract for a mission to prepare an inventory of the heritage of the People’s Republic of Mongolia is under study.

4. PUBLICATION CONTRACTS

Mr. Van der Meerschen (Belgium) has been chosen to do a study for UNESCO on the “Morphology of Mahgreb Medinas”, which will be published in the UNESCO series “Studies and Documents on Cultural Heritage” in 1986. We will announce its publication.

5. INFORMATION AND DOCUMENTATION

By way of continuing the lists of acquisitions formerly published in the Newsletter we have made the following work available at the UNESCO-ICOMOS Documentation Centre.

6. SPECIAL OFFER — LIST OF ACQUISITIONS 1982-1984

This 400 page guide contains the bibliographical references to all the work entered into Icomos data base, as well as indexes according to author, subject, and monuments and sites.

AVAILABLE FREE OF CHARGE EXCEPT FOR PAYMENT OF POSTAGE: Europe FF 50.00 (U.S.) Other FF 700.80 (U.S.) Send your order and payment to the UNESCO-ICOMOS Documentation Centre, 73 rue du Temple, 75003 Paris (France).

1. UNESCO-ICOMOS DOCUMENTATION CENTRE ACTIVITIES

- The new role of the châteaux and châteaux-forts in the vie de la société, Icomos-Tchecoslovakia, Prague 1984, 326 pp., français/anglais/czechoslovakia (48436).

- This cover regroups the principal reports presented to the colloque organized by the Comité d’architecture de l’ICOMOS du 18 au 24 sep- tembre 1983 à Prague. The exposés have per- mitted to draw the European interface of the inte- gration of the châteaux in the vie temporo- raine puisque les intervenants représen- taient les pays suivants: Finlande, France, Hongrie, Norvège, Pologne, R.F.A., R.D.A., Royaume-Uni, Tchecoslovaquie et U.R.S.S. Différentes méthodes d’aborder la restauration pour la revitalisation ou la re- conversion de ce patrimoine spécifique.


- The compilation of the annotated bibliog- raphy on vernacular architecture began in July after Mrs. Vaillancott’s trip to Peru. Its publication by UNESCO is planned for 1986.

- Icomos Thessalon: The working sessions of the two Icomos delegates the strategy of the document was written in English by 1986. The Icomos documentation center is in that phase of this work, which should be completed for December 1985.

- Part of the collection of works published before 1983 has been included thanks to the aid of two trustees, one of whom (Miss L. Wymbauer, from the Netherlands) has ar- chived all the books and periodicals in the collection from the Netherlands and Flemish Belgium.

- A six-month contract for induction by a documentalist was not renewed owing to budgetary restrictions.

- 280 researchers came to the Centre from January to July 1985.

- A new indexing manual for Icomos software will soon be published and will in- clude cataloguing norms for virtual docu- ments. This updating has been made poss- ible by collaboration between the Icomos- ICOMOS Documentation Centre and the Computer Division of Icomos.

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MONUMENTS ANALYTICAL INDEX

INDEX ANALYTIC OF THE ICOMOS
Monuments Analytical Index

1. TECHNIQUES DE CONSERVATION

Brockvich, Z., Badania na album mineralow szczerbowych kamieni w XIV-wiecznym zespole
1 elementów architektury na zamku w Malborku, in: "Studia i materia
ty", Warszawa 1984, p. 50, III, pol. résum,
ent, (PL 273, 8615).

3. RECONSTRUCTION OF BUILDINGS

Faccola del Colleardo et centre cultural, in: "SPAN proMémoria", n° 32, out.-sept.
A São Gonçalo, ville de 700 000 h., projet de restauration et de réutilisation d'un
grand domaine compté et centre de banquet et de commerce.

4. FOULIQUES ARCHEOLOGIQUES

Garcia, F., et al., La restauration archeologique
e en Italie, in: "Cauderons de arque
23-27, ill., plans, esp. résum. (8K).

5. SCULPTURE MONUMENTAL

Golovin, J., Le Fur, D., Vie et résecu

6. TECHNIQUES DE CONSTRUCTION

Golovin, L., Fromont, M.C., Les techniques de construction à Thuba, in: "Thuba,
Architecture et urbanisme d'une cité
indigène en République Arabe de l'
(CAT. 330, 8594).

A São Gonçalo, ville de 700 000 h., projet de restauration et de réutilisation d'un
grand domaine compté et centre de banquet et de commerce.

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A São Gonçalo, ville de 700 000 h., projet de restauration et de réutilisation d'un
grand domaine compté et centre de banquet et de commerce.
7. HISTOIRE DE LA CONSERVATION


Ce chapitre extrait d’une étude historique de la politique de protection du patrimoine architectural en Espagne et en Catalogne, traite de la législation régionale et nationale espagnole; les auteurs rappellent le rôle décisif d’architectes tels que Canals pour la restauration des monuments de Catalogne, et les principes régissant les interventions de conservation ou les mesures tendant à sensibiliser la population à son environnement bâti. «Législation - organisations pour la protection du patrimoine - travaux de restauration - Espagne».

8. ART RUPIESTRE


Le Canterbury sud en Nouvelle Zélande possède la plus grande concentration d’œuvres en calcédoine de peintures rupestres par les Maoris; les grottes détériorées dues au vandalisme, au piétinement des troupeaux et à l’envahissement de la végétation ont conduit le Historic Places Trust à prendre des mesures pour la protection de ces sites. Des clôtures ont été installées, des fossés ont été érigés à l’entrée et des canaux à fléau-touristique de plus en plus importants. «Protection des sites historiques - techniques de conservation - détérioration - barrages - visites - vandalisme - Nouvelle Zélande».

9. PROTECTION DU PATRIMOINE CULTUREL

Magner, B., Why They Save What They Save, in «Canadian Heritage», vol. 11, n°


Une politique de sauvegarde des parcs et sites historiques canadiens s’est mise en place à partir de 1983, sous l’impulsion d’un groupe d’habitants de Nouvelle Écosse qui voulaient obtenir du gouvernement fédéral la protection du Fort Anne à Annapolis Royal; depuis, le «Historic Sites and Monuments Board of Canada» a œuvré de se développer et a connu une période particulièrement florissante dans les années 60. A partir de 1976, le mouvement s’est brusquement inversé, suite à la décision du gouvernement de rompre des restrictions budgétaires, en raison de difficultés économiques contrariantes. «Politique de conservation - structures administratives - aspects juridiques - études historiques - Canada».

10. PEINTURES MURALES


Excellente abondamment illustrée des peintures murales des églises et autres monuments de Bolivie, de styles maniériste, baroque ou méso-american. Les programmes iconographiques des églises de Corocho et de Canaguaro de la province de Beni exposés et les auteurs mettent en garde contre la destruction de ces patrimoines. «histoire de l’art - analyse stylistique - analyse iconographique - Bolivie».

11. ARCHITECTURE DE BOIS


Essais en laboratoire sur plusieurs échafaudages pour déterminer la capacité d’adhérence et de stabilité des laques utilisées comme couches protectrices sur les monuments historiques en bois. On a pu mettre en évidence la faiblesse de certaines couches, due probablement aux procédés d’application. D’autres expériences sont prévues. «Techniques de conservation - techniques de conservation - Analyse qualitative - essais sur échantillons - Japon».

12. ARCHITECTURE INDUSTRIELLE


Le service de sauvegarde des monuments historiques de Hongrie, distinct du ministère de la culture, est rattaché à celui de la construction et du développement urbain et central à Budapest. Son objectif concerne autant l’inspection que les travaux de restauration et les fouilles archéologiques mais il est aussi mis à contribution lorsqu’un monument jugé vénérable doit être démoli. «Protection du patrimoine culturel - législation - histoire de la conservation - Hongrie».

13. BOIS GORGÉ D’EAU


Une technique utilisant le sucre pour la stabilisation du bois gonflé d’eau a été testée en Italie et au Royaume-Uni. «Techniques de conservation - essais en laboratoire - conservation des métaux - Italie».

14. HISTOIRE DE L’ARCHITECTURE


Catalogue d’une exposition organisée par le Royaume-Uni et l’URSS sur le patrimoine architectural de Babou, en Azerbaïdjan: site inscrit sur le patrimoine mondial de l’UNESCO. Chaque bâtiment est illustré et des analyses sont effectuées en laboratoire. «Techniques de conservation - inscription des matériaux - Azerbaïdjan».

15. CONSIDÉRATIONS DES STRUCTURES

Richard, P., Sauvegarde des structures, in «Après un séisme: mesures d’urgence, évacuation et évaluation des dommages», Paris 1984, p. 22-29, ill., franc. et angl. (Se. 212, 8005). «Favoriser l’adaptabilité des dégâts des séances de séisme en adoptant un système de démantèlement non destructif, des solutions techniques vision, non à répéter ou à restaurer mais à consolider les structures, sont proposées, avec figures à l’appui mise en place de ceinture, de ti-
A SELECTION OF TECHNICAL LITERATURE ON THE CONSERVATION OF HISTORIC MONUMENTS

5. MONUMENTAL SCULPTURE


The mission of the Franco-Egyptian Centre of Karnak as a laboratory for the study and restoration of the temple’s monumental statuary, but also in its vocation as an on-site school. Contains a description of two restorations of New Empire statues involving re-assembly and scaling of fragments and joining of parts. *stone - restoration techniques - consolidation of materials - conservation of cultural goods - training centres - France*.

6. BUILDING TECHNIQUES

Golvin, L., Fromont, M.C., Le technique des maçonnerie en l’Egypte. Théâtre, Archi-

In this study the architecture of a Yemenite town is classified according to three types: religious, domestic and public. The chapter also deals with the stages in the construction of a house, including the foundation, stone-cutting, wood and plaster work, decoration of facades of painted glass. It also outlines their typology according to plan, use of interior space, openings onto the outside. Many useful illustrations. *vernacular architecture - domestic architecture - historical towns - typological analysis - Yemen AR*.

7. HISTORY OF CONSERVATION


This chapter, part of a historical study of the architectural heritage conservation policy in Europe and Cataluna, deals with Spanish regional and national legislation. The authors point out the definitive role of architects such as Gaudi in the restoration of Catalunan monuments and they discuss the principles regulating conservation work and measures for strengthening public awareness of the built-up environment. *legislation - heritage conservation organizations - restoration work - Spain*.

8. ROCK ART


The largest concentrations of limestone shelters decorated with rock paintings by the South Island, New Zealand. The serious damage caused by vandalism, grunting and vegetation due to the Historic Place Trust to take measures to protect these sites. Fences have been installed, thus keeping away animals and controlling the increasing tide of tourists. *protection of historical sites - conservation techniques - preservation fences - visitors - vandalism - New Zealand*.

9. PROTECTION OF CULTURAL HERITAGE


Indian Conservation Policy of Canadian parks and historic sites was begun in 1983 due to the pressure of a group of inhabitants of Nova Scotia who wanted the federal government to protect Fort Anne at Annapolis Royal. Since then the Historic Sites and Monuments Board of Canada has undergone continuous expansion. It went through a particularly flourishing period in the 1960s, but this trend was suddenly stopped in 1976 by the decision of the government to introduce budgetary restrictions on account of the serious economic situation. *conservation policy - administrative structures - legal aspects - historical surveys - Canada*.

10. WALL PAINTINGS


An abecedarian illustrated booklet on Bolivian wall paintings in Manuetcut, Baro-
ca and "barroco" styles in churches and other monumental buildings. *the iconographic programmes of the churches of Carancas de Carangas and Carancas are outlined. The authors stress the danger of the rapid destruction of this heritage. *art history - stylistic analysis - Bolivie*.

11. WOODEN ARCHITECTURE


Laboratory testing on a number of samples to determine the adhesiveness and stability of lacquers used for protective coating of historic wooden moniments. The inadequacy of certain coatings is demonstrated, the reason pretty much being they were applied. All test results are planned. *protective coatings - gum-lacquer - conservation techniques - qualitative analysis - spot tests - Japan*.

12. INDUSTRIAL ARCHITECTURE


Paper presented at the Ironbridge Symposium (1984) on the history of the manufac-
ture of iron in Sweden since the 17th century, on the policy of conservation of iron-
works since the beginning of the 20th century, on available documentation in the field, and on financial support and legal measures taken in favour of industrial heri-

13. WOODEN ARCHITECTURE


A technique using sucrose to stabilize weathered wood tested on samples in a laboratory. Analysis of the wooden samples (from Port Royal in Jamaica) by micro-
scope revealed that after application the product penetrated deeply and solidified the wood. *conservation techniques - labo-

tory tests - consolidation of materials - underwater sites - Jamaica*.

14. REINFORCEMENT


In order to avoid incurring the damage done to monuments by an earth-
quake the author proposes technical solu-
tions aiming neither at repairing nor storing a monument but at reinforcing it. Using diagrams he describes hang-
ing, transversal tie beams, walling up openings, shoring, removal of decorative el-
ments and dismantling of wooden structures and, finally, the making of improvable movable parts *earthquakes - struc-
tural damage - shoring - removal of decora-
tive ornaments - dismantling - guidelines*.

15. ADMINISTRATIVE STUDIES

Rontani, A., Il sistema di protezione dei monumenti storici in Ungheria, in "Rastauo",
A SELECTION OF TECHNICAL LITERATURE ON THE CONSERVATION OF HISTORIC MONUMENTS


The department of conservation of historic monuments in Hungary, distinct from the Ministry of Culture, is attached to the Ministry of Conservation and Urban Development and is based in Budapest. Its objectives are as much inspection as they are restoration work and archaeological excavation, but the service is also called upon when a monument judged deficient must be demoted: *destruction of cultural heritage leads to destruction of history—conservation of Hungary*.

16. ARCHITECTURE HISTORY


Catalogue of an exhibition organized by the U.K. and the U.S.S.R. on the cultural her- itage of Bukh, in Azerbaijan. Located on the Caspian Sea on a windswept site, the city is built of granite. Examples of millitary architecture (6th-14th centuries) are found here along with an Islamic palace with mos- que, mausoleum and hamam (15-16th centuries) and a still flourishing domestic architecture drawing on different styles: *historic towns - granary - military archi- tecture — Islamization - contemporar- ary architecture - USSR*.

17. INDUSTRIAL ARCHITECTURE


In the P.R. protection of industrial buildings is the jurisdiction of regional authori- ties. The author describes activities in- volving the cultural heritage, first at the de- partrmental level—restoration and conver- sion of monuments and the problems en- countered (high costs, private ow- nership)—and then on a nationwide level—creation of technical museums - organi- zation of symposia and extra—university re- search such as inventoring and classifying monuments. *conservation of historic monu- ments - heritage conservation organiza- tions - national level - regional level - Ger- many FR*.

18. CONSERVATION POLICY


This review of three publications on work undertaken in three Dutch cities underlines the differences in conservation towards his- toric districts from locality to locality. In Nijmegen the old district was torn down and only the documents in published archi- tecture give an idea of this area. In Maastricht the Municipality carried out demolitions fol- lowed by identical reconstruction. Finally Wenen developed together complex reenergy on the initiative of private parties after exten- sive documentary research was carried out. *historic towns - case studies - urban re- newal - demolition - reconstruction - Neth- erlands*.

UNESCO

Nous citera ici les principaux thèmes du «Grand programme: la culture et l’économie» qui seront soumis à discussion lors de la 29e session de la Conférence Générale (8 octo- bre-12 novembre, Sofia, Bulgarie) et qui concernent le patrimoine culturel pour le prochain biennium 86-87.

- Action normative pour la préservation et la mise en valeur du patrimoine et aide à la planification des politiques de sauvegarde (application de conventions pour la protec- tion du patrimoine culturel; application des recommandations aux États Membres con- cernant la protection des biens culturels).

- Actions opérationnelles pour la sauvegarde et la réintroduction dans la vie contemporai- ne des biens culturels et des sites historiques (com- pagnies internationales de sauvegarde, coopé- ration technique internationale et servi- ces consultatifs pour la préservation du pa- trimonio culturel).

- Formation des personnels spécialisés.

- Échange d’information et promotion de la valorisation du patrimoine dans le cadre de la conservation du patrimoine.

Ces informations sont extraites du docu- ment 29/C(7, p. 419-436.

CONSEIL DE L’EUROPE ET EUROPA NOSTRA


ICOM


Information: Secrétariat International de l’Icomos, 1 rue Miellia, 75015 Paris (France).

JEUNESSE ET PATRIMOINE


Pour toute information sur les activités de Jeunesse et Patrimoine, écrivez à 9 avenue Franklin-Roosevelt, 75008 Paris (France).
**UNESCO:**

We mention here the main themes of the Major Programme: "Culture and the Future", which will be submitted for discussion at the 3rd Session of the General Conference (10-18 May 1985) in Sofia, Bulgaria, which will concern cultural heritage over the next biennium.

- Normative action for the conservation and the enhancement of heritage and aid for planning of conservation policy (applied for member states concerning protection of cultural property).
- Operational action for the conservation and reintegration into contemporary life of built-up cultural heritage (international preservation; technical international cooperation and consultation services for protection of cultural heritage).
- Training of specialized personnel.
- Exchange of information and promotion of greater public awareness (documentation and publications; promotion of public awareness of the importance of preserving heritage).

This information is from document 3C5, pp. 419-436.

**COUNCIL OF EUROPE AND EUROPA NOSTRA:**

The 5th European Symposium of Historic Towns (Cotut 5) of the European Committee for the Protection of Monuments (Europanostra) took place in Barcelona (Spain) May 8th-10th 1985 at the same time as the annual General Assembly of Europa Nostra.

**September 1-13, Evora (Portugal): A Conference, Devo-voir et Demain, was held as part of the European National Convention for Heritage. The conference was organized by the Ministry of Culture of Portugal.
**September 1-13, Evora (Portugal): Development of a New Detour Tourist History Tour in, in collaboration with the municipal authority, the Turismo Regional. M. N. R. de Sousa, Director, Secr. Tur., Estat. Turismo, 52, CE-8806 Zürich (Switzerland).
**September 1-13, Evora (Portugal): International Symposium on Europanostra, 9 avenue Franklin-Roosevelt, 75008 Paris (France).
**September 16-18, Helsinki (Finland): Information: Secretariat of the Helsinki Conference on European Heritage, 8 Suomenkatu 21, 00121 Helsinki (Finland).
**September 17-26, Sofia (Bulgaria): Information: Museum of the History of the East, 147 I. Dimitrov Sq., Sofia (Bulgaria).
**September 21-25, Villeneuve-les-Argens (France): Colloque sur le Thème de la Jeunesse et Patrimoine. Information: Cité Internationale Universitaire, 166 quai d’Orsay, 75006 Paris (France).

**September 1-15, Evora (Portugal): Development of a New Detour Tourist History Tour in, in collaboration with the municipal authority, the Turismo Regional. M. N. R. de Sousa, Director, Secr. Tur., Estat. Turismo, 52, CE-8806 Zürich (Switzerland).
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CARNEVALI NEL REGNO DI SICILIA

La festa dei Carnevali si svolgerà a Palermo e in altre città della Sicilia. L'evento è organizzato dalla banda dei Carnevalieri di Palermo.

FRANCESCO LUGARELLI
OIRO PRETO E OLINDA CENTRI STORICI DEL BRASILE «MEMORIA» PER L'UNA ERA

È un progetto di ricerca che ha come obiettivo principale l'eredità culturale e storica dei centri storici del Brasile. Il progetto è finanziato da un fondo internazionale.

CONFERENZE E SEMINARI

**Octobre 3-5, Versailles (France):** Conferenza internazionale sulle tradizioni architettoniche. Atti organizzati dal Comitato Internazionale per l'Architettura. Informazioni: European University of Social Sciences, Villa Robo, 84010 Versailles (France).

**Octobre 3-6, Madrid (Spain):** Conferenza internazionale sulle tradizioni architettoniche. Atti organizzati dalla Facoltà di Architettura. Informazioni: Generalitat de Catalunya, 08001 Barcelona (Spain).


**Novembre 3-6, Lowell (USA):** Conferenza nazionale sulle tradizioni architettoniche. Atti organizzati dalla Facoltà di Architettura. Informazioni: Municipal Museum, 169 Merrimack Street, Lowell, MA 01852 (USA).


**Novembre 11-14, York (UK):** Convegno internazionale sulle tradizioni architettoniche. Atti organizzati dalla Facoltà di Architettura. Informazioni: Bangor University, 10 Riverside Drive, Bangor, Bangor County, 10 Riverside Drive, Bangor, Bangor County (UK).


**Décembre 2-4, Paris (France):** Conferenza internazionale sulle tradizioni architettoniche. Atti organizzati dalla Facoltà di Architettura. Informazioni: University of California, 75 rue du Temple, 75003 Paris (France).

**Décembre 2-4, Paris (France):** Conferenza internazionale sulle tradizioni architettoniche. Atti organizzati dalla Facoltà di Architettura. Informazioni: University of California, 75 rue du Temple, 75003 Paris (France).
Prendendo spunto dai lavori svolti, nel febbraio 1984 a Napoli, da un gruppo di esperti di Restauro greco ed italiani, si propone all'attenzione dell'opinione pubblica e degli studiosi il complesso dei problemi oggi esistenti per la conservazione ed il restauro dei monumenti dell'Acropoli di Atene. L'intervento del mondo intero, sollecitato dalla Grecia e sostenuto dalle campagne promosse anche dall'UNESCO, ha prodotto l'avvio di una serie di ricerche e di progetti che impongono, prima di ogni ipotesi di soluzioni, una più ampia verifica critica e tecnica, alla luce della moderna cultura della conservazione.

Il volume raccoglie — insieme con una informazione generale che precisa i termini dei problemi in discussione — relazioni, interventi e conclusioni, registrati in occasione del convegno, organizzato dalla Scuola di formazione in Restauro del monumento dell'Università di Napoli, che ha fornito interessanti contributi alla suddetta verifica.

Taking as starting point the work done in Naples in February 1984 by a group of Greek and Italian experts of restoration, the series of the present problems for the preservation and restoration of the Acropolis' monuments in Athens is brought to the attention of scholars and public opinion.

The interest of the entire world, solicited by Greece and also supported by the initiatives taken by UNESCO, has brought about the beginning of a series of studies and projects that necessitate, before the execution of the work, an extensive critical and technical verification, in light of the modern field of preservation.

The volume gathers — together with general information which specifies the terms of the problems under discussion — reports, interventions and conclusions, collected during the Conference organized by the School of Specialization in restoration of monuments (University of Naples), which has provided interesting contributions to the above-mentioned study.

Il volume illustra le operazioni condotte, a partire dal 1984, in seguito all'epidemia di colera, sui quartieri Porto, Pendino, Mercato e Vicaria. Particolare risalto all'acqua dei 200 dei «quartier basset» — una straordinaria novità per la cartografia napoletana — redatta in 140 fogli, di cui si analizzò 90 tavole, sorprendendo ad esso un lucidio con lo stato attuale delle corrispondenti aree. A commendo del giudizio è stata inoltre redatta una scheda in cui si evidenziano i caratteri ambientali e urbani della città, prima delle opere del risanamento, e le avvenute trasformazioni.

Recovering the structure of a urban area

Les buts de l’Icomos, définis dans ses Statuts, sont de « promouvoir la conservation, la protection, l’utilisation et la mise en valeur des monuments, ensembles et sites ». Pour atteindre ces buts, l’Icomos s’est engagé à regrouper toutes les personnes et tous les organismes (officiels et privés) qui concourent à la conservation. Son domaine de recrutement s’est d’ailleurs élargi en même temps qu’il se développait le concept même de « patrimoine architectural, monumental, d’autre part, des relations étroites avec de très nombreuses organisations internationales, gouvernementales ou professionnelles.»


