

Architectural Conservation

in Europe and the Americas



John H. Stubbs • Emily G. Makaš

Foreword by Mounir Bouchenaki

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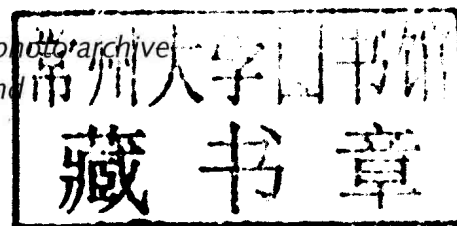
in Europe and the Americas

NATIONAL EXPERIENCES AND PRACTICE

John H. Stubbs and Emily G. Makaš

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*With a contribution of images from the photo archive
of the World Monuments Fund*



John Wiley & Sons, Inc.

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Published by John Wiley & Sons, Inc., Hoboken, New Jersey.

Published simultaneously in Canada.

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Library of Congress Cataloging-in-Publication Data:

Stubbs, John H.
Architectural conservation in Europe and the Americas : national experiences
and practice / John H. Stubbs, Emily G. Makaš.

p. cm.

Includes index.

ISBN 978-0-470-60385-7 (hardback); 978-0-470-90099-4 (ebk.); 978-0-470-90100-7 (ebk.); 978-0-470-90111-3 (ebk.); 978-0-470-95107-1 (ebk.); 978-0-470-95124-8 (ebk.)

1. Architecture—Conservation and restoration—Europe. 2. Architecture—
Conservation and restoration—America. I. Makaš, Emily Gunzburger. II. Title.

NA105.S793 2011

363.6'909—dc22

2010045252

Printed in the United States of America

10 9 8 7 6 5 4 3 2 1

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Foreword

In every discipline, someone must step forward to document what has been accomplished thus far and take stock of contemporary practice. While architectural conservation is neither a particularly new discipline nor is this book the first attempt at such a survey, *Architectural Conservation in Europe and the Americas* is by far the most comprehensive and noteworthy effort to date. Its authors, John H. Stubbs and Emily G. Makaš have done an extraordinary job of assembling the stories of experiences in architectural conservation in the nearly ninety countries that comprise Europe and the Americas, presenting each in a remarkably clear, balanced, and intelligible manner.

Though much has been assembled here in an unprecedented manner, the authors are the first to admit that the scope and complexity of the topic in some places did not permit their describing every single relevant development. This would be impossible as in most countries of Western Europe alone there have been thousands of successful architectural conservation projects with scores that could be pointed out as exemplary. In an answer to this, the book's extensive endnotes and Further Reading Lists are present to support one of its main aims, which as John has described to me, is to be a convenient 'gateway' to more on most of the topics, examples and allied subjects addressed in this book.

So choices were made, and I think made wisely, in favor of a whole that provides a unique and evenly weighted overarching view while avoiding duplication and stressing the more influential accomplishments and solutions in architectural conservation practice in our time. As such, the book holds together as a remarkably readable and fascinating portrayal of the field at this juncture. It is sensibly organized, abundantly illustrated, and well-indexed. It should prove of interest to a wide audience, ranging from the curious lay person to the student, the professional, and the librarian.

I understand that the present book is the second in a series of probably three titles that will portray architectural conservation in all parts of the world. Along with its related predecessor volume, *Time Honored: A Global View of Architectural Conservation—Parameters, Theory and Evolution of an Ethos*, and an eventual additional title that documents the other parts of the world, the series holds great promise as a resource and reference for both teaching and reference.

The perspective of *Architectural Conservation in Europe and the Americas* is well suited for its task because its principal author John H. Stubbs is an active and accomplished practitioner in the field, trained with institutional perspectives of ICCROM's architectural conservation course and Columbia University's prestigious graduate program in historic preservation that he attended and where he has taught for many years. Dr. Emily G. Makaš, professor of architectural and urban history at University of North Carolina at Charlotte and an expert on cultural heritage conservation in southeastern Europe, serves as an excellent complement to Stubbs here as his coauthor. Adding to their erudition are the voices of several collaborators who have contributed signed specialty essays throughout the book. Many of these participants are distinguished figures in the field today.

As one who has mainly served the field in administrative capacities in several roles at UNESCO, including as Director of the World Heritage Center, and currently as Director General of ICCROM, I am particularly pleased to see that the authors have fairly represented the crucial roles of these institutions and others, such as ICOMOS,

as among the key influences in architectural heritage conservation over the past half century. Indeed the educational aims of these institutions are well reflected in the present book. In their broad view of the subject where the authors discuss not just what has happened but also why Stubbs and Makaš have gone beyond describing what any of the above-mentioned institutions, and even his own—the World Monuments Fund—could, due to the limitations of their purviews.

I first met John Stubbs in relation to his extensive work at Angkor in Cambodia on behalf of the World Monuments Fund. His being at the center of most of WMF's many impressive initiatives for over two decades has given him a rare, if not unique, experience. WMF's leadership among international private not-for-profit organizations in advocating for architectural conservation and engaging the private sector in supporting architectural conservation is unparalleled. Bringing a production-oriented approach to WMF from work in the corporate world of architectural practice in New York City, it is his practical field experience that makes the observations of this book so special. Indeed, it is satisfying to see here how the system of the public and private, and the for-profit and not for profit sectors, have all found niches in architectural conservation practice that add to it being the robust and truly global concern that it is today. The solutions to conservation problems today that are cited in this book are both sensible and useful, and the prognosis for the future it suggests are particularly strong.

From reading this book I find it both amazing and reassuring to see how far the field has progressed, especially in the past few decades. As a result, it is a pleasure to introduce this new volume that I feel confident will be an especially useful new contribution to the field of cultural heritage management both now and for years to come.

MOUNIR BOUCHENAKI

Director General, International Centre for the Study of the
Preservation and Restoration of Cultural Property (ICCROM)

Preface

A*rchitectural Conservation in Europe and the Americas; National Experiences and Practice* explores the background and current status of the widespread efforts undertaken to ensure the survival of the rich architectural legacy of Europe, North and South America. This book addresses the sizable challenge of documenting these experiences by charting the history of the profession and its allied activities in these three continents from the early twentieth-century forward, with a special emphasis on key projects, participants, successes, and challenges of the past two decades. *Architectural Conservation in Europe and the Americas* offers a balanced view of architectural heritage conservation in the light of relevant cultural contexts and approaches to heritage protection involving all cultures on these three vast continents.

Organized architectural conservation—namely rationalized documentation, restoration, and preservation of historic architecture—has its origins in the Italian Renaissance, which by the mid-eighteenth century had radiated outward to France, England, Germany and Scandinavia and resonated elsewhere soon afterwards.¹ From the early nineteenth century, this thread of progressive extension gave way to an increasing number of simultaneous realizations and adoptions of cultural heritage conservation practice elsewhere in Europe, the Americas, and around the world. Since the last decades of the twentieth-century architectural conservation has been so pervasive that it is on the civic agenda of practically all countries of the world and global experiences have for several years now fed back and informed the Western European and American countries that so established the discipline. Today, the cross-fertilization of ideas in cultural resources management on a world-wide basis is commonplace.

Discussing developments in both Europe and the Americas together in this book is partly a practical matter: the authors and publisher want to produce this global series in as few volumes as possible, assuming that an additional book addressing Asia, Africa, Oceania, and the Polar Regions will follow. More importantly, the discussion of Europe and the Americas together respects certain historical and geopolitical realities. Of the various continents of the world, the histories and cultures of Europe and the Americas have been linked since the Age of Exploration in the early sixteenth century. With the spread of culture, including languages and religion, from one continent to the others, came the transmission of art, architectural and urban traditions between the Old and New Worlds. Heritage conservation practice has been a part of this intercontinental transfer and transmutation.

Today, professionals in both Europe and the Americas are faced by many of the same challenges and use many of the same tools and techniques on behalf of architectural heritage. On both sides of the Atlantic, the scope of cultural heritage protection has expanded to include intangible heritage as well as surviving artifacts, access to sites has been radically improved, developments in instant global communications have facilitated information sharing, including Web-based electronic aids to site interpretation, and documentation strategies and storage systems have improved tremendously. As a result, architectural conservation protection today in Europe and the Americas relies heavily on an electronic and institutional network and there has been significant movement towards institutionalized pan-European, and to a lesser extent, pan-American heritage protection programs and forums. The principal interests of the field in both Europe and the Americas have also evolved in recent years to noticeably include concerns for energy conservation—both in building anew and rehabilitating “green,” as well as on sustainable heritage conservation in general. British architect and planner Dennis Rodwell has rightly called these two themes “the defining issues of our time.”

Being Modern: The Currency of Conservation

Frank Matero

If there ever was a moment when heritage conservation had something to contribute to the current malaise of social and political strife, economic recession, and environmental destruction, it is now. On the surface conservation is concerned with the protection of historic and artistic works from loss and damage so they can continue to inspire, to admonish (from the Latin, *monere*, the root for monument) or simply to provide the same or different uses in the present. We advocate for conservation because objects and places hold important information, associations, and meaning; because they embody social and cultural memory which, if lost, would make the world less understandable.

Consider recent world events: the destruction of the Bamayan buddhas, the Mostar bridge, even the World Trade Towers—all potent cultural symbols whose targeted loss says more about the power and significance of these places than their existence ever did. Consider the current dilemma of if and how to rebuild the vernacular neighborhoods of New Orleans or the Haitian capital of Port au Prince in the aftermath of the 2010 earthquake, or the huge debate over the destruction of 2 Columbus Circle for the Museum of Design in New York City; a debate which has caused a serious reconsideration of how we view and define post war modernism and how we will pass on that legacy. All these examples engage in the phenomenon of loss or retention of cultural heritage and its implications.

For the general public, heritage conservation is fundamentally about the past. Long standing attitudes hold that true progress is about the new and the only real creativity is that which produces something novel. That which is existing or old is far from the new and therefore not part of real progress or progressive solutions. Of course this is untrue. Conservation is both creative and modern. In today's climate it is in fact subversive in its interest in mending the flawed rather than in discarding and starting anew. As Elizabeth Spelman has aptly observed, the capacity of professionals to repair things can scarcely be valued in any society whose economy is based on the production of and the desire for the new. Repair is at odds with the imperative of a capitalist society.²

To bring together the past and present by thinking and acting in ways different from the original processes that create new works, and to forge a new approach that is sensitive to all contexts are the very goals of conservation.

As an act of intervention conservation seeks to mediate and in that mediation it is creative. Conservation possesses a uniquely integrated set of knowledge and skills drawn from the sciences and the humanities and based on a values driven model.³ Its concerns and methods of analysis, intervention, and especially prevention are part of the definition of *sustainability* and it has much to offer all professionals and the public in the ascendancy of that concept. While conservation has matured in response to larger social and environmental concerns, it has far to go in most countries to deeply influence local and global development.

Since the 1970s sustainability has evolved as a significant mode of thought in nearly every field of human intellectual activity. With its origins in the nature conservation movement in the early twentieth century, sustainability and sustainable development are about finding ways to design, plan, and manage that allow essential or desirable resources to be renewed faster than they are destroyed. In design and the building industry, sustainability has become synonymous with "green architecture" or new buildings designed with healthy work environments, energy conserving systems, and environmentally sensitive materials. Only recently, heritage conservation has been recognized as a concept compatible with the objectives of sustainability, emerging as a critical component of international development strategies now being advocated by some local and international government and non-government agencies.

Unlike the case for natural resources, sustainability for the built environment differs in that historic resources cannot be physically regenerated, only retained, modified, or lost.⁴ Instead sustainability in this context means ensuring the continuing contribution heritage can make to the present through the thoughtful management of change responsive to the historic environment. Sustainability emphasizes the need for a long-term view. If conservation is to develop as a viable strategy for redevelopment, the larger economic and social dimensions need to be addressed, while at the local level, community involvement is central to sustaining conservation initiatives. In this case, sustainability means an investment in conserving human knowledge as much as historic buildings. Reconciling conservation and development is a prerequisite for achieving improvements in the quality of

life in environmentally and culturally sensitive places. By shifting the focus on perception and valuation, conservation becomes a dynamic process involving public participation, dialogue, and consensus, and ultimately better stewardship. It calls for the retention and reinforcement (if necessary) of healthy existing social, cultural, and economic functions and the introduction of new uses as necessary in order to generate income for the local community. It requires the improvement of services and public open spaces, community-supported rehabilitation of historic housing and open spaces, employment opportunities, and promotion of local knowledge and craft.

If sustainability ultimately means learning to think and act in terms of interrelated systems, then heritage with its unique values and experiences must be contextualized and integrated with the new. In the transformation of our physical environment, what relationships should exist between change and continuity, between the old and the new? Are modernity and tradition truly oppositional? Only when history is rightly viewed as a part of that continuous change, can we speak of an integrated and sustainable built environment and conservation as an appropriate modern response to this current dilemma.

While Europe and the Americas share affluence, beliefs and social ambitions as well as legal bases for commonalities of approaches toward heritage protection, there are certainly significant differences in the histories, developments and current issues among the countries of these continents. Many of the developing countries of Eastern Europe, South America and the Caribbean have not had the same access to financial resources, training and information about conservation as those of North America and Western and Northern Europe. In some cases the varying foci of conservation practices among the Old and New World have also been theoretical. These differences stem back to the making of the Venice Charter of 1964, approved only tacitly by delegates from the United States and the United Kingdom because of a perceived continental European bias towards monuments that did not take fully into account some of the less monumental heritage found in all countries, or the vernacular and most indigenous heritage of the New World.¹ Since that time, the heritage protection efforts of the younger countries of the United States and Canada (and Australia) have led the quest for more representative strategies for their countries. The result is that the heritage protection management systems of North America and Europe, when viewed as a combined experience and capacity, cover most all the issues and are by any measure impressive in their robustness and influence.

Many European and American countries have shared ideas about architectural conservation through frequent assistance to the rest of the world. From exemplary projects at Abu Simbel and Nubia, Egypt in the 1960s to Borobudur, Indonesia in the 1970s to Angkor Wat in Cambodia since the 1990s—major sites of world architectural significance have been preserved with the assistance of European and American-based institutions. Through these projects training opportunities and information about best contemporary conservation practices have been disseminated globally. As such, the leading architectural conservation organizations, training institutions, several governments, and various practitioners in Europe and the Americas have played a central role in the internationalization of heritage conservation practice so successfully in the past half century that today the whole world is engaged in the activity. Though some imbalances in organized heritage protection exist between Europe and the Americas and the rest of the world—and some imbalances exist within the continents of Europe and the Americas themselves—these gaps have been closing with each passing year. Certain economic and technical advantages in some developing countries have even distinguished conservation efforts in those places. Especially in recent decades, Australia, New Zealand, India and Japan have emerged as leaders in Asia and the Pacific while

impressive progress has also been witnessed in China, South Africa, Jordan and other countries in Western Asia.

There are certainly challenges to presenting Europe and the Americas together and separated from the rest of the world as is done here. This organization makes cross referencing more difficult, especially regarding the activities of European and American governmental and non-governmental organizations abroad as well as of those charters and ideas generated in the rest of the world that have since had an impact on European and American conservation practice and vice versa.

Architectural Conservation in Europe and the Americas is organized as a series of country profiles examining key issues, participants, sites and developments in the architectural conservation practices in the subject countries. The book's two parts focus first on Europe and then on the Americas, and within these parts the discussion is divided into sections that group countries together by region based on geographical, historical, cultural, and linguistic ties. Part I includes five sections: Western Europe, Northern Europe, Central Europe, Eastern Europe and the Caucasus, and Southeastern Europe. Part II includes three sections that focus on North America, then on Mexico, the Caribbean and Central America, and finally on South America.

This current book is preceded by, but is not necessarily dependent on, a forerunner volume by John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Wiley, 2009). That earlier book endeavored to more generally portray contemporary practice in architectural conservation, including its rationale, structure, early history, principles and practices, and likely future directions. *Time Honored* introduced many of the themes, terms, legal instruments, and the whats, whys, whos, and hows of architectural conservation that are explored in focused country-specific and specialty essays in *Architectural Conservation in Europe and the Americas*. Though both books are designed to be read independently of one another, readers seeking the broader picture and contextual framework for the portrayals of contemporary practice discussed herein will find *Time Honored* a useful companion. Two of four Appendices within *Time Honored*, a glossary of the field's nomenclature and lists of international resources, should prove especially helpful in relation to this book. The larger research initiative encompassing this book, its predecessor, and its probable successor is described on a companion website found at <http://conservebuiltworld.com>.

Architectural Conservation in Europe and the Americas provides the detailed country by country examination of the movement necessary to speak globally and generally about the field. It can be read in its entirety, offering a comprehensive scope to those seeking a comparative understanding of architectural conservation or a broad overview of global practices rich with specific examples. It can also be used as a reference, so that those seeking information about developments in a certain country or region may quickly access a thorough overview of that information with directions for further reading and online resources for additional research. Importantly, this book can also be studied as a source of solutions for effective architectural heritage management.

This book's content represents the views of its authors as researchers and practitioners in the field of heritage conservation, and does not necessarily reflect the positions and opinions of the organizations with which they are affiliated. As such the authors are responsible for its content.

This book is not the only recent publication to take an international view of architectural conservation, but the emphasis, scope, and contemporary nature of *Architectural Conservation in Europe and the Americas* varies from the other most significant of these studies and compendia. For example, in the 1980s James Marston Fitch's *Historic Preservation: Curatorial Management of the Built World* took a thematically broad and global view of the field's key facets, and under the auspices of US ICOMOS, Robert Stipe edited a series of bound reports on *Historic Preservation in Foreign Countries* that offered detailed profiles of developments in several European countries

during the period before 1990.⁶ Much has happened since these seminal studies were undertaken, however. More recently Giorgio Croci's *The Conservation and Structural Restoration of Architectural Heritage* and Bernard Feilden's *Conservation of Historic Buildings* primarily address technique and materials science. Jukka Jokilehto's *History of Architectural Conservation* provides a foundational portrayal of the history of the field and the contributions of key individuals primarily in Europe up until World War II.⁷ *Architectural Conservation in Europe and the Americas* addresses these topics and others often in less detail, but contextualizes them within contemporary practice as well as broadens the geographic scope to include developments in every country in these three continents.

The impressive 11-volume thematically-organized compendium *Trattato di Restauro Architetonico* (Treatise on Architectural Restoration), coordinated and directed by Giovanni Carbonara over the course of the past decade and a half, is comprehensive in its scope and includes writings by different experts.⁸ Particularly in volume nine, which discusses international practice in various countries and regions, its approach seems similar to *Architectural Conservation in Europe and the Americas*, though its compendium-like structure, its overall length and publication in Italian make it less accessible to many practitioners and students in the field today.

Country profiles focused on legislative and administrative frameworks, a component of *Architectural Conservation in Europe and the Americas*, have also previously been published by others as well as made available online. For the Council of Europe, Robert Pickard has brought together national experts to contribute to a number of edited books dedicated to this theme, beginning with *Policy and Law in Heritage Conservation* and the two-volume *European Cultural Heritage*, which examine representative countries from throughout Europe; these were followed in 2008 by three additional books focused specifically on Southeastern Europe.⁹ The Council of Europe is also the sponsor of two online efforts to compile similar country profiles, including the European Heritage Network website, which focuses specifically on heritage management policies, and the Compendium of Cultural Policies in Europe, which discusses heritage protection in light of pan-European ambitions and broader cultural policies.¹⁰ Both of these sites aim to comprehensively cover all of Europe (the former includes thirty country profiles and the latter forty-one to date) and are periodically updated.

Most of these publications and websites are focused on Europe, while similar comprehensive studies for the rest of the world, including the Americas are rare. UNESCO's World Heritage Center website compiles information about World Heritage Sites globally, and ICOMOS' series of *Heritage at Risk* publications highlights key threats in countries throughout the world on the basis of voluntary submissions.¹¹ Similarly, the website of the World Monuments Fund, particularly its component which profiles sites placed on its Watch[®] list of endangered sites since 1995, yields a wealth of information on threats to architectural heritage sites worldwide and solutions applied. However, none of these globally oriented sources managed by international organizations claims to be comprehensive in their presentation of the countries in which their projects are located.

Each of the aforementioned publications and institutional efforts has served as a valuable resource during the preparation of *Architectural Conservation in Europe and the Americas*. If the present book places these and other efforts to in a clearer context, it will have served its purpose.

ENDNOTES

1. For the history of architectural conservation in general and the origins of national practices in Italy, France, England and the German States through the early twentieth century, see: John H. Stubbs, *Time Honored: A Global View of Architectural Conservation* (Wiley & Sons: Hoboken, 2009), 183–226.

2. Spelman, Elizabeth V. *Repair: The Impulse to Restore in a Fragile World*. Boston, MA: Beacon Press, 2002.
3. Avrami, Erica, Randall Mason, and Marta de la Torre. *Values and Heritage Conservation*. Los Angeles: The Getty Conservation Institute, 2000.
4. Fairclough, Graham. *Cultural Landscape, Sustainability, and Living with Change? Managing Change: Sustainable Approaches to the Conservation of the Built Environment*. J. M. Teutonico and F. Matero, eds. Los Angeles: The Getty Conservation Institute, 2003, pp. 23–46.
5. According to the late British conservation architect Bernard M. Feilden, the delegates from Great Britain and the United States at the IInd International Congress of Architects and Technicians of Historic Monuments which met in Venice from May 25 to 31, 1964, dissented in their strong support for the Venice Charter on the basis of the limited types of architectural heritage that it addressed. Source: In review of the manuscript of the present book with Bernard Feilden at the Old Barn, Norwich, England, November 3, 2006.
6. James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World* (New York: McGraw Hill, 1982); and Robert Stipe, *Historic Preservation in Other Countries*, vol. 1-5 (Washington, DC: US/ICOMOS, 1982-1990).
7. Giorgio Croci, *The Conservation and Structural Restoration of Architectural Heritage*, (Southampton: Computational Mechanics Publications, 1998); Bernard M. Feilden, *Conservation of Historic Buildings* (Oxford: Butterworth Heinemann, 2003); and Jukka Jokilehto, *A History of Architectural Conservation* (Oxford: Butterworth Heinemann, 1999).
8. Giovanni Carbonara (compiler), *Trattato di Restauro Architettonico*, vols. 1-11 (Torino: UTET, 1996-2008).
9. Robert Pickard, ed. *Policy and Law in Heritage Conservation* (London: Spon Press, 2000), *European Cultural Heritage Volume 1: Intergovernmental Cooperation: Collected Texts* (Strasbourg: Council of Europe Publishing, 2002), *European Cultural Heritage Volume 2: A Review of Policies and Practices* (Strasbourg: Council of Europe Publishing, 2002), *Analysis and Reform of Cultural Heritage Policies in Southeast Europe* (Strasbourg: Council of Europe, 2008), *Integrated Management Tools in the Heritage of South-East Europe* (Strasbourg: Council of Europe, 2008), *Sustainable Development Strategies in South-East Europe* (Strasbourg: Council of Europe, 2008).
10. "Home," The European Heritage Network, www.european-heritage.net/sdx/herein/index.xsp [accessed December 30 2009]; and "Compendium Country Directory," Compendium Cultural Policies and Trends in Europe, www.culturalpolicies.net/web/countries.php [accessed December 20 2009].
11. "World Heritage List," UNESCO World Heritage Center, <http://whc.unesco.org/en/list> [accessed December 30 2009]; and "Heritage at Risk," ICOMOS, www.international.icomos.org/risk/index.html [accessed December 30 2009].

Acknowledgments

THE ORIGINAL IDEA of a series that would document world efforts in global architectural conservation was conceived by John H. Stubbs in 1999: and, it has also principally been his efforts that have produced this book. Crucial among Stubbs' collaborators since 2006 has been architectural historian Emily G. Makaš, PhD. Makaš contributed so broadly toward research and writing during the book's early phases that she eventually was invited to join Stubbs as its co-author.

Much information was gained by John Stubbs via teaching courses in historic preservation within the Graduate School of Architecture Planning and Preservation at Columbia University in New York since 1984, a program he graduated from ten years earlier. Among other things, at Columbia Stubbs has researched the history of the field and "best practices" in foreign places. Also a graduate of Columbia's historic preservation program and later Cornell University's Ph.D. program in architectural and urban history, Makaš currently teaches in the School of Architecture at the University of North Carolina in Charlotte. She has also found that teaching, researching, and writing on architectural conservation is a matter of necessity, because in recent years the practice of physically conserving the built environment has far exceeded any efforts to actually document these activities. The authors are not alone in concluding that architectural heritage conservation practice is passing through a period of self-reflection, and sensed that they were in a good position to participate in assessing and documenting the field today.

The idea for this project was also inspired and informed by John Stubbs's work as Vice President for Field Projects at World Monuments Fund. From around 1990 Stubbs and his colleagues found themselves working in international architectural conservation practice at a time when the field rapidly expanded in major new ways.

So an important thanks for critical institutional support is extended to the World Monuments Fund, especially its president Bonnie Burnham and the organization's trustees, who supported John Stubbs's various levels of participation in scores of architectural conservation projects in dozens of countries throughout the world for a period of over two decades. In this connection it must be stated that this book was privately produced and the contents and opinions expressed herein are those of its authors.

In addition, World Monuments Fund colleagues Bonnie Burnham, Lisa Ackerman, Norma Barbacci, Jonathan Foyle, and Mark Weber helped more directly by reading and commenting on drafts, or parts thereof, of this book. The authors are especially grateful for the use of some 32 percent of the book's images that were sourced through the WMF Image Archives.

Another institution to which special gratitude is owed is the International Center for the Study of the Conservation of Cultural Property (ICCRUM) especially Director General Mounir Bouchenaki for writing the Foreword for this book, and Paul Arenson and María Mata Caravaca who, respectively, direct ICCROM's Library and Image Archives and assisted the authors in their research.

In addition, special thanks are expressed to the contributors of specialty essays: Lisa Ackerman, Norma Barbacci, Eric Delony, Frank Matero, Theodore H.M. Prudon, Diana Ramiro, Dennis Rodwell, Carol D. Shull, Eduardo Rojas, Barbara Ross, and Donovan Rypkema. The additional voices and expertise provided by these colleagues

has enriched the depth and detail of this book and the authors are grateful for their assistance.

Colleagues who assisted as readers, advisors, and providers of information in relation to Part I: Europe include Zeynep Ahunbay, Marek Baranski, Bonnie Burnham, Donough Cahill, Clementine Cecil, Cevat Erder, Tanja Damljanovic Conley, Lucy Der-Manuelian, Franca Di Valerio, Natalia Dushkina, Martin Dvorák, Tamás Fejerdy, Jacques Feiner, Donald Insall, Pamela Jerome, Maija Kairamo, Roman Koslowski, Pablo Longoria, Léon Lock, Bruno Maldoner, Arcady Nebolsine, Theodore H.M. Prudon, Didier Repellin, Gionata Rizzi, Dennis Rodwell, Werner Schmid, Chiara Siravo, Christopher Young, and Michael J. Walsh.

Colleagues who assisted as readers, advisors, and providers of information for Part II: The Americas include Bonnie Burnham, Anthony Butler, Elena Charola, Eric Delony, Frank Matero, Elias Mujica, Theodore H.M. Prudon, Diana Ramiro, Eduardo Rojas, Barbara Ross, Donovan Rypkema, Carol D. Shull, and Herb Stovel.

Various members of the production team served authors Stubbs and Makaš throughout the duration of this publishing project and provided invaluable help. Special thanks are expressed to patient and dedicated Sharon Delezenski Genin, general assistant to the project practically from the start, who served various roles ranging from maintainer and keeper of the manuscript to fact checker to indexer to organizer of the book's images and procurer of image use permissions.

Gratitude is also extended to Martha Wilkie for her help in procuring images for the book and consulting on matters related to a companion website, and to Guy Genin for his kind help in preparing a number of images for this publication. Elizabeth Puhl, cartographer, prepared the book's various maps, and graphic designer Ken Feisel procured two aerial images and is responsible for the cover design of the predecessor volume that this book emulates. The large number of colleagues, photographers, and others who helped by providing illustrations are gratefully acknowledged in the photo credits section of this book.

At different stages of the project writer-editors Ann ffolliott and Franca Di Valerio provided valuable help in improving the book's several drafts. Earlier researcher-writers who provided invaluable assistance included Brian Curran, Dorothy Dinsmoor, Catherine Gavin, Sharon Delezenski Genin, and Ian Morello.

The team at John Wiley & Sons, publishers including Amanda L. Miller, Paul Drougas, Sadie Abuhoff, Christine Gilmore, Amy Odum, Emily Cullings, and Walter Schwarz (book designer) are thanked for their expert oversight and support of—as well as their belief in—this multi-part publishing enterprise.

And finally, special thanks are extended to Linda K. Stubbs and Miran Makaš for their patience and countless other forms of support.

The accomplishment of this book was carried through by an extraordinary level of collegiality and cooperation among the above named colleagues and others too numerous to mention. Such generous collaboration may say the most about the enterprise of cultural heritage protection in our time: the field predominately consists of open, forward-looking, well-meaning, talented people who are eager to help.

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EMILY G. MAKÁŠ

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