



MINISTERO
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S H A R I N G C O N S E R V A T I O N D E C I S I O N S 2 0 0 6

ICCROM - International Course - Rome, 16 October - 10 November 2006

MINI-CONFERENCE PROGRAMME

Friday 20 October 2006

09.15 Welcoming participants at Accademia di San Luca, piazza dell'Accademia di San Luca 77 (via del Tritone)

09.30 - 10.00 Role of education and training in improving decision making

- **Daniela RUSSO (ITALY)** *Training for trainers*
- **Jocelyn CUMMING (NEW ZEALAND)** *A National Preservation Program – what road to take.*

10.00 - 13.00 Interdisciplinary collaboration

- **Marica MERCALLI (ICR - ITALY)** *The Crèche at the Civic Painting Gallery in Imperia: restoration methodology on multi-material objects*
- **Emmanuelle CADET (FRANCE)** *The case of the church Saint-Pierre in the community of Coulombs-en-Valois, Seine-et-Marne, Ile de France.*
- **E. Isabel MEDINA-GONZALEZ (MEXICO)** *Negotiating Decisions for the Conservation of Bonampak.*
- **Salwa JORAM (GERMANY)** *European Project on Exhibition of Carpets and Hangings planned for 2009.*

11.00-11.30 Coffee break

- **Marie BERDUCOU (FRANCE)** *Restoration- de-restoration: case-studies*
- **J. Cesar RODRIGUEZ GARCIA (CUBA)** *Study of biological contamination in Servando Cabrera Moreno Museum.*
- **Fernanda TOZZO MACHADO (BRAZIL)** *Restoration of The Picture "Baron De Alfenas", By Nicholas Facchinetti, Belonging To The City Of São Thomé Das Letras, State of Minas Gerais, Brazil.*
- **Rosalia VAROLI-PIAZZA (ICCROM)** *The project for the minimum opening of the sarcophagus of Frederick II in Palermo Cathedral*

12.30-13.00 Discussion

13.00-14.00 Lunch

14.00-17.30 Conservation versus development

- **Marian Kaminitz (USA)** *Conservation and Community Consultations at the National Museum of the American Indian*
- **Mustafa METIN (TURKEY)** *A Roman Road in Ankara.*
- **Sathyabhama BADHREENATH (INDIA)** *A Case Study – 'The Great Living Chola Temples'.*
- **Cecilene MULLER (SOUTH AFRICA)** *Boschendal: Development or Conservation.*
- **Nino ERKOMASHVILI (GEORGIA)** *Site Selection*
- **Giulia CANEVA (ITALY)** *Plant biology for cultural heritage*

15.30 - 16.00 *Coffee break*

- **Junko OKAHASHI (JAPAN)** *Establishment of an Integrated Management Plan for the Kathmandu Valley World Heritage site, Nepal.*
- **Victoria OSUAGWU (NIGERIA)** *Management and control of termite infestations.*
- **Tung Nguyen Thi Thanh (VIETNAM)** *Making Conservation decisions - a difficult option.*
- **Sarah COURT (HCP)** *Introducing the Herculaneum Conservation Project*

17.00-17.30 *Discussion*

Saturday 21 October 2006

09.30-12.30 Using decision-making models: advantages or disadvantages?

- **Wei QING (CHINA)** *A recent conservation project of an old temple in China by our institute is used as an example to explain the decision-making process in our institute.*
- **Joanna WASKO (POLAND)** *The decision making process that took place during the conservation of a modern sculpture of Polish artist Mariusz Kruk "Soil knight".*
- **Helen HUGHES (UNITED KINGDOM)** *The Little Castle at Bolsover: Conserving disciplinary boundaries rather than conserving buildings? A case Study.*

10.30-11.00 *Coffee break*

- **Ksenija SKARIC (CROATIA)** *Research on the Polychrome Wooden Inventory of the Pilgrimage Church of Saint Mary of Jerusalem in Trski Vrh*
- **David Juanes BARBER (SPAIN)** *The scientific studies in the conservation decisions*
- **Lidia RISSOTTO (VENARIA - ITALY)** *The case of the wall-painting in the S. Francis Church- Assisi: from the fragments to the context*

12.00-12.30 *Discussion*

ABSTRACTS

Sathyabhama BADHREENATH - INDIA

A Case Study - 'The Great Living Chola Temples'

The World heritage monuments viz. 'The Great Living Chola temples' were inscribed in the list in 2004 as an extension to the Brihadisvara temple at Thanjavur.

The three temples were constructed by emperors of the same dynasty within a span of 200 years. They were more famous for their architectural and structural embellishments rather than as pilgrimage centers. Even hallowed divine status was bestowed on them through royal commands. The management of the temples was also by royal command and these have been clearly delineated through epigraphs inscribed on its walls.

The temples came under national protection between 1922 and 1954. Large-scale conservation of the Thanjavur temple began around the time of Indian Independence and of the other two much later. The initial efforts were in removing the accretionary structures that had developed over a period of time. Once this was done, structural work keeping in mind the structural stability of the monument was undertaken. By the 1980's the temples were basically in tune with their original status.

On their being given World Heritage status and by virtue of conservation works being carried out, the present significance of the temples has undergone changes. The earlier rituals of the temple are now being slowly reinstated and simultaneously it attracts a large number of visitors wanting to view the monument. With the increase of pilgrimage and tourist pressure, a number of challenges have emerged.

The town around the temple is constantly developing

The temple is a vast complex with fragile architectural elements

Has been under continuous worship as per Agamic principles

Environmental and noise pollution

To tackle these pressures a consensus approach has been adopted. The Archaeological Survey of India, which protects the place, is constantly in dialogue with the owner - the erstwhile Raja and with the District and Religious Endowment authorities.

New types of worship and the restoration of the old has led to some interventions in the temples which is not in conflict with its authenticity. For eg. as the worship for the great bull started, a drain had to be laid to carry the ablutions to a place, which would not only keep the environs clean, but also respect the sentiments of the devotees. The burning of lamps in the temple has now created both environmental and aesthetic challenges. This is being addressed by continuous chemical cleaning of the walls and also by creating awareness.

To meet the high flow of visitors, a systematic approach to the sanctum has been arranged and more hygienic public amenities have been provided. As visitors are not generally allowed to view the Chola paintings in the sanctum of the Thanjavur temple, a photographic view is available in the Interpretation center.

The constantly changing landscape of the town is monitored with the assistance of the District authorities.

The structures are subjected to periodical cleaning and even minor structural problems are immediately attended to.

Environmental pressures like pollution are being addressed and diverting the traffic is contemplated.

Conserving and managing the three Chola temples is a challenging task because they are living ones where the cultural, architectural, emotional and use value of them are to be balanced with the authenticity and integrity of the monuments.

Emmanuelle CADET - FRANCE

The case of the church Saint-Pierre in the community of Coulombs-en-Valois, Seine-et-Marne, Ile de France

I will present a rather common French case of restoration of wall paintings in a church belonging to a little provincial community, classified in the historic monuments, in order to illustrate the role of the various actors and the margin of decision of each of them. It's the church Saint-Pierre in the community of Coulombs-en-Valois, in the department of Seine-et-Marne, Ile de France.

Gothic decorations (stone imitation, fries and figurative scenes) are present in the nave, the choir and the north chapel, in different state of conservation and for the majority, covered by several chalk layers.

In 1995, the architect in charge of the restoration of the classified monuments in the sector ("Architecte en chef des Monuments Historiques") commands a study of the widespread of the gothic paintings under the further layers, in the whole church.

In 2003, the Regional Direction of Cultural Affairs (DRAC), who was delegated by the owner to prepare and pass the market, proposed an invitation to tender.

We created a team of independent conservators in a sharing responsibilities group, to answer to the market and we have been retained.

The work began in may 2005 and one year was allowed for all the operations of the restoration of the interior of the church (masonry, painting, electricity, restoration of stained-glass windows , restoration of the furniture of the church, treatment of the architectural element in relief (capital, column, ..) restoration of wall-paintings).

In the implementation protocol (terms and conditions), the demand was rather opened and the financial estimation rather difficult because approximate.

During the work time, there was a meeting every two weeks with the majority of the executants, with the architect, with two persons from the DRAC, with a person of the community, the owner of the church. As the choice of the kind of development depended of the discovery of the paintings, we was formulating several propositions during the first part, that was discussed with the stakeholders and implemented with the financial envelop that was given. Every steps of the restoration of the paintings had to be lead in coherence with the advancement of the other interventions...

Nonetheless, this case depends to the precedent legislation of historic monuments and since a few times patrimonial laws are changing in France and the evolution of the restoration is really quick. In the future context we have some pain to imagine how will be lead the treatments of conservation-restoration, and how will work the exchange between the various parties.

Giulia CANEVA - ITALY

Plant Biology for Cultural Heritage

The knowledge of biological materials can be useful for exploiting cultural heritage. Several examples can be listed and many field of biological sciences are fundamentals for giving a wide basic knowledge of the materials or of the surrounding environment.

Anatomy and morphology of vegetable materials present in art and archaeological remnants (e.g. wood, paper, fibres, pollens, seeds and fruits specimens) permits their recognition and contributes in a wider knowledge of the past uses and vegetational features.

The phytoiconology, e.g. the study of plants in paintings and sculptures, can give new information for recognising and interpreting artistic representations, especially considering the strong use of the symbols in all the fields of the artistic activities.

The dendrochronology is useful for dating and studying wood specimens, and for helping in case of forgeries and legal aspects.

Moreover vegetational patrimony can be part of the cultural heritage, as in the case of fossil forests, monumental trees, botanical gardens, naturalistic/natural history museums.

The historical parks and gardens need the contribution of the botanical research, especially for the restoration activities and for a correct management's of the sites.

Botanical features characterise environment and landscapes that are part of the culture of humanity and often they explain human choose of the places.

The ethnobotany collects the links between man and the environment, and in many field of human activities wide popular traditions exist, such as for domestic-artisan use, pharmacology, in nourishment and for rituals and magic use.

All these information have practical application for interpretation and environmental planning.

Plant ecology for example can be a tool in the biomonitoring for archaeological prospecting and environmental and historical analysis.

Archeobotany and historical ecology too can be used for the reconstruction of ancient environments.

Sarah COURT

Introducing the Herculaneum Conservation Project

The *Herculaneum Conservation Project* is an innovative public/private initiative of the Packard Humanities Institute (Californian philanthropic foundation) in collaboration with the Soprintendenza Archeologica di Pompei (local heritage agency) and the British School at Rome (Rome-based archaeological research institute). The ancient Roman city of Herculaneum was destroyed and buried along with Pompeii by the volcanic eruption of Vesuvius in AD 79. It has a history of excavation dating back to the early eighteenth century. The project arose from a recognition of the risks to the survival of the unique and irreplaceable heritage to be found in Herculaneum and its overall aim is to support the local heritage agency to safeguard and conserve, to enhance, and to advance the knowledge, understanding and public appreciation of the ancient site of Herculaneum and its artefacts.

Its main objectives are:

1. to slow down the rate of decay across the entire site so that it can be maintained in future on a sustainable basis;
2. to test and implement long-term conservation strategies that are appropriate for Herculaneum and potentially applicable to other, similar sites;
3. to provide a basis of documentation of Herculaneum so as to facilitate its future management;
4. to acquire new archaeological knowledge about Herculaneum derived as an integral element of the activities devoted to its preservation;
5. to conserve, document, publish and improve access to the artefacts found in excavations at Herculaneum;
6. to promote greater knowledge of and discussion about Herculaneum among the scientific community, the local population and the general public.

Jocelyn CUMMING - NEW ZEALAND

A National Preservation Program – what road to take

The National Preservation Office, Te Tari Tohu Taonga was set up by the National Library of New Zealand eight years ago in a bi-cultural context. It was set up as an outreach preservation service for all cultural heritage institutions holding documentary material. I was appointed as the first National Preservation Officer and although a rationale for the position was explicit I was given a completely open mandate to devise a national preservation programme. Decisions on how to do this, how to set priorities, were based on a number of issues. Preservation programmes had to be delivered in such a way that the effects were long-term with as wide a dissemination as possible. For this reason I decided to establish preservation training at tertiary level by working with existing tertiary institutions. Other decisions involved the provision of workshops on a range of preservation issues, for staff working in cultural institutions. Case studies will highlight this.

Decisions have also had to be made about the most effective types of delivery. What is the role of publications, of seminars, of visits, of assessments? The challenges are enormous and complex. New Zealand has only a few conservators and only a small number working in public collections. The National Preservation Office has a staff of only two people and a small budget. As well as focusing on preservation training within tertiary institutions I have focused on preservation of collections within the larger museums, libraries and archives. This decision was based firstly on the fact that their collections are large and secondly on the fact that increased preservation awareness of staff in large institutions would have a trickle down effect to smaller institutions. This was a difficult decision to make. Smaller, voluntary run organisations felt they had the greatest needs. This was a view also held by the National Library. However I have successfully convinced them of my approach and balanced the decision for working at the “higher end” by targeting smaller cultural institutions through special workshops and visits.

The decisions behind the programmes are constantly being reassessed especially with the challenges of digital preservation. Another challenge is also serving the needs of the Pacific Island nations.

Nino ERKOMAISHVILI - GEORGIA

Site Selection

Site selection will be highlighted on Tadzrisi Monastery Conservation Project:

As part of its social and environmental obligations, BTC (Baku – Tbilisi – Ceyhan Pipeline construction Project) undertook to research, protect and promote important cultural heritage sites along the pipeline route. Thus BTC funded architectural studies in advance of construction. As a result BTC had baseline data of 160 monuments sites near the pipeline (Phase II project) and, very detailed information on 22 of these sites (Phase III project). Three monuments were chosen for the further discussions – Sakire Fortress, Atskuri Fortress and Tadzrisi Monastery. Approach, cost of project, schedule of the conservation works, and safety risk were taken into consideration. Tadzrisi Monastery however sits outside the pipeline corridor (150m) and was not affected by constructions, but it has been identified by BTC and ICOMOS-Georgia as a candidate for conservation and stabilization. The site selection was done with the following justification: 1. Association with famous individuals in Georgia; 2. Representative of large themes in history on a regional and national level; 3. The project may serve to improve relations with local village residents who are critical of the BTC project; 4. Investment in conservation activities at this site could be a community and cultural development project with positive public relations benefits, if properly promoted to the local community, Georgians at large interested governmental agencies and NGO's; 5. The site can be an integral component of Georgia's future economic growth strategies, using heritage tourism as one basis of development; 6. One

of the BTC project's Heritage Commitments is to assist in the preservation of significant cultural properties (World Bank OPN 11.03 Management of Cultural Properties in Bank-Financed Projects); 7. The project schedule was limited to a single field season; 8. The cost was reasonable as confirmed by outside experts; 9. The project did not have a huge safety risk; 10. Undertakes like this help to improve ICOMOS skills.

Helen HUGHES - UNITED KINGDOM

The Little Castle at Bolsover: Conserving disciplinary boundaries rather than conserving buildings? A case Study

The Little Castle is one of the most intriguing buildings in Britain. Conceived at the end of the Elizabethan era as a fake gothic castle and completed at the as Renaissance classicism was being introduced by Inigo Jones.

The Brief

My research brief issued in 1990 was short and simple *'Establish the original decoration of the major rooms with the Little Castle at Bolsover and suggest alternative presentations'* This instruction failed to explain that the current presentation of the interiors had been something of an embarrassment since it was carried out in 1976 when the interiors of this important building had been treated in a very heavy handed way – paneling stripped or over-painted. Even fifteen years later there was a reluctance to discuss what had happened.

Problem 1

My research revealed that at that time much of the problem was poor communication between all parties involved, curators, conservators and decorators. This was compounded by the fact that the architectural historian, who had worked mainly from documents and stylistic analysis rather than a detailed inspection of the fabric.

My research methodology for determining the biography of historic interiors is based on the integrated analysis of the documentation and archaeological analysis incorporating architectural paint research.

Problem 2

The historian working on the building was reluctant to share information and did not engage in my research process (repeat of earlier approach). By piecing together clues from documents and physical evidence, and dating from material analysis, I was able to provide a biography of the building. I was to reveal the extent of the loss of original evidence in 1976.

I devised A4 Charts for each room which highlighted the significance of each element and decorative finish within the room. Using this I was able to provide a series of conservation and redecoration options, providing advice on what was ethically acceptable and what was technically possible. I was then asked to direct and supervise the works programme. The Little Castle reopened to acclaim. The representation was hailed as *'sumptuous and intelligent'*.

Problem 3

But despite the fact that my proposals were accepted and executed under my direction there was reluctance from within my organisation to publish my account. It was suggested I deliver my *'art historical discoveries'* to the *'Bolsover expert'* and publish *'my technical data'* in a conservation journal.

Marian KAMINITZ - USA

Conservation and Community Consultations at the National Museum of the American Indian

The work of the National Museum of the American Indian and its Office of Conservation fits within the continuum of change spreading throughout Conservation and Museums. The National Museum of the American Indian acknowledges Native cultures as the living, first person voice of the National Museum of the American Indian. The Museum's philosophy is that it is the steward of the collections; not the owner. These ideas are not limited to indigenous collections or museums. Many other kinds of cultural resources management organizations including historic preservation, archaeology, and sustainable heritage development, are evolving methods and approaches that incorporate the intangible heritage, ideas, and concerns of local or descendent communities that have a stake in the preservation and use of these resources.

The National Museum of the American Indian was one of the early leaders in this area. During the multi-year planning and preparation for the September 2004 opening of the new museum on the National Mall in Washington, DC, a systematic community consultation process was developed and used to gain information and guidance for conservation treatment and display information pertaining to the items to be exhibited in the new museum. In addition, we learned from these experiences how the consultation process worked best for us, our community cultural representatives, and the overall success of the exhibition. The presentation describes the process for the Office of Conservation and gives examples of our partnerships with cultural representatives.

Salwa JORAM - GERMANY

European Project on Exhibition of Carpets and Hangings planned for 2009

A woolen hanging from the 18th century belongs to the Museum of European Culture. Made by inlaid patchwork it is one of the rare and not well-known cloth mosaics often produced in the Saxon-Silesian region. These have occasionally been collected in museums since the beginning of the 20th century.

The hanging is divided into nine large squares, showing scenes from the New Testament. The squares are surrounded by an ornamental frame including eight small circles with scenes from the Old Testament. Since it is made from pieces, cut in shape and sewed together, it is also called "rag rug" in German.

The main material is woolen cloth, which sometimes has been used for other purposes. Due to its characteristics it is no problem to cut the cloth into the shape wanted. It can then be sewed together without seams or other supporting fabrics. Little details of the picture are emphasized by silk embroidery.

The cloth hanging is an excellent example of European cultural history. Comparable objects in Middle Europe dating from the 17th till the 19th century are being researched. Up to now more than 30 objects from all over Europe have been found. It is assumed that the techniques applied were used in the Ottoman Empire.

The Museum of European Culture is planning an exhibition in 2008 where the inlaid patchworks from the different European countries are shown. In preparation of the exhibition a congress will be organized next year.

From the conservation point of view the most challenging point is to bring the different interests of the various loaners together. But also the interests of curators and architects have to be considered.

David JUANES BARBER -SPAIN

The scientific studies in the conservation decisions

This conference shows three examples that illustrate the contribution that the scientific studies in the conservation of the historical patrimony. The first example is the establishment of a methodology of preservation of an incunabulum printed on vellum of 1492. The second example is the evaluation of a restoration painting process of Juan Conchillos (XVII century) and, finally the comparison of two tables of Pieter Coecke (XVI century)

E. Isabel MEDINA-GONZALEZ - MEXICO

Negotiating Decisions for the Conservation of Bonampak

Bonampak, an archaeological Maya site located at the southeast of Mexico, is world-wide famous due to the extraordinary mural paintings that decorate the Temple 1. Since their discovery in 1960s, the conservation these mural paintings, and the site as a whole, have constituted an enormous challenge for Mexican conservators due to many reasons, including the conditions imposed by the tropical environment, the growing of the jungle, the natural decay of the buildings, and, more recently, the presence of tourism. Making conservation decisions for Bonampak is a complex matter because not only it is part of the largest natural reserve of Central America, but also since the Lacandonian indigenous peoples considered the site as sacred and claim it for political and economic purposes.

During the last two years, the National Coordination of Conservation of Cultural Heritage, INAH, has initiated a Conservation Project at Bonampak, whose aims are two-folded: On the one hand, we want to monitor the state of conservation of the mural paintings by means of the use of scientific techniques. On the other, we want to develop a management plan that takes into consideration the needs and demands of the wide range of stakeholders involved in the conservation of Bonampak (i.e. guards, archaeological conservators, archaeologists, scientists, natural conservationists, local communities, etc).

In May 2005, an earthquake provoked damages both in the Temple 1 and other buildings of Bonampak. A group of architects, archaeologists, engineers and archaeological conservators met in Bonampak to diagnose and evaluate the damages, as well as to produce an emergency plan. This was later discussed with lawyers and administrators in order to fulfil prescriptions to claim natural disaster insurance.

This presentation will explain how this interdisciplinary group confronted decisions for the submission of an emergency plan for the site, which is both useful for administrative insurance procedures and compatible with the future conservation and management of Bonampak.

Marica MERCALLI - ITALY

The Crèche at the Civic Painting Gallery in Imperia. Restoration methodology on multi-material objects

The crèche in Imperia is composed of 113 statuettes; 74 of which are multi-material figures consisting in positionable wooden mannequins that are craved, painted and dressed in cloth garments, and 39 statuettes made exclusively in carved, painted wood, depicting the Infant Jesus, angels and animals.

During the restoration, at least three different nuclei of figures were identified. The oldest group, made up of the largest (c. 52 cm) and most beautiful statuettes, can be attributed to Anton Maria Maragliano, a Ligurian sculpture active between the late 1600s and the first half of the 1700s, and his workshop. This specific group was probably made around 1725 for the Berio family in Porto Maurizio, and it was installed in a scenographic setting in the palace chapel. After the

family transferred to Genoa (late 1700s), the sculptural group went to the Carmelite sisters at Porto Maurizio, and remained there until 1992 when it became part of the civic collections. When the restoration is complete (December 2006), the entire crèche will be installed in the main room of the Painting Gallery, thanks to an exhibition project undertaken by ICR, the Municipality of Imperia and the Superintendency of Liguria.

ICR's decision to take on this restoration was principally motivated by the complex nature of the objects, requiring the collaborative efforts of the restorers in different sections and with different knowledge and skills. In fact, the restoration of a multi-material object poses many problems. The planning and coordination of this type of treatment is often more challenging than the poor state of the objects themselves. The heterogeneous nature of the materials (prevalently organic in origin) and their precarious conditions generated thought and reflection in guiding criteria and the choice of relative working methods.

The restoration on the first 5 statuettes helped focalize the treatment methodology. Work began in 2002 and proceeded over subsequent years with the collaboration between ICR, concluding the restoration of 23 mannequins, and the firm Arakhne di Claudia Kusch along with Antonio Jaccarino Idelson, who restored the remaining garments and 25 mannequins.

This work was made possible by the close collaboration between restorers from different sectors, brought together around 'a single table', in order to proceed in unison and treat the object based on the priorities dictated by the object itself. The shared experience resulted in communicating information and was professionally enriching for each participant, and provided an occasion for furthering knowledge and understanding of these unique objects.

Mustafa METIN - TURKEY

A Roman Road In Ankara

The Capital city of The Republic of Turkey was established 8. century in B.C. The first people who were settled in Ankara reign of King Midas. After King Midas reign a lot of civilization was created in this land one after another. One of those civilizations is certainly Roman Empire. In second century B.C. Roman Empire invaded and governed all Anatolian land in that time Ankara was capital city of Galatia province of Roman Empire.

No doubt there was a lot of building in Ankara which ancient name was Ankyra - Ancyra. Those are Augustus Temple, Roman Bath, Roman Theater, Roman Tomb, Citadel and Roman Road. I would like to discuss about Roman Road because of it has been excavated by us in 1995 and 1996. The Roman Road was constructed with andezit blocks also there were pavement each side of the road. In this area the width of the road is over six meters and length is 50 meters.

After excavation the contractor built the shopping centre in part of that area. And a committee had to prepare a restoration and conservation project but it did not because of they did not find enough money. During eight years everybody forget the road ruins except Museum staff. We have tried to clean it every time. Last year some responsible people would like making restoration. Then they applied the Protection Committee in Ankara for restoration and they submitted a landscape project for the road ruins.

First of all we carried out peyzaj project because of the ruins seem very ugly and demolition. After that we decided to make restoration project with Ankara University- Archeology Department. We all discussed the situation of the road. There were some contradiction between archeologists and restorers.

There are some destruction parts on the road, an idea is complete the absent parts, and another idea is protect it like this situation. Finally we decided to complete it but also we have had another contradiction if we complete it what kinds of stone we can use for absent parts? Some authorized says that the ancient stone should be used for absent part of road another ideas is that we can use modern stone. If we use ancient stone that we have this kind of stone we need extra budget for transport because of the one blocks weight is approximately 2-3 tons. The budget is still big problem for the people.

Totally we need almost 10.000. € for the restoration project and we must decide that about stone which will be used on the road ruins.

Cecilene MULLER - SOUTH AFRICA

Boschendal: Development or Conservation

The South African Heritage Resources Agency has been mandated by the National Heritage Resources Act no.25 of 1999 to fulfill functions at national level, which include all world heritage sites in South Africa, even if they have been placed on the world heritage tentative list.

Boschendal Estate which consists of historic farms date to the late 17th century and forms part of the Cape Winelands Cultural Landscape which has been placed on the world heritage Tentative list. The area earmarked for development by the Boschendal Company consists of 2 240 hectares. Development will consist of two phases. In the first phase four farms will be consolidated amounting to 420 hectares, which than will be sub-divided into 18 "Founders Estates". The 18 " Founders Estates" will be managed as a single agricultural unit growing grapes for Boschendal wines. In the second phase a 50 - room hotel, 350 – unit retirement village and a commercial centre alongside the railway line will be developed.

The Boschendal Company has promised 270 hectares for community needs and 40 hectares for 500 houses. Farm workers are reported to benefit from the R100 million which the Boschendal Treasury Trust will receive from the funds generated by the land sales.

Despite the ad hoc SAHRA Permit Committee reservations about the proposed sub-division of the estate after review of HIA documentation, stakeholder input (both verbal and written) and presentations, SAHRA gave permission for the first phase of the development to commence. These reservations included the probability that owners of the sub-divisions would be able to develop structures on their properties. Development potentially would have a negative impact on the cultural and natural heritage of the property. The integrity of the landscape will be affected with the valley potentially being excluded from World Heritage Site listing.

The valley in which the development will take place face huge socio-economic challenges, for example the local community expects promised economic benefits from the development. In this context conservation imperatives had to be considered by SAHRA.

Subsequently however the Cape Institute for Architecture and other relevant conservation bodies have appealed against SAHRA's decision. The Institute's main objection is against the "impacts of the proposed sub-division upon the environment". The Institute is mounting the appeal because the other conservation bodies do not have the resources to lodge a full appeal.

The developer on the other hand feels frustrated because of the drawn-out /long approval process, which is caused by repeated amendments from different planning bodies. Already causing two investors to withdraw from the development.

Thus although SAHRA has been mandated by the act to identify, manage and conserve heritage resources in South Africa, it also need take the socio-economic challenges into account.

Tung Nguyen Thi Thanh - VIETNAM

Making Conservation decisions - a difficult option

In Vietnam, what objects should be conserved as cultural heritages is decided and clarified by the Ministry of Culture and Information.

In order for a monument to be preserved, restored and rehabilitated, there should be a project developed and submitted for approval by an authorized governmental organ with the condition that the preservation, restoration and rehabilitation maintain maximum original factors of the monument.

The Minister of Culture and Information promulgates regulations on preservation, restoration and rehabilitation of the monuments.

The biggest challenge we have to face when making a conservation decision is the contradiction between conservation and development.

- Some people think old buildings mean poor and underdevelopment. That is the case of traditional houses in Vietnam. What matter is how to improve the standard living of people in the old buildings and at the same time preserving their original factors?

- In fact, old buildings rarely satisfy new functions and new load. So that replacing the old ones by new ones seems to be an easy solution. That is the case of Long Bien Bridge in Hanoi which was built in the 1900s and seriously destroyed in the war. It used to be a symbol of Hanoi, but now, it can not satisfy heavy vehicles. Some people want to replace it by a new one that can serve as the gate of Hanoi, while others want to conserve it and build another bridge near the old one. It is still a debate without final conclusion.

- There is also concern for the use of preserved monuments. Which functions are suitable and which are not?

The most concerning issue when making the conservation decision is budget. The annually expense for conservation works is always smaller than the need. Priorities are set based on the concerning monuments' rank, which is clarified by the Ministry of Culture and Information as introduced above, their conditions, values and impacts on economic and social life. Budget for preservation may be made available for cultural heritages and those at risk of being collapsed. Others must wait or have to seek for grants from other sources.

The time to make a conservation decision is a problem. While every monument is in poor conditions and may collapse at any time, issuing a conservation decision is often a very time-consuming process. This time-consuming process may contribute to the early-death of many valuable monuments.

All these are challenges that developing countries have to face in making conservation decision. I believe that this course is a valuable opportunity for us to share experiences and to learn from each other in order to effectively overcome these difficulties.

Junko OKAHASHI - JAPAN

Establishment of an Integrated Management Plan for the Kathmandu Valley World Heritage site, Nepal

In the past two decades, the Kathmandu Valley has undergone rapid urban development linked to social, economic and political transformations. The principal reason for this World Heritage site (inscribed in 1979) to be added on the List of World Heritage in Danger (2003) was the deterioration of urban morphology reflecting the uncontrolled demolition of traditional vernacular buildings and its replacement with modern or neo-vernacular buildings of

incompatible shape, size and material. This trend could only be reversed through an adequate implementation of effective legal protective measures, a coherent monitoring system, technical advice given directly to the community, promotion of heritage conservation awareness among community stakeholders, and economic incentives provided by the authorities to encourage the population to continue restoration and maintenance of their traditional houses of architectural value. The complexity of this World Heritage property lies in the serial nature of being composed of seven monument zones, located throughout three Municipalities and one Village Development Committee, and that different management bodies, including a Royal Trust with its own building/land-use by-laws, look after the sites with different levels of conservation perspectives. Therefore, in order that the Government of Nepal could enable itself to lead a clearer coordinated/non-fragmented conservation management mechanism, an Integrated Management Plan was urgently necessary to be set up, taking into account the values and management pattern of each monument zone. The necessity of such Management Plan had been repeatedly stressed by the past sessions of the World Heritage Committee, however the complexity of setting up this framework required a realistic coordinated effort, with technical support and a time-frame. The first draft of the Integrated Management Plan has finally been prepared by the Nepali authorities between 2005 and 2006 through technical assistance from the World Heritage Centre and its international/local experts, which attempts to establish a policy framework for possible adoption in 2007 which encompasses actions that have been raised by a number of UNESCO missions and World Heritage Committee Decisions in the past ten years as necessary and important for the long term conservation of the Kathmandu Valley.

Victoria OSUAGWU - NIGERIA

Management and control of termite infestations

Termite Infestations have been at an alarming rate in National Museum Port Harcourt, Nigeria even before, and ever since I became curator-in-charge of the office in 2001, attacking our buildings and other physical structures.

This has led to gradual and systematic destruction / defacement of these structures, thereby destroying the aesthetic and historic integrity of the museum environment.

Termite infestations have also given rise to great conservation challenges because when they cause deterioration of cultural materials, they do so in ways that are not easily detectable.

However, several concerted efforts have been made which were aimed at check-mating the rate of infestations and to ensure that our collections are not destroyed. These included periodic inspection of collections both in the galleries and stores, buildings and surroundings. The treatment of infested areas and replacement of damaged ones. Although these measures were only temporary and could not effectively address the problem at hand.

Therefore, confronted with continuous damage to the buildings and in order to prevent spread to museum collections, I had to seek for a more effective approach which ultimately would depend on well-informed conservation decisions.

It was in response to this need that the management of the National commission for museums and monuments organized a practical project on termite management at Port Harcourt in November, 2005, for two days.

The main objective of this project was to develop a sustainable termite management and control programme that could be used to combat the activities of termites within the immediate and wider environments of the museum collections. Secondly, it was to be adopted as a model to be used in other museums across the country, through informed decisions which are based on practical investigations.

This presentation is based on the processes of data collection, Analysis, Evaluation and Decision-making on management and control of termite infestation drawn from my experience as a part of the team that worked on the said project.

Lidia Rissotto – ITALY

The case of the wall-painting in the S. Francis Church- Assisi: from the fragments to the context

The **Basilica of St Francis** in Assisi is symbolically very important both religiously and culturally as the preferred meeting point for the most beloved Saint in the world and for its uniquely singular pictorial decoration.

It can be said that the history of Italian art has its roots in the pictorial decoration in the Basilica, in the thousands of square meters of wall space frescoed by the great artists of the 1200 and 1300s: from Cimabue to Giotto, and even Lorenzetti and Simone Martini.

Thus, the Basilica of St Francis is a symbol of **identity** not only for the community of Assisi and Italian patrimony but also for the entire world heritage.

It is for this reason that the partial collapse of this monument as a result of the **earthquake** its collections of crèches on 26 September 1997, with the loss of one hundred and thirty square meters of painted surface of inestimable artistic value, evoked profound sadness throughout the world. The immediate reaction was manifest by a **wave of emotions**, bringing hundreds of people to Assisi. On site, in front of the debris, the experts in the sector and especially the restorers were able to recognize in those fragments their **own identity**, the **testimony** to their own history, both human and spiritual, suddenly severed.

It was this **consciousness of values** on the part of the protagonists, detached from the sterile political-economic evaluations contrary to any actions aimed at recovering the fragments, that determined the desire to formulate a **conservation project**, to carry out a campaign using instruments of **mass communication** to sensitize the public, with the goal of not only recovering as many fragments as possible, but to return them to their **context**.

The enormity of the project included the management of more than fifty thousand coloured fragments, the difficulty in obtaining materials documenting the areas prior to the collapse, and the simultaneous expertise of numerous professionals from diverse sectors and specialities. Thus, an **interdisciplinary** undertaking, where equal dignity was given to both the theoretical and applicative levels.

What problems had to be faced?

The first problem was to identify criteria for *selection* and *assembly*: starting from the structural characteristics and the pictorial surface of the fragments each piece was studied and analyzed at an infinitesimal level. This work went on for three years with the help of instruments for visible implementation.

The second problem was to render the image as close as possible to the real one by correctly repositioning the coloured pieces. In order to accomplish this, photographic materials prior to the earthquake were used. The work was quite complex due to the fact that because there was no photogrammetric survey; each area had to be examined frame by frame selecting those that respected the focus, the orthogonalities and the chromatic scale, and then be developed on a scale of 1:1.

The computer was a fundamental support device for depicting the plane of the curved surfaces through a mathematical comparison with significant parts of the original decoration that had remained intact *in situ*. The photograms were positioned on the mathematical model and a natural-scale map was developed where the various fragments could be positioned.

The third problem was to identify an operating method that would allow for the permanent positioning of the fragments onto an 'auxiliary' support.

The choice of support was made based on the experiences of the ICR during the 1960s for the restoration of removed wall paintings. (C. Brandi, *Cappella Mazzatosta* in Viterbo)

The fourth problem: the underlying objective was that of contextualization. This, however, posed a fundamental question and a dual perspective. If, in terms of quantity and significance of the pieces that could be repositioned, there could be a potential restitution of the images, it would then be possible to continue with the conservation and restoration when they could be replaced in the original area from where they collapsed. If this were not possible, then the reassembled images would be limited to conservation in a museum context. Following numerous open discussions among the specialists, it was demonstrated that the first scenario was realistically attainable, also because the presence of extreme situations were justified by a situation of fact.

J. Cesar RODRIGUEZ GARCIA - CUBA

Study of biological contamination in "Servando Cabrera Moreno" Museum

Biodeterioration is a well know problem in countries with tropical conditions. After a hurricane that passed through Cuba in July 2005, the "Servando Cabrera Moreno" Museum showed a serious infestation with fungus on the wall and roof of different rooms, on many paintings and other objects of its collection.

We evaluated the general environmental conditions that propitiated the fungus growth and we performed a direct sampling over the indoor walls and roof, over the different paintings and objects with evident infestation signals. The samples of affected materials were collected with sterile hyssop, cultivated in Agar Malta with NaCl (7.5%) and incubated at 28°C and 37°C to observe the presence of deteriorating microorganisms. Mainly *Aspergillus*, *Cladosporium*, *A. niger*, *Penicillium* and *Curvularia* were isolated in both direct and environmental samples.

The principal causes of fungus infestation were identified as absorption of moisture, high temperature and relative humidity, factors that supported the microbial susceptibility of different materials organic and inorganic. The treatment and proper care has been advised.

Daniela RUSSO - ITALY

Training for trainers

This presentation aims to explain the difference between a conservator-restorer and a former in conservation and restoration and his features. The participants of the formers' course at CCR Venaria are all conservators-restorers. Everyone has to learn how to front and overcome the gap between a restorer and a teacher, and how to transmit effectively the messages especially within working groups, blending concepts coming both from formers and students, in order to create a virtuous debate between former and learner.

An important subject is to know how to translate personal experiences into models and knowledge, in addition to the development of 'good' behaviours, reception, interpretation and communication. The foundation of those values is based upon a clear concept of the role of a conservator-restorer (what does a conservator-restorer do? What kind of place does he take in the conservation-restoration process? We can transmit this identity to someone else, jointly with self awareness and competences, only if we make clear those questions to ourselves).

This great experience underlines that the real beginning of an exchange of ideas, information, decisions, starts from persons, therefore from their relationship. This consideration creates the proposal of co-operation at an excellent professional level, to understand the importance of a working group in order to increase the ability of a multilayer vision and a critical thought related to conservation and restoration, and to problems and risks brought by our actions in those fields.

Ksenija SKARIC - CROATIA

Research on the Polychrome Wooden Inventory of the Pilgrimage Church of Saint Mary of Jerusalem in Trski Vrh

The great baroque complex of the pilgrimage church with cincture of Saint Mary of Jerusalem in Trski Vrh is one of the most exquisite sacral ensembles in northern Croatia. The interior decoration, including a wall painting, five altarpieces, a pulpit and an organ, was built within less than two decades between 1758 and 1777, which explains its extraordinary artistic unity.

In the spring of 2006 a research on the painted and gilded wooden inventory was undertaken, in order to work out a proposal for conservation treatment. Soon it became clear that the main disagreement about the future treatment would arise from the dilemma whether to remove an over painting or not.

Here I will list the arguments for and against removing it, based on the idea that recognizing a problem is the first step in the decision-making process.

Arguments for removing the over painting	Arguments against removing the over painting
<p>Expectations from those who finance the project: the minister of culture was born in the same city.</p> <p>Expectations from the local community (a bigger intervention is preferred.)</p> <p>Color unity with the wall painting.</p> <p>A sculpture from the main altar has already been restored (some over painting removed).</p> <p>The organ case has been restored.</p> <p>The painter-gilder of the original coloring is known, as well as the year of painting.</p> <p>The original layer is well preserved in most parts.</p> <p>Many parts that used to be marbled are now monochrome.</p>	<p>It is possible to find other sponsors.</p> <p>Professional standards (a minimal intervention is preferred.)</p> <p>The wall painting has not been investigated yet. There is a wall painting — part of one of the altars — that probably dates from the same time as the over painting on the wooden parts.</p> <p>Lack of fully qualified personnel to proceed with the whole inventory in the same way.</p> <p>The organ case has been restored in a rather non-professional way.</p> <p>The painter-gilder of the over painting is known, as well as the year of over painting.</p> <p>The original layer under the gilding is not preserved.</p> <p>The inventory is in a stable condition.</p>

Since this is an on-going project, the decision about removing the over painting has not been made yet. We are expected to work out a proposal for conservation treatment by the end of 2006. I believe the mini-conference will play an active part in the decision-making process.

Fernanda TOZZO MACHADO - BRAZIL

Restoration of the Picture "Baron De Alfenas", By Nicholas Facchinetti, Belonging To The City Of São Thomé Das Letras, State Of Minas Gerais, Brazil

Key-Words: Facchinetti, "Barão De Alfenas", Legal Registering and Intervention

In 2002 we carried out the process of municipal registering of the work of art on canvas called "Baron of Alfenas", pertaining to the First Church of São Thomé das Letras, in Minas Gerais state, Brazil, made by the Italian artist Nichola Facchinetti, in 1876. In the National Museum of Fine Arts and in the exposition "Facchinetti", in Rio de Janeiro, we searched for the others works of the artist. The restoration process had began in April, 2005 and it concluded in July, 2006. The criteria of the intervention that were defined by the use of synthetic and resistant materials to humidity, as the city; and that were according the information raised in the laboratorial analyses. Both canvas, a principal and the overleaf, typical of this artist, had been restored with techniques that had recovered the advanced level of degradation of this polychromes, preserving its original characteristics.

Rosalía VAROLI-PIAZZA - ICCROM

The Project for the Minimum Opening of the Sarcophagus of Frederick II in Palermo Cathedral

The idea for opening this sarcophagus came during the celebrations for the 8th centennial of the birth of the Emperor Frederick II, to investigate both the remains and to verify the state of preservation.

Past experience in conservation and restoration, together with studies of the literature, provided the basis for this project in order to both minimise potential damage at the actual moment of opening and to provide appropriate treatment of the organic and inorganic material contained within.

There are many stakeholders involved: the project originated from a request by the Bishop to the Palermo Cultural Department for the Region of Sicily, and in turn to the Istituto Centrale del Restauro, a technical arm of the Italian Ministry for Cultural Property and Activities. The project consisted in a plan on how to open the sarcophagus containing the remains of Emperor Frederick II († 1250 A.D.), other two bodies, as well as objects buried with them.

Underlying this project is a recent move away from the idea of objects being important because they are "works of art", and towards the concept that objects have intrinsic cultural importance and should be taken in their historical context.

The project team was composed of various professionals who traditionally work together at the Istituto Centrale del Restauro - art historians, restorers, chemists, physicists and biologists. Their interdisciplinary approach involved working in close collaboration, providing a continual exchange of information and diverse methodologies.

The co-ordination of all research of the medical operations were supervised by a University professor. The difficulties and the richness of the team-work were highlighted throughout the project.

We are fully aware that because of the importance of Frederick II, we have had access to the highest level of sponsorship and all our technical needs were met - a fortunate state of affairs, seldom encountered in many other situations.

The population of Palermo was delighted to 'discover' their Cathedral, and thanks should go to the German and Italian media, who played a great role in diffusing the news prepared by the working group.

Not infrequently, we need to recognise that an object may be important in and of itself, quite apart from its artistic merits: nevertheless, such objects are often indispensable - albeit fragile - links for the reconstruction of the DNA of our history.

Wasko Joanna - POLAND

The decision making process that took place during the conservation of a modern sculpture of Polish artist Mariusz Kruk "Soil knight"

Works of modern art present new problems for museums and conservators. The process of making conservation decisions for objects of modern art is more complicated in relation to traditional art. It is connected with the characteristics of non-traditional objects of art. Their meaning is not always clear and obvious; the materials used are often untypical, very delicate, deteriorate fast; objects are often composed of many elements, installations, non-materials objects etc. That all influence and change the typical process for conservation decision making. The new process covers a set of concerns; detailed object examination, materials and technology identification, collection of the information from the producers, determination of a meaning of an object obtained by an interview with an artist; condition and discrepancy report. As an example for the process of a conservation decision making will be presented the procedure of conservation and restoration treatment of the Mariusz Kruk „Soil Knight” object. This object is a full size standing sculpture. A framework is made of welded thin reinforcing bars, and the sculpture’s form is shaped and formed by a crust made of gypsum that is strengthen with a gray soil with glue. A new soil layer is being added each time before new exposition by an author. The main problem of the „Soil Knight” conservation was destabilization of the sculpture that was caused by deep cracks of the soil-gypsum crust, which made it impossible for the object to stand by itself. The main aim of the conservation procedure and of the restoration treatment was to stop further destruction of the object, and to restore its form, and function of a happening sculpture with its full exposition value. It was crucial to examine the object carefully, to obtain necessary data from the artist about the sculpture, to find a method for making the construction more stable and strengthen the cracked rust.

Wei Qing - CHINA

A recent conservation project of an old temple in China by our institute is used as an example to explain the decision-making process in our institute.

The Case:

XiXi temple is located in LingChuan country, ShanXi Province, in a small town in China. It has one of the oldest wood structures in our country. My colleagues and I spent about one year to work out the restoration plan and the conservation master plan of this heritage site. For this project, we followed a study frame based on our practice experience. A brief introduction will be showing the process and one specified example will be used to discuss the decision-making progress in detail.

The study frame:

(on the next page)

The frame is a part of our overall study frame of conservation projects. This part is focused on decision making process:

