



EDITORIAL

This issue is very special due to the collaboration of several colleagues who have sent reports and articles about their work in the conservation of vernacular architecture in their countries.

On 3-5 March there was a meeting of experts in Hälsingland, Sweden, to broaden the knowledge of the vernacular tradition of this province. Lena Palmqvist tells us about the Hälsingland farmhouses and illustrates her text with beautiful images; on the same theme, Miles Lewis sends us his report of the meeting, also with his own photographs. Miles has published a new book, which he says, "explores and explains the architectural elements of buildings and monuments".

Markku Mattila from Finland informed us about the next international documentation camp of vernacular architecture which will take place from July 30 to August 13 in Pekkala Manor, Ruovesi, lakeside, in Finland, 50 Km north from Tampere.

Gisle Jakhelln presents his annual report 2008, with all the activities they are preparing for the CIAV Annual meeting and seminar 2010, which will take place at Finnskogen, with the theme: "Vernacular Crossing Borders".

We extend our gratitude once more to Christoph Machat and to all the Rumanian organizers of the CIAV Annual meeting this year, which, as all we know, will take place in Romania from May 19th to 24th followed by the post tour, with a very interesting program, and one which will be a great source for the knowledge of the vernacular architecture in that country.

As always, I have selected some other news from the international context, like the recent earthquakes in Abruzzo or the drama regarding the Pelli Tower project in Seville.

I look forward to seeing you soon in Sibiu!

Best regards,

Valeria Prieto
April 2009



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1. The Farmhouses of Hälsingland

– Sweden's next World Heritage Site?

By Lena Palmqvist

The Hälsingland farms are a wonderful example of a tradition of wood-based building with its roots in rural culture. The big farms are found in a delimited geographical area where forestry and flux cultivation provided the economic base. The farms are unique examples of a tradition of building in wood stretching back to the Middle Ages, developed during centuries and reached its zenith in the 18th and 19th centuries. The number of well-preserved room interiors with paintings and wallpaper in their original locations is unique.



Erik-Anders farm in Asta.

The Hälsingland farms are part of ancient village structures that have been preserved down the centuries. Old photographs of settlements in Hälsingland show villages as clusters of buildings in stretches along ridges or at the edge of forests. The abundance of buildings is still visible. All of the larger farms had several dwelling houses, two sometimes even three. These were sometimes used as summer or winter houses. Often more than one family lived on the same farm. The most important buildings were situated around a yard, which was formed as a square. During the 19th century this form of yard was often broken up and a group comprising of the main building plus two wings became fashionable.

These "timber palaces" from the 18th and 19th centuries consist of timbered two or three-storey houses with up to eleven windows in a row and carved multicoloured porches. There is no specific house type that can be called The Hälsingland Farmhouse. The most common type of building is a narrow-plan two storey house with two large rooms in each storey. Many 18th century farmhouses derived their current form through the extensions and modernisation during the 19th century. Half-storeys with low windows began to appear at the beginning of the 19th century. Occasionally a dwelling house could even be two and a half storeys high. From the early to the mid 19th century wider house types became more fashionable, sometimes a wider five-room plan, but more frequently the long chambers were added on the backside of the narrow-plan house.



Pallars farm in Långhed

The richly decorated interiors are well preserved and authentic and show great skill and artistry. Their decor is a unique synthesis of folk art and the upper class styles of the age such as Baroque, Rococo and Gustavian styles. Each district had its own skilled interior painters and carpenters with their own specialities.

The fifteen nominated objects consist of individual farmhouses, farm complexes or village environments comprising a number of nominated objects which are protected as Cultural Heritage Buildings or Culture Reserves. The nominated villages are protected as Areas of National Interest. One reason for the well preserved farms is that they have been in the same family for generations. Many of these farms are open to visitors during the summer. Some of the farms offer accommodation. The farms open to visitors include heritage centres and private properties, some of which are working farms. What all these environments have in common is that their cultural heritage has been preserved and cared for over a long period of time.



Jon-Lars farm in Långhed

The project *Farmhouses of Hälsingland – protect, care for, show our building heritage* began as a Gävleborg County Administrative Board project in 1997. Since 2004 a number of different projects have been brought together under the name *Hälsingland Farms Cultural Heritage*. The aim is to highlight the culture of Hälsingland, starting from the farms and on their owners' terms, to develop this resource into a positive force for regional growth. The project runs the website www.halsingegardar.se to spread information about the sub-projects and their activities and has sections about the history, preservation, architecture and interiors of the Hälsing farms.

Applying to be a World Heritage Site is a long process. A list of farms and cultural environments, carefully selected to represent the farms of Hälsingland, has been drawn up in consultation with farm owners, the National Heritage Board, the municipalities, the County Administrative Board and Hälsingland Farms Cultural Heritage project. The Swedish Government has submitted the application to UNESCO and during an international expert meeting 3-5 March 2009 in Hälsingland we got the possibility to deepen the knowledge of the vernacular building tradition, the architecture and the decorative interior wall-painting of the farmhouses of Hälsingland in an international context.



Jon-Lars farm in Långhed



2. Hälsingland, Sweden,

Report and photos by Miles Lewis

The Länsstyrelsen Gävleborg (County Administrative Board of Gävleborg) and ICOMOS Sweden convened an expert meeting in Gävle and Hälsingland on 3-5 March 2009. The main organizers were Erik Nordin and Ingela Broström. The aim was to deepen knowledge of the vernacular building tradition of the province of Hälsingland in an international context, particularly in relation to the nomination of farm buildings in the area for World Heritage Listing. These buildings are scattered over a large region, and the first major question in World Heritage terms is whether they have so strong a thematic link as to justify their being listed together. The second is whether the much larger number of non-listed buildings in the same area is a problem. On the merit and interest of the buildings themselves there can be little doubt.



Erik-Anders in Asta, Söderala, view & detail

The farmhouses are generally of solid plank construction, and the outbuildings more commonly of round or partially squared log construction. As in other log building regions, there are a number of ways of joining them at corners, from simple halved joints to dovetails and other complicated connections. Though some of these buildings date from as early as the sixteenth century, most are of the late eighteenth and nineteenth centuries. The exceptional characteristic of many of them is the naïve painted decoration, including identifiable scenes, biblical stories, people, architectural elements, imitation drapery dadoses, and decorative patterns. The repetitive designs are stencilled, or occasionally stamped, and a spatter pattern imitating granite is also common.



Pallars in Långhed, Alfta, 1850's-1880's

Papers at the conference described comparable log and plank building traditions in northern and eastern Europe, and analogous painted decoration in Norway and Russia especially. My own paper dealt with the interaction of these vernacular traditions with technical developments in the nineteenth century. Although Gävle was one of the main exporters of the Baltic timber which, in light sawn sections, modernised timber framing in much of the world, there is no trace of this in the area from which the wood was obtained. There is virtually no framed construction, and members are commonly split or hand sawn. Similarly, although there was an important iron industry in the district, the newer types of nineteenth century nails are hardly seen.



Jon-Lars in Långghed (with Erik Nordin)

The overall impression is of a remarkably rich, durable, but conservative folk tradition, with which there can be few parallels elsewhere. More images can be found on my 3.

web site, <http://www.abp.unimelb.edu.au/staff/milesbl/>, under Illustrated Lectures / 2. Travel Reports / the Halsingland Report. Images from my paper are under Illustrated Lectures/ 1. General / 'Swedish Rural Building and Technology'.

Miles Lewis





3. *New Book form Miles Lewis*

Editorial Reviews
Product Description.

Art lovers, art students, and vacation travelers to world-famous sites will relish this beautifully bound and lavishly illustrated book. It explores and explains the architectural elements of buildings and monuments—the arches, domes, roofs, walls, entrance ways, windows, arcades, and ornamental details that give each structure its own distinctive character. Discussing these elements from both an aesthetic and a practical, structural point of view, this beautiful volume presents technical drawings as well as interior and exterior photos of architectural landmarks around the world. Structures examined range from the buildings of classical Greece and Rome to the giant modern Gateway Arch that overlooks the Mississippi River in St. Louis. Variations on architectural elements are illustrated and analyzed. For example, a discussion of the arch includes examples of—

The Roman Arch —both as incorporated into buildings and as stand-alone monuments, for example, the Arc de Triomphe in Paris

The Lancet Arch —the elongated, pointed arch that distinguishes Europe’s Gothic cathedrals

The Ogee, or Venetian Arch —an ornate arch used, for instance, in Venice’s Palace of the Doges

The Four-Centered Arch —an elliptical or pointed arch used, for instance, in Moorish Islamic buildings

Readers will develop a deeper understanding and appreciation of what went into the planning and construction of cathedrals, mosques, seats of government, private mansions, office blocks, apartment complexes, museums, castles, monuments, towers, and theaters. Hundreds of full-color photos and illustrations.

(sidebar)

Architectura Analyzes Great Buildings in Detail including—

The Hagia Sophia in Constantinople (now, Istanbul, Turkey), an edifice of the late Roman Empire. It was built as a Christian church in the fourth century by the Emperor Justinian. Transformed into a mosque in 1453 by the Ottoman Turks, it stands today as a great museum. Architectura examines the construction of this monumental building, using detailed cross-section drawings to demonstrate how ancient Roman architects and engineers built its great central dome.

From the Inside Flap

(back cover)

Influenced by history, shaped by ingenuity, and defined by creativity, architecture is the world’s most universal art. It is the point where design, engineering, and culture intersect—not only to produce effective buildings, but to create the icons that define the world’s cultures, from the temple and the house to the skyscraper and the stadium.

By examining in detail the individual elements such as foundations, walls, roofs, staircases, and windows that make up public and private buildings, *Architectura: Elements of Architectural Style* presents a unique overview of the history of architecture and building. It describes the purpose, design, and practical applications of these component parts, and clearly illustrates the varied expressions of each part. In addition, the book highlights the

technical accomplishments of builders, architects, and engineers, as well as the distinctive aesthetics of particular periods and movements.

Written by an international team of architectural historians and architects

Covers styles and periods of building from around the world

Explores the origins and functions of architectural details such as floors, doors, cellars, arches, gates, and gutters

Features the world's most famous buildings, including many UNESCO World Heritage sites, as well as less well-known structures

Includes more than 500 full-color photographs of interior and exterior views and details of buildings

Contains more than 60 original and highly detailed illustrations

(front flap)

Architectura takes an innovative approach to the history of architecture, examining the components and forms that make up buildings and the ways in which architects, engineers, and builders have responded to human needs and technical challenges. It considers the roof, the window, or the wall as universal phenomena that have developed over thousands of years, and shows the importance of building materials, techniques, and functional requirements on these and other aspects of buildings. Thus, the book takes the reader to the very heart of how and why architectural structures develop in the ways they do.

The detailed introduction examines the role of architecture in the lives of individuals and societies, and provides an overview of the evolution of architectural forms. Each of the eleven chapters that follow covers a key architectural element, starting with materials and techniques, and ranging from foundations, walls, doors, and roofs to ceilings, windows, and building ornamentation, as expressed in different cultures and historical periods. Throughout the book, there are special entries on the world's most important and influential buildings and architects, while the comprehensive reference section includes a glossary of architectural terms and styles as well as a full index.

Architectura contains more than 500 full-color photographs of buildings and architectural features discussed in the text. These views include interiors and exteriors—ranging from entire buildings to minute details—and show the creativity and ingenuity of architects and builders throughout the ages. More than 60 original illustrations, including cutaways, cross-sections, and technical drawings, provide a visual reference to the range of forms of key building features.

(back flap)

An authoritative and enlightening study, Architectura has been written by an international team of architectural historians and architects.

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It's actually cheapest and easiest to get it through Amazon, but otherwise it can be ordered from the publishers in London and New York:

Frances Lincoln Publishers <http://www.franceslincoln.com/>

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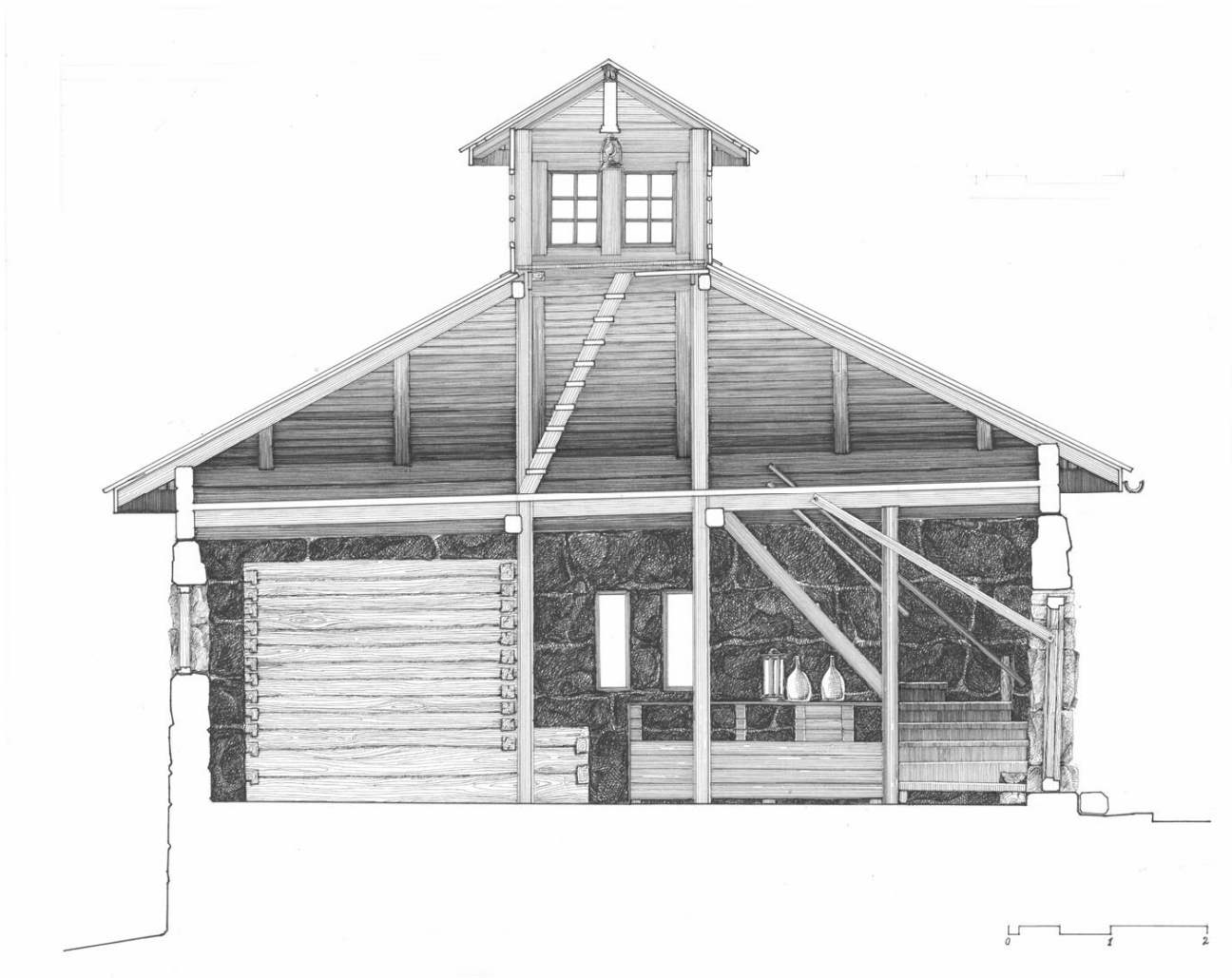
United States of America
1-800-645-3476





4. Finn VERNADOC 2009

The international documentation camp of vernacular architecture



The stone granary of Tokonen farm in Ruovesi, measured by architect Wang Zhiqiang 2007

Draft programme, 02.04.2009, Markku Mattila HUT, TUT and ICOMOS-CIAV Finland

Time: 30.07.-13.08.2009

Place: Pekkala manor, Ruovesi, lakeside Finland 50 km north from Tampere

Aims:

- To learn the method by working it throughout the process
- To become acquainted with the expertise of the participants and to create international contacts for further work in the field
- To develop a method and models for international cooperation
- To produce high quality measured drawings and to exhibit them in the exhibition and to publish at the end of the camp

Object: - Measuring and drawing the tradition of the stone cow sheds

Participants:- 2 persons / country from different parts of the world, the max size of the group is 16, including the organizers and specialists

- They are used to making building drawings and know the basics of measuring work

- All the participants have to be ready to work and live in rather harsh conditions.

- Everyone in the camp works in practice, no idling is accepted
- Min one member in the "country group" is competent to teach the method in the home country and competent to arrange an international documenting camp in the home country

Preliminary timetable:

- 02.04.2009 Invitation prospectus
- 24.04.2009 Entering
- 30.04.2009 Choice of participants
- 30.07.-13.08.2009 the Finn VERNADOC 2009 camp period in Ruovesi
 - One week for the measuring and basic drawing
 - One week for the finishing of the drawings in ink
 - 6 working days a week
 - Some days for local excursions
- 13.08.2009 the exhibition and presentation of the results

Daily program:

- Working days are max. 8 hours long
- Everyone produces her/his own measure drawing,
- In the evening's free performing programme, for example performing of each own projects, having a sauna...

Accommodation and meals:

- Living and eating in local lodgings

Language: - The official language of the camp is vernacular English

Insurances: - The participants will take care of their own insurances

Certificate: - The participants will be certified by Helsinki University of Technology

The principles of the costs:

- The participants are in charge of the travel costs. The organizer will pay the costs of the accommodation and the meals at the site during the camp period.

More information:

- For further questions and information; please feel free to ask, even on the practical arrangements.

Entering before 24.04.2009 for:

Markku Mattila
 ICOMOS CIAV Finland
markku.mattila@tkk.fi

You can check some area information at homepages:

Pekkala Manor: www.pekkalankartano.fi (unfortunately in Finnish)

Ruovesi Municipality: www.ruovesi.fi/matkailu/info/ruovesi/englanti/engmenu.htm (in English)

And some VERNADOC information you can find in the home pages of assistant Professor Sudjit Sananwai of ICOMOS-CIAV Thailand: <http://vernadoc.multiply.com/>





5. ICOMOS Norway. CIAV Norway Annual Report 2008

By Gisle Jakhelln

ICOMOS Norway has continued the work on activating the scientific committees (SC). We are channeling the work of the ICOMOS members through the SCs to make these a stronger part of our scientific base. CIAV Norway works as an extended scientific forum.

CIAV Norway has 15 members, of which seven are members of CIAV International.

Gisle Jakhelln is Voting Member and working as president/coordinator also taking care of the tasks of the secretary.

There has been one meeting for CIAV Norway members: 8th February at Frogner Mansion in Oslo discussing the topic "Is it correct to reconstruct a technical inadequate structure?" The building has been enlarged several times over the years and with additions done with different types of timber constructions.

CIAV Norway has been busy preparing the CIAV International Annual Meeting and seminar 2010 at Finnskogen, an arrangement in cooperation with CIAV Sweden and CIAV Finland, with the theme "Vernacular crossing borders".

At the CIAV International Annual Meeting 29th October in Québec, Canada, Gisle Jakhelln and Axel Mykleby were present.

The members of CIAV Norway are to-day as follows:

- Anker, Marie, architect, Cultural Heritage Officer/Project manager, Cultural Heritage Division, Soer-Troendelag County, Trondheim
- Brand, David, architect, Conservation Architect. Private firm: Brand & Co AS, Oslo
- Eldal, Jens Christian, architect, research scientist, Norwegian Institute for Cultural Heritage Research, Oslo
- Grønn, Unni, ethnologist, Head of Department, Directorate for Cultural Heritage, Oslo
- Haslestad, Anders, architect, Senior Advisor, Directorate for Cultural Heritage, Oslo
- Heinonen, Seppo, architect, Private firm, Oslo
- Höyem, Harald, architect, Faculty of Architecture Planning and Fine Art, Dept. on Architecture and History, NTNU(The Norwegian University of Science and Technology), Trondheim
- Jahnsen, Kristin, architect, Section for Preservation of Cultural Heritage, Akershus County, Oslo
- Jakhelln, Gisle, architect, private firm: BOARCH arkitekter a.s, Bodeo
- Mykleby, Axel, business adm., Oslo local authority, Oslo
- Nilsen, Dag, architect, Faculty of Architecture Planning and Fine Art, Dept. on Architecture and History, NTNU(The Norwegian University of Science and Technology), Trondheim
- Roede, Lars, architect, senior curator, Oslo Bymuseum Norwegian Museum of Cultural History, Oslo
- Sinding-Larsen, Amund, architect, Statsbygg, Oslo
- Sjølie, Randi, architect, Sametinget, Vadsø
- Willoch, Thomas, architect, Oslo

Bodö, 30th March 2009

Gisle Jakhelln





6. The Earthquake in the Abruzzo

Dear Colleagues,

Please find below the Statement by the International Committee of the Blue Shield (ICBS), of which ICOMOS is a founding member, expressing its sorrow and solidarity with the Italian people for the loss of lives and the destruction caused by the earthquake, and its continuing aftershocks, which took place on Monday 6 April in the Abruzzo region in Italy.

“STATEMENT BY THE ICBS ON THE EARTHQUAKE IN THE ABRUZZO

The International Committee of the Blue Shield (ICBS) expresses its sorrow and solidarity with the Italian people for the loss of lives and the destruction caused by the earthquake, and its continuing aftershocks, which took place on Monday 6 April in the Abruzzo region in Italy. L'Aquila, the regional capital of the Abruzzo region and epicenter of the quake, was founded in the 13th century and constitutes one of the most important urban ensembles dating from the Middle-Ages in Italy. Its devastated historic center contains many Romanesque, Gothic, Baroque, and Renaissance buildings, as well as important museums, archives and libraries.

Its surrounding villages also contain many architectural treasures.

Whilst the highest priorities must be accorded to minimising the loss of life and to the humanitarian activities intended to re-establish decent living conditions for the thousands of people whose homes and means of subsistence have been wrecked by this natural disaster, the International Committee of the Blue Shield, founded in 1996 'to work to protect the world's cultural heritage threatened by wars and natural disasters', places the expertise and networks of its member organizations at the disposal of their Italian colleagues and the Italian authorities to support their work in assessing the damage to the cultural heritage of Aquila and the surrounding region, including libraries, archives, museums and monuments and sites, and subsequent recovery, restoration and repair measures.

ICBS also calls on the international community to give the fullest possible support to the efforts, official and voluntary, underway to rescue this rich and unique heritage.

Fully aware of the great internal resources of Italy when it comes to heritage and heritage recovery, the member organisations of the ICBS are currently liaising with Italian colleagues and members, to obtain further information on both the situation of professional colleagues in the area and on the possible needs and type of help required, so as to mobilize our networks accordingly. A more complete report on damages, needs and actions will be published subsequently, so as to facilitate coordination.

On behalf of the Blue Shield Organization,

Julien Anfruns,
President

International Committee of the Blue Shield (ICBS)

Contact Information: secretariat@icom.museum”

Association of National Committees of the Blue Shield (ANCBS)

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Web address: www.ancbs.org

Telephone: 00 31 (0)70-3466161

The President of ICOMOS, Gustavo Araoz, had already earlier expressed

ICOMOS' concern and solidarity to our colleagues of ICOMOS Italy and offered ICOMOS' support. The Secretariat and several Committees have sent similar messages.

ICOMOS Italy expresses its thanks to all the ICOMOS network for the messages of solidarity and the offers of cooperation received, also from the National Committees and the International Scientific Committees. ICOMOS Italy President, Maurizio di Stefano has informed us that Italy has already organized and an inventory of the damaged heritage is in progress. The Secretary General of the Italian Ministry for Cultural Heritage, Prof. Giuseppe Proietti, who is a member of ICOMOS Italy, is coordinating all the activities together with several members of the ICOMOS Board, also part of the Ministry. ICOMOS Italy has written to the Italian Prime Minister offering its collaboration and has communicated its availability also to the Civil Protection authorities.

A special ICOMOS Italy task force, possibly to be completed by international colleagues depending on needs, has been constituted and includes the Politecnico di Torino (Prof. Kirova), the University Federico II of Naples (Prof. Forte), the University Mediterranea of Reggio Calabria (Prof. Valtieri). ICOMOS Italy will also cooperate with ICOM Italy and the Blue Shield network.

As soon as we are able to we will provide you with more information.

With best regards

Gaia Jungeblodt
Director
ICOMOS International Secretariat





7. Report on the Building of the Pelli Tower in Sevilla

ICOMOS
COMITÉ NACIONAL ESPAÑOL
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES



**REPORT ON THE BUILDING OF THE
PELLI TOWER IN SEVILLE**

November, 2008

REPORT ON THE BUILDING OF THE PELLI TOWER IN SEVILLE

1. Background and general considerations:

In January 2007, César Pelli's design was chosen for the construction of the headquarters of the Cajasol financial institution and, since then, it has been fully supported by the municipal authorities in Seville. The building is 178 metres tall and forms part of a planning project covering more than 40,000 m² and including a high-rise office block, a business centre and an area devoted to shopping and food-service premises.



Fig. 1. The Pelli Project.

In view of the advances in the building of a high-rise office block by César Pelli opposite the historic city centre of Seville and given its irreversible profound impact on the city's historic landscape and, in particular, on the three monuments of Seville included as a single block on the World Heritage List, the Spanish National Committee of ICOMOS points out that:

- The protection of items included on the World Heritage List located in Seville is not compatible with the construction of the Pelli Tower. The urban model followed in Seville during the last few years, with all its shortcomings, has complied with its responsibility to provide an appropriate context for the protection and management of the elements included on the World Heritage List. The new model inaugurated by this verticalization of the city, particularly so close to the historic city centre, not only does not protect these assets but will become an inappropriate context in which to understand, safeguard and manage them.



Fig. 2. Tower Pelli location (I).



Fig. 3. Tower Pelli location (II).

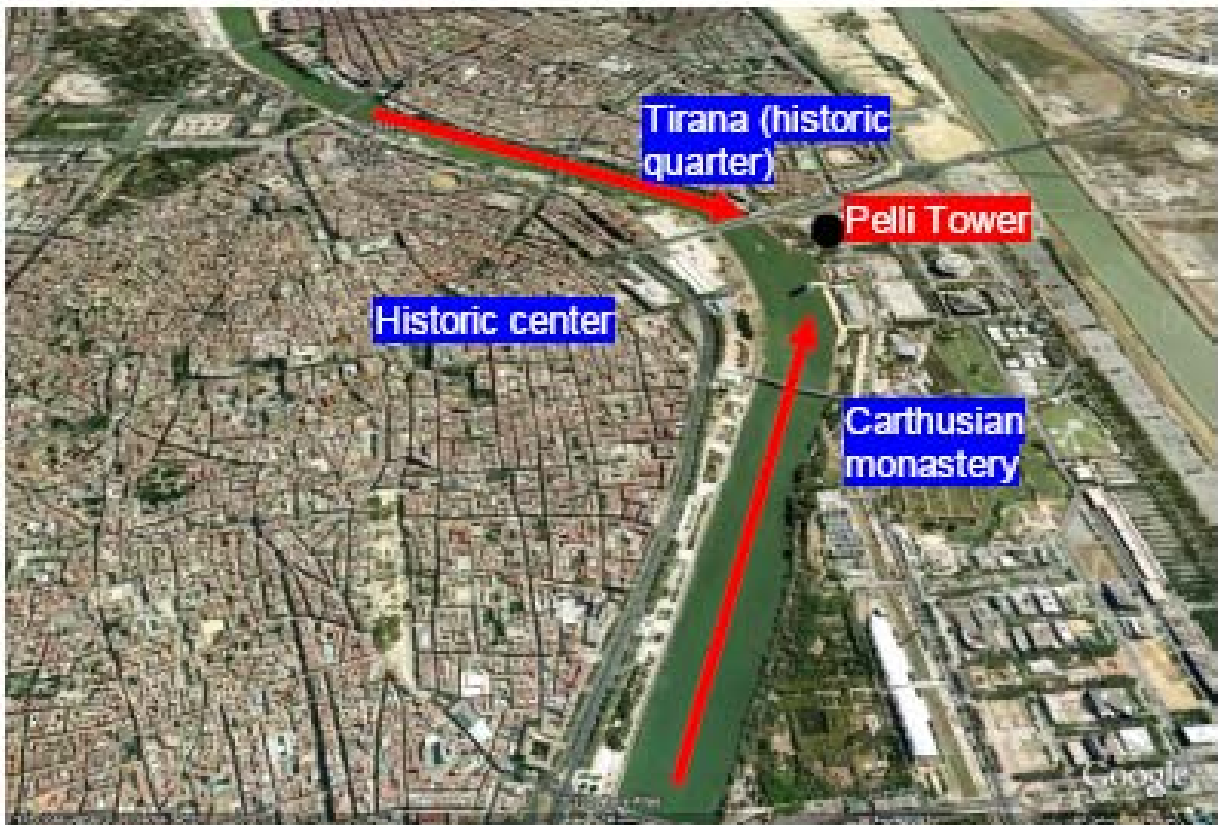


Fig. 4. Mayor perspectives of the urban Sevillian landscape (I).



Fig. 5. Mayor perspectives of the urban Sevillian landscape (II).

- Nor does the legal context for the protection of historic heritage in Spain and Andalusia ensure adequate protection of Seville's World Heritage Sites. The Spanish National Committee of ICOMOS is profoundly concerned by this situation for two reasons. First of all because the legislation does not provide mechanisms to stop the construction of a 178-metre tall skyscraper barely a few metres away from one of the historic settings of greatest renown in Spain and in Europe. Secondly because, through not lodging any objection to this plan, a very serious precedent is being set and this will leave the cultural administration of Spain and Andalusia bereft of arguments if further proposals are put forward for skyscrapers a hundred metres from other historic settings in Spain. What could be argued in other cases if the law were insufficient to prevent a skyscraper in a city that, in view of its status within the World's Heritage, should be a management benchmark for others that are not?
- Excluding the proposal (withdrawn last February) for the building of three skyscrapers designed by Santiago Calatrava in Oviedo, there has been no prior history of any action such as that proposed in the town planning of Spain since the re-establishment of democracy at such a short distance from a historic city centre or of assets entered on the World Heritage List.

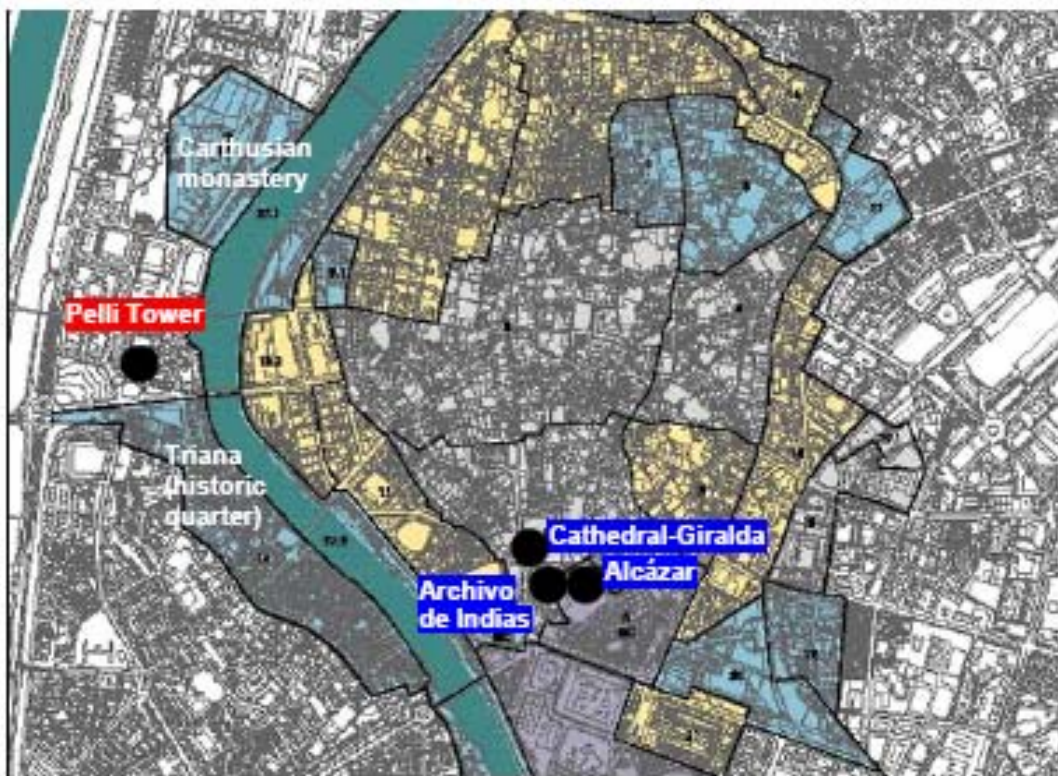


Fig. 4. The Pelli Tower and the World Heritage properties.



Fig. 5. Pelli Tower impact from the Torre del Oro (Gold Tower) and the historic harbord.



Fig. 6. Pelli Tower impact from Triana (historic quarter).



Fig. 7. Pelli Tower impact from Carthusian monastery.



Fig. 8. Urban Sevillian landscape as backdrop of Pelli Tower views.

- The present report poses no objection to the design by César Pelli in itself (at least, setting aside its generic inappropriateness for cities the size of Seville), but it wishes to recall that no architectural design can be considered good if it does not assume the key features, complex or otherwise, of the space in which it is to be located. Its ignoring of the urban landscape and the other properties in its immediate vicinity do not speak to the quality of this project but rather express an absolute discordance and lack of harmony with the key features of Seville's historic landscape. In this case, as in any other, good architecture does not salvage a bad planning project.
- As for the civil society, both the party that received the largest number of votes in the last municipal elections and all of the associations consulted have declared themselves to be against the building of the Pelli Tower, as have practically all of the professionals related with the city's heritage.

2. Comparison with similar cases referred to UNESCO:

Although there are various cases that have given rise to the current concern of ICOMOS and UNESCO with respect to the landscaping impact on towns with assets included on the List (London, Saint Petersburg, ...), the closest cases are those of:

- a) Cologne cathedral was included on the List of World Heritage in Danger in 2004 due to a similar project for the construction of a skyscraper on the banks of the Rhine opposite the city's historic centre and 900 metres from the spires of the cathedral, and it was only removed from the list two years later when the project was abandoned.
- b) This same year, UNESCO has pointed out the serious consequences for the declaration of the historic city of Prague arising from the construction of a skyscraper in the district of Pankrac and has called for a reduction in its height. Suffice it to say that the project was 104 metres in height (versus the 178 of the Pelli Tower) and was located more than three kilometres from the historic centre of Prague (the Pelli Tower is 1,600 metres from the Giralda atop Seville Cathedral).



Fig. 9 Distance between Pelli Tower (Torre Pelli) and the nearest border of the protected Sevillian historic town (límite del conjunto histórico).

3. Recommendations:

On the basis of the co-operation between UNESCO and ICOMOS indicated in point 7 of art. 13 of the *Convention* and pursuant to the powers attributed to ICOMOS in paragraph 35 of the *Guidelines*, among others, to monitoring the state of conservation of World Heritage cultural properties", the Spanish National Committee of ICOMOS makes the following recommendations:

A. To the UNESCO's World Heritage Committee:

Since it is within the powers of the World Heritage Committee, in collaboration with the States Party, **the said Committee is recommended to include the assets forming part of the single declaration of Seville (Cathedral, Alcázar and Archivo de Indias) on the UNESCO's Endangered World Heritage List until such time as the proposed construction of the Pelli Tower skyscraper next to Seville's historic centre is withdrawn.** The present circumstances are as described in paragraph 9 of the *Guidelines* ("When a property inscribed on the World Heritage List is threatened by serious and specific dangers, the Committee considers placing it on the List of World Heritage in Danger"). In the categories of perils listed in paragraph 179 of the *Guidelines*, the skyscraper project would be associated with section b) "Potential danger. The property is faced with threats which could have deleterious effects on its inherent characteristics. Such threats are, for example: [...] iv) threatening effects of town planning...".

B. To the City Council of Seville as the party responsible for the city's planning management and the protection of its heritage:

- That it suspend the building permit for the Pelli Tower due to the irreversible impact it would have on the perception of and from the Cathedral and the Alcázar.
- That it incorporate theoretical and applied knowledge of the city's planning so as to allow the correct protection of all its cultural values. Those in place for landscape matters are praiseworthy despite their scant scope, but they are absolutely ineffectual in the face of a building such as the one referred to in this report.
- That it assume, understand, respect and disseminate the precepts of the UNESCO and its reference texts for the management of heritage in general and World Heritage in particular.

That it comply with the stipulations foreseen in paragraph 172 of the *Guidelines* in connection with technical following: "The World Heritage Committee invites the States Parties to the *Convention* to inform the Committee, through the Secretariat, of their intention to undertake or to authorize in an area protected under the *Convention* major restorations or new constructions which may affect the outstanding universal value of the property. Notice should be given as soon as possible (for instance, before drafting basic documents for specific projects) and before making any decisions that would be difficult to reverse, so that the Committee may assist in seeking appropriate solutions to ensure that the outstanding universal value of the property is fully preserved".

- That it complete the special plans for the protection of the historic setting, especially in the area closest to the assets included on the World Heritage List.

C. To the Andalusian Regional Government's Culture Department as the party responsible in this territory for the protection of heritage and, within this, the World Heritage located within its confines:

- Those responsible for the Culture Department and, in general, the Regional Government of Andalusia are requested to act clearly and decisively in the face of a proposal such as the construction of the Pelli Tower. The passivity shown during the months when the project was being processed clearly illustrates the inhibition of the body with the maximum responsibility for Andalusian cultural heritage in the face of the worst aggressions announced against the historic heritage of Spain since the birth of the democratic regime. All hesitations and indecisions generate uncertainty among citizens and institutions within the Region and doubts elsewhere regarding the awareness, management ability and lack of commitment with respect to the basic principles of heritage management, particularly World Heritage.
- The Culture Department cannot justify such inhibition by sheltering behind a context of changes in heritage legislation and the scant resources derived for the protection of the landscape. The lack of ambitions in this regard is evident in the recent creation of a law that is stillborn and obsolete in landscape terms (an expression it avoids) and can in any case be used to avoid aspects that hinder and generate visual contamination such as cables, advertising or mobile telephony antennae (always easily reversible) rather than to resolve once and for all the truly serious problems affecting the landscape of Andalusia (difficult to reverse) that is the fruit of the cultural heritage of this Region, the most valuable and, at the same time, the most lacking in protection and impacted in recent years. So far, it has been the tourist resorts on the coast, the industrialized farmland and the metropolitan areas without strong government (Granada, Seville, Cordoba, among many others) that have suffered the effects of uncontrolled planning (both legal and illegal). Now it is also the turn of the city centres and their former historic landscapes. The Pelli Tower is also a symbol that opens the door to greater verticalization of Andalusia's main city, to the trivialization of its landscape and to the start of the abandonment of the model of a historic European city.
- It is recommended, should no better formula be found, that the Consejería de Cultura should urgently set up a protective zone around Seville's historic town centre that would incorporate, at least, the scope of the construction of the Pelli Tower, such a sensitive area for the proper visualization of the historic town centre. This would evidence, at the very least, the Consejería's will to protect the historic landscape of Seville.
- The Consejería de Cultura should, if it is not done by Cajasol or the City Council, commission independent specialists to produce an urgent study of the impact on the cultural landscape of the construction of the Pelli Tower.
- The Consejería de Cultura is reminded, as was the City Council, that the surroundings of the Cathedral and the Archivo de Indias do not enjoy any special plans for their protection (23 years after the enactment of Spain's Historic Heritage Act) and the area will be one of the last to receive this level of protection within the Seville historic city centre.

D. To the Ministry of Culture of the Government of Spain:

- The Government of Spain, through its Ministry of Culture, must adopt a clear and determined position in favour of the correct protection of Seville's assets entered on the World Heritage List. Although the powers regarding heritage have been devolved to the Regional Governments, it is the central government that is recognized as the State Party in connection with the fulfilment of the UNESCO *Convention*; therefore, it is responsible vis-à-vis this body for the negative impacts and threats affecting the World heritage sites in Spain.

E. A Cajasol (institution promoting the project):

- This Committee recommends that Cajasol meditate on the importance of its architectural proposals. Cajasol is no ordinary financial institution, but rather, because of its social and cultural vocation, it must stand as a reference for society as a whole. If it preaches sustainability and a fair and balanced development model, it must also adopt consistent formulas when it comes to putting up buildings that are going to reflect the image of the institution. As a result, we also urge Cajasol to renounce its plans for the Pelli Tower and, in a spirit of the most absolute modernity, to opt for a building, should it choose to maintain the same location, better aligned with its setting and without impacts on the historic town centre and Seville's assets entered on the World Heritage List. The project cannot be justified by sheltering behind permits allowed under the current planning regulations to erect a building of such impact. Cajasol has a commitment with the society and the culture of Andalusia and this must go further than allowing a general design that, at least in the sector concerning us, includes an inappropriate proposal that does not respect a city with the values of Seville.
- It also wishes to point out to Cajasol that interventions, particularly with such powerful construction works, in the cities of Andalusia, and Seville is one of the most outstanding examples, cannot ignore heritage considerations. A competition inviting designs from the world's best architects may well give rise to a good architectural project, but it may overlook, as in this case, the key elements of the city's heritage. We therefore advise it to incorporate additional professionals into the choice of emblematic projects: obviously the architects are essential (what other profession has supported more than this one the protection of urban heritage in the last century and a half?), but not enough for proposals that, as in this case, may change the model of a city and represent an attack against its image and, above all, for the management of its World

Heritage.

Madrid, November 25th, 2008

The Chair of the Spanish Committee of ICOMOS



Signed: María Rosa Suárez-Inclán Ducassi

ICOMOS España. C/ Alenza, 4. Madrid 28003 (España). Tel 91 336 51 61

Fax (0034) 91 536 12 08

E-mail buzon@esicomos.org





8. Position Offered in Irak

International Relief and Development (IRD)

Position Opening: Program Director, Archaeological and Historic Preservation Program, Iraq Cultural Heritage Project

Reports to: Project Director

Location: Erbil, Iraq

Department: Iraq Projects

Nationality: Open to all Nationalities

Job Description

Cultural Heritage Project (CHP) in Iraq, being implemented by International Relief and Development (IRD), is designed to focus US and international resources and expertise on rebuilding the professional capabilities of Iraq's museum, heritage and archaeology organizations, and antiquities preservation and management.

This is a two-year project funded by a grant from the U.S. Embassy in Baghdad and administered by International Relief and Development.

CHP is a high profile project which will implement three key program areas that have definable, tangible, measurable results: a) the establishment of a new conservation and historic preservation Institute in Erbil to serve preservation and training needs throughout Iraq; b) the establishment of a professional environment within the Iraq Museum to support its core objectives of preservation and promotion of scholarship; and c) professional development and capacity building of Iraq's museum and antiquities staff

The Position

The Program Director will be stationed in historic Erbil, located in northern Iraq, and will lead the Archaeological and Historic Preservation Program at the newly established National Training Institute for the Preservation of Iraqi Cultural Heritage. This Institute is designed to focus US and international resources and expertise on rebuilding the professional capabilities of Iraq's museum, heritage, and archaeological organizations. The Institute's primary areas of focus are:

- to serve preservation and training needs throughout Iraq;
- to assist with the re-establishment and expansion of the professional environment within the Iraq Museum in Baghdad and to support its core objectives of preservation and scholarship; and
- to identify and facilitate opportunities for professional development and capacity building of Iraq's museum and heritage staff.

The Institute comprised of two programs: Archaeological and Historic Preservation Program and Collections Conservation and Management. The Collections Conservation and Management Program will be developed by the Walters Art Museum, Winterthur Museum and Country Estate, the University of Delaware Art Conservation Department, and the Iraq State Board of Antiquities and Heritage (SBAH) as a custom-designed curriculum formulated to meet the short- and long-term preservation needs of Iraqi collections and cultural institutions. It will have its own Program Director who will be responsible for implementing that program.

The Archaeological and Historic Preservation Program will be developed by the U.S. National Park Service in consultation with the Iraq SBAH. Coursework will encompass the philosophy,

ethics, practice, and scholarship of archaeological and historic preservation theory, method, resource management, planning, security, public involvement, and heritage interpretation. The development of critical thinking, professionalism, advocacy skills, and practical solutions will be emphasized.

The Program Director of the Archaeological and Historic Preservation Program will work in consultation with the program's partners on all aspects of the program, including curriculum development, delivery, and assessment, faculty selection and supervision, admissions, student mentoring, and overall program evaluation. The Program Director is responsible for coordinating and overseeing the courses in archaeology and historic preservation delivered at and by the Institute. Working with administrative support for education, the Program Director ensures effective and efficient use of space, equipment, and other Institute resources. The Program Director provides instruction and individual courses, as appropriate, and assists faculty and students in developing educational projects required as part of the program.

The Program Director of the Archaeological and Historic Preservation Program will also work with the resident Erbil Project Coordinator, who is appointed by IRD and is responsible for logistical oversight and planning, financial administration and compliance, infrastructure, and coordination with IRD, the US Embassy/Baghdad, the Department of State, and other related programs.

The Program Director of the Archaeological and Historic Preservation Program will also coordinate courses, educational projects, and preservation and research projects with the Program Director of the Collections Conservation and Management Program.

Required Skills and Qualifications:

- Senior professional in archaeological and historic preservation with a graduate degree, Ph.D. preferred, or equivalent education and training
- Knowledge of archaeological and historic preservation issues
- Expertise in developing and /or implementing emergency preparedness plans
- Strong interpersonal and communication skills
- High degree of flexibility and collaborative abilities
- Knowledge of Middle Eastern cultural heritage
- Strong written and verbal skills in English
- Arabic language proficiency preferred but not required

Required Experience:

- At least 7 years of professional experience
- Project management and supervisory experience involving initiatives with multiple partners
- Significant teaching experience and record of research and scholarship
- Experience working with people of diverse cultures

Please apply on-line through the "Careers" section of our website at www.ird.org.

or inquire directly at
blione,ird@gmail.com





9. Heritage at risk

The objective will be to obtain an international spread of contributors.

As the issues are contemporary it is not anticipated that the authors will have extensive bibliographies, citations or offer a purely academic approach.

All contributions will be reviewed and the final make-up of the publication will need to be approved by both UNESCO and ICOMOS.

The latest issue of Heritage at Risk can be down loaded from:

http://www.international.icomos.org/risk/world_report/2006-2007/index.htm

Thank you for your kind attention and cooperation

Brian Egloff, President
International Committee for Archaeological Heritage Management, ICOMOS

Brian.Egloff@canberra.edu.au

15th January 2009

Estimados colegas,

El ICOMOS me ha pedido que elabore una lista de posibles tópicos con sus respectivos autores en preparación para el futuro número de Heritage at Risk que se le dedicará al tema del impacto sobre los sitios patrimoniales del tráfico ilícito de artefactos de interés cultural. Heritage at Risk es una publicación que alerta a la comunidad internacional en cuanto a los riesgos a sitios patrimoniales que son percibidos como importantes por la comunidad internacional de la conservación o por los miembros de los países impactados por dichos riesgos.

Nuestro objetivo es de lograr una representación internacional de autores. Como el tema es muy contemporáneo, no anticipamos que los autores posean bibliografías extensas ni que puedan fundamentarse en enfoques puramente académicos.

Todos los artículos serán sujetos a una revisión profesional, y estarán sujetos a la aprobación de tanto el ICOMOS como la UNESCO.

El último número de Heritage at Risk puede ser hallado en:

http://www.international.icomos.org/risk/world_report/2006-2007/index.htm

Gracias por su atención y colaboración.

Brian Egloff, Presidente

Comité Internacional del ICOMOS para el Manejo del Patrimonio Arqueológico

Brian.Egloff@canberra.edu.au

Enero 15 2009





10. Legado y Diversidad, Arquitectura y Urbanismo

El rescate de los valores urbanos y arquitectónicos en tiempos de globalización

Fecha: 23-27 de noviembre de 2009

La Facultad de Arquitectura de La Habana, Ciudad Universitaria José Antonio Echeverría convoca a la segunda edición del Seminario.

Legado y diversidad. Arquitectura y Urbanismo

Términos que de conjunto implican una posición que valora el legado en tanto resultado de la actuación decantada en la ciudad y el territorio de las diferentes generaciones a través del tiempo. Diversidad, pues ese legado es muestra de distintos períodos, grupos sociales, modos de concebir el espacio y de construirlo. La Habana es una de esas ciudades del mundo que muestran un legado diverso y que posibilitan percibir la historia al recorrerla: las morfotipologías originarias de cada etapa de la evolución de la ciudad se yuxtaponen dejando casi intacta la anterior. Ciertamente sus valores se han conservado, pero la acecha el deterioro. Es, por tanto, un escenario propicio para debatir complejos problemas actuales: ¿Cómo enfrentar el rescate coherente de los valores urbanos y arquitectónicos para disfrute de la sociedad actual y de las generaciones futuras en las contingencias del presente, teniendo en cuenta la necesidad de mejorar el nivel de vida de la población? ¿Cómo encontrar solución a las necesidades y expectativas de los habitantes de un sitio frente a los conflictos que provienen del impacto negativo generado por los procesos de globalización, que alcanzan aun los sitios más alejados de los centros metropolitanos? ¿Cómo conciliar la implantación de modelos representativos de la actualización tecnológica que por lo general se implantan al margen de las condiciones locales y tienden a borrar las fronteras culturales y a obviar los valores propios? ¿Cómo conciliar la necesidad de una rápida recuperación del fondo construido ante el impacto de eventos naturales que ponen en riesgo la continuidad de la identidad de un sitio? Es, dentro de este contexto que *Legado y diversidad. Arquitectura y Urbanismo*, pretende debatir un amplio conjunto de temas que responden a la diversidad y complejidad del presente, organizados en tres mesas de trabajo.

MESAS DE TRABAJO

MESA 1: TERRITORIO Y CIUDAD

1. Procesos actuales de rehabilitación en el territorio y la ciudad. Teoría y práctica.
2. Impacto de los procesos de globalización y de los mecanismos especulativos del valor del suelo en los procesos de rehabilitación urbana.
3. Las nuevas construcciones en los tejidos históricos a la luz de diversos impactos: desde los modelos provenientes de la globalización hasta la necesidad de recambio por el impacto de desastres naturales.

MESA 2: EL PATRIMONIO DIVERSO

1. Los planes de manejo ante la diversidad del patrimonio. Autenticidad vs. falsedad.
2. Recuperación y reutilización del patrimonio industrial.
3. La conservación del patrimonio moderno.

MESA 3: TEORÍA Y FORMACIÓN

1. Historiografía y valoración del patrimonio. Enfoques a favor de una lectura diversa del patrimonio urbano y arquitectónico.

2. La gráfica digital como instrumento de investigación histórica y análisis del patrimonio.

3. Experiencias en la formación de posgrado y pregrado en relación con los procesos de intervención en el patrimonio cultural y natural. El encuentro contará con Conferencias magistrales, presentación de ponencias y mesas redondas, así como un curso pre- evento y recorridos al finalizar el evento. Paralelamente se desarrollará un Taller Estudiantil, cuyo objeto de trabajo estará dirigido a la elaboración de ideas para una propuesta de rehabilitación en un área de la Ciudad de La Habana. Sus resultados se darán a conocer en la conclusión del congreso.

Presentación de las ponencias:

- Oral: en forma de comunicaciones de 20 minutos como máximo y debates en mesas redondas.

- **Audiovisuales:** Power point, multimedia, videos en formato digital. El Comité Académico seleccionará aquellos trabajos que permitan la conducción del debate en las diferentes temáticas. El resumen con un máximo de 500 palabras en hoja aparte, en español e inglés. En el resumen se incluirá título del trabajo, nombre y datos de los autores que especifiquen titulación, categoría científica y/o docente, instituciones que representan y sus direcciones postal y electrónica. Las ponencias serán presentadas en formato digital en Microsoft Word (Arial No. 12), a un espacio y con un máximo de 10 páginas, tamaño carta (letter), incluyendo fotos y gráficos. Los inicios de cada párrafo serán con una sangría de 0.5 cm, sin espacio de separación entre párrafos. El documento tendrá un margen de 2.5 cm. en sus cuatro bordes. Las notas y los pies de fotos deberán presentarse al final del documento, debidamente referenciadas en el texto. De ser necesario, también podrán presentarse anexos al final del documento, sin exceder las 3 páginas. Se recomienda procesar el texto con la mayor austeridad posible, renunciando al uso de la doble columna, tipos de letras y tamaños distintos. Para contactar con el Comité Organizador y para el envío de **resúmenes**, dirigirse a legado@arquitectura.cujae.edu

Fechas importantes:

- Los **resúmenes** se recibirán **hasta el 6 de julio de 2009**.
- La **notificación de aceptación de los trabajos seleccionados se hará hasta el 20 de julio de 2009**.
- Las **ponencias** se recibirán hasta el **11 de septiembre de 2009**.
- Los resúmenes y ponencias serán publicados en CD-ROM con ISBN.

Cuotas de inscripción:

- Delegados extranjeros: 250.00 CUC
- Acompañantes y estudiantes extranjeros: 100.00 CUC Nota: Se refiere a estudiantes de pregrado, con carta de un centro de estudios que certifique su condición.
- Delegados cubanos: 250.00 CUP
- Estudiantes cubanos: 100.00 CUP

Estas cuotas de inscripción incluyen: Participación en sesiones del evento, la documentación del mismo, CD y otros materiales, recorrido planificado por la ciudad y actividades de bienvenida y clausura.

Curso pre-evento: Aprendiendo de La Habana

Como actividad adicional, el 23 de noviembre se impartirá un curso sobre los valores urbano-arquitectónicos de La Habana, a cargo de especialistas cubanos.

Costo de inscripción: 40 CUC

Solicitud de informaciones:

legado@arquitectura.cujae.edu.cu

Tel: (53-7) 2663369 / 2663367 / 2606997 / 2671134

Sitio WEB: <http://ledi.arquitectura.cujae.edu.cu>

Recorridos posteriores al evento

El Comité organizador ofrece a los delegados y acompañantes, la posibilidad de participar en visitas y recorridos adicionales, guiados por especialistas cubanos. Estas visitas se realizarán a distintos lugares de la Ciudad de La Habana, al Valle de Viñales, a las Terrazas de Cayajabos, Trinidad y a Matanzas y Varadero. El costo y el programa de estos recorridos se informará Posteriormente





11. Cultural Heritage in Gaza Damaged and in Great Danger

The International Committee of the Blue Shield (ICBS) deplores the loss of human lives and the destruction that has recently taken place in the Palestinian Territories and the State of Israel, in particular in the Gaza area, and the ongoing armed conflict that threatens to disrupt a fragile ceasefire. It is also extremely concerned by the threat that the present conflict could escalate still further.

ICBS, founded in 1996 'to work to protect the world's cultural heritage threatened by wars and natural disasters', now calls on all parties to be respectful of the cultural property in the region. In making this statement, ICBS takes no position on any other issue relating to conflicts in the region.

There have been reports that two municipal libraries in Amoghazi and in Juhur-el-Deek were completely destroyed and that the libraries of the Islamic University and the Tal el-Hawa branch of the al-Aqsa University were severely damaged. Sadly we have to assume that civil records have been destroyed in the violence of the recent period.

In 1998, ten museums were registered in Gaza and on the West Bank, while this number was reduced to five in 2002, and the number of visitors had decreased dramatically. In August 2008 the first archaeological museum in Gaza was opened, privately funded and with support of the Geneva Musée d'art et d'histoire.

This private antiquities museum run by Gazan collector Jawdat Khoudary, has now been damaged. Furthermore, preliminary reports, still to be verified, of damage to cultural heritage sites, including excavated archaeological sites, are cause for alarm.

Gaza is one of the richest crossroads of cultural history in the region, with many archaeological sites and historic buildings. The whole region has an exceptionally complex and rich cultural heritage and it is of greatest importance that all parties in the conflict take whatever precautions necessary to avoid destruction and damage to cultural heritage. The city of Gaza is thousands of years old and has been inhabited by all the important cultures in the region - Canaanite, Hebrew and/or Jewish, Greek-roman, Byzantine, Umayyad, Crusader, Egyptian, Ottoman - leaving behind archaeological sites that are a dominating factor in the region. There are also many ancient mosques, churches, synagogues, a market hall, a caravanserai, the port of Anthidon, the end of the Incense route, as well as modern heritage which is also of great importance. Khan Younis is known for its well-preserved caravanserai. Rafah, Abasan al-Kabeera, Deir al-Balah and Ralia are ancient cities. The majority of destroyed buildings constitute the vernacular heritage that reflects the history of the daily life of ordinary people.

The clearing and rebuilding process that takes place as a result of armed conflict can often be hazardous. Interventions may take place without properly recording the damages to cultural heritage. Sufficient qualified staff required for such a task is often not available, etc. When the civil administration collapses cultural heritage, such as archaeological sites, is in great danger of being looted.

While ICBS is keenly aware that there are other compelling concerns at times of armed conflict, not least the loss of human life, it wishes to stress that international humanitarian law also protects cultural property. It urges all parties concerned to be mindful of their responsibilities to respect the provisions of The 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, and its two Protocols, which calls on

countries 'not to take any deliberate measures which might damage directly or indirectly the cultural and natural heritage' in the territory of other countries.

ICBS therefore calls on all parties to take the greatest possible care to protect the rich cultural heritage of the region, to refrain from using cultural property for military purposes or to shield military objectives and to take the necessary preventive measures to ensure that it is not damaged in any way during the present conflict. Culture should be considered as a basic need and supported by International Organizations and Governments. Gaza needs its cultural heritage to strengthen its identity and unity.

On behalf of the Blue Shield Organization,

Julien Anfruns,

President
International Committee of the Blue Shield (ICBS)
Contact Information: secretariat@icom.museum
18.02.2009





12. Conference on Structural Analysis of Historical Constructions

The 7th International Conference on Structural Analysis of Historical Constructions will be held at Tongji University, Shanghai, China, on October 6-8, 2010 (SAHC-2010). On behalf of the conference organization committee, I am very glad to invite you to participate the SAHC-2010 conference through submission of a research paper(s) and attendance. A copy of the first announcement of the conference is attached for your information.

The theme of the conference will focus on "Strengthening and Retrofitting", and allows a broad scope of areas including restoration and strengthening, seismic behavior and retrofitting, development and protection, inspection and monitoring, non-destructive testing, experimental results and laboratory testing, analytical and numerical approaches, historical aspects and general methodology, innovative and traditional materials / technology, case-studies and so on.

For more information:

Xianglin Gu

PhD and Professor

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Email: gxl@tongji.edu.cn

Tel: +86-21-65982928 Fax: +86-21-65986345





13. New CIAV Members

We are very pleased to welcome ***Eleni Oeconomopoulou***, architect, from National Technical University of Athens as CIAV member.

Also from Mexico, ***Gerardo Torres Zarate***, architect, who is welcome as a new CIAV member.





14. The Best in Heritage

– An Annual Presentation of the **Best Museum, Heritage and Conservation Projects**
24-26 September 2009, Dubrovnik (Croatia). (ancient Ragusa)

In partnership with EUROPA NOSTRA ; Under the patronage of ICOM, UNESCO (BRESCE), Europa Nostra, ICOMOS, ICCROM, WFFM and the City of Dubrovnik

Programme

www.thebestinheritage.com/event/programme.php

Registration

www.thebestinheritage.com/event/prijava_eng.php

Contact

European Heritage Association

Kresimirov trg 7
HR-10000 Zagreb
Croatia

Tel/Fax: +385 1 455 04 24

Website: <http://www.thebestinheritage.com/>





15. Earthen Architectural Heritage

Bibliography

UNESCO-ICOMOS

Documentation Centre

The Earthen Architectural Heritage on the World Heritage List has been taken from the CRATerre ENSAG website:

<http://terre.grenoble.archi.fr/patrimoineMondial.php>

Table of contents:

- Typology and Case Studies
 - Techniques and Materials
 - Conservation and Restoration
 - Earthquakes
-
- Earthen Architectural Heritage on the UNESCO World Heritage List

For more information:

documentation@icomos.org

http://www.international.icomos.org/centre_documentation



16.- 1^{er}. Congreso Iberoamericano y VII Jornadas

Técnicas de Restauración y Conservación del Patrimonio.

10-11 de Septiembre de 2009, La Plata (Argentina)

En el próximo mes de Setiembre de 2009, se llevará a cabo el 1er. Congreso Iberoamericano y las VIII Jornadas "Técnicas de Restauración y Conservación del Patrimonio". Es por ello que invitamos a todos los profesionales a participar del mismo.

Para su mayor conocimiento, lo invitamos a visitar la página web del Congreso:

www.coibrecopa2009.com.ar

Contact:

Ing. Luis P. Traversa
Director LEMIT
Avenida 52 entre 121 y 122 (s/nº)
1900 - La Plata - Argentina
T.e. 0221 483 1141 al 44
Fax 0221 425 0471

