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The GCI Newsletter



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Harold Williams President and Chief Executive Officer,
The J. Paul Getty Trust

The Getty Conservation Institute

Miguel Angel Corzo Director
Neville Agnew Associate Director, Programs
Rona Sebastian Associate Director, Administration
Margaret Mac Lean Documentation Program Director
Giora Solar Special Projects Director
Alberto Tagle Scientific Program Director
Marta de la Torre Training Program Director
Jane Slate Siena Head, Institutional Relations
Mahasti Afshar Program Research Associate

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Jeffrey Levin Editor
Madge Claybion Circulation
Joe Molloy Graphic Designer
Westland Graphics Lithography

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Front cover: The Unesco World Heritage city of Évora, Portugal. Bringing together civic leaders to discuss urban conservation issues, the GCI is working with the Organization of World Heritage Cities (OWHC) and the city of Évora to host the September 1997 Fourth International OWHC Symposium, "Tourism and World Heritage Cities: Challenges and Opportunities." *Photo:* Courtesy the city of Évora.

Back cover: Globe photo by Dennis Keeley.

The Getty Conservation Institute
1200 Getty Center Drive, Suite 700
Los Angeles, CA 90049-1684
Telephone: 310 440-7325
Fax: 310 440-7702



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Historic centers are collections of vestiges of the past—buildings, monuments, lanes, and parks that resonate with memory and tradition. But unlike museums—where the past is displayed but not touched—historic centers are places where life continues to be lived. To conserve a historic community poses a challenge unequaled in cultural heritage conservation—a challenge that goes beyond conserving single buildings or individual objects. It is conservation that is as much about people and their ways of life as it is about bricks and mortar.

10 **The Pearl of Great Price A Conversation with Anil Rao and David de Souza**

The city of Mumbai (formerly Bombay) in India is the site of one of a series of projects organized by the GCI to raise public awareness of landmarks and the importance of preserving them (see “Landmarks,” below). The project leader and field director of *Picture Mumbai* talk about the project’s development, the nature of landmarks, and the preservation of culture and hope in the life of their city.

14 **Face-to-Face with Landmarks**

What is the rationale for conservation in a world driven by change? What is the value of place and permanence to a mobile citizenry with mixed ethnic and cultural identities and cross-historical memories? How should conservation preserve the past while helping to create the future? The GCI’s Landmarks Campaign is a search for answers to these questions and an experiment in thinking about the future of conservation through fresh perspectives.

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The goal of the Sixth Conference of the International Committee for the Conservation of Mosaics was to encourage dialogue on the practical aspects of mosaic conservation in situ. Two keynote addresses given at the October 1996 conference, held in Cyprus, are excerpted here. The first, by Roberto Nardi, examines the evolution in thinking regarding the treatment of mosaics. The second, by Catherine Sease, argues for conservation planning as part of archaeological excavations.

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Updates on Getty Conservation Institute projects, events, courses, publications, and staff. Also, a tribute to archaeologist Mary Leakey.

Conserving Historic Centers

Historic centers were built to serve people in their work and play. In San'a, Yemen, the decorative stone and mud-brick buildings form a functional backdrop to an outside market. This is a meeting place, a buying place, and an open landmark for its residents. Urban conservation can only be sustainable if it is a part of a people-oriented approach. *Photo: Guillermo Aldana.*



More than Meets the Eye

WHAT IS IT ABOUT HISTORIC CENTERS AND TOWNS that attracts us? What qualities do they have that make us want to walk along their streets and linger in their squares?

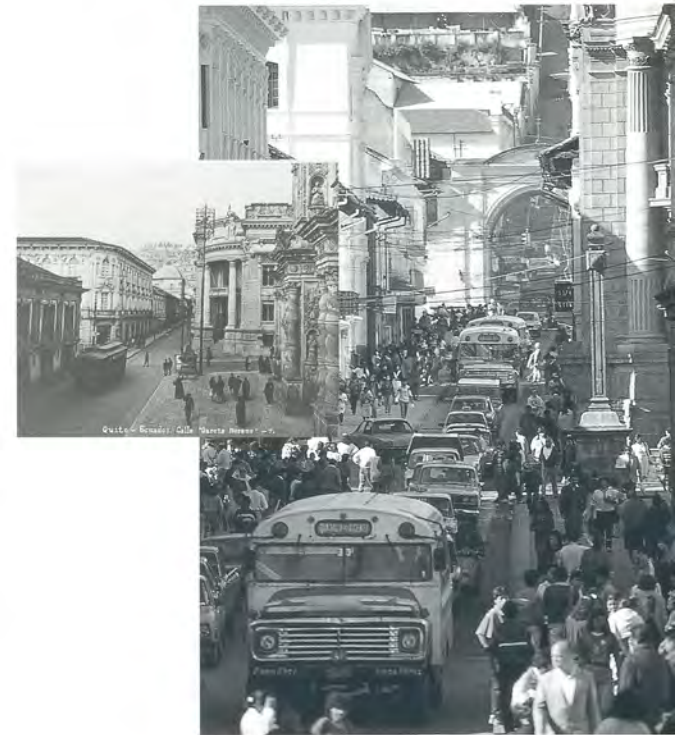
Historic centers present the past—possessing buildings, monuments, lanes, and parks that resonate with memory and tradition. The scale of their elements is inviting, and walking through them, one can discover history in the smallest of details. They give us a vision of another time.

But unlike museums—where the past is displayed but not touched—historic districts are places where life continues to be lived, where cultural heritage is not protected behind glass cases or barriers, where it is, instead, a part of a populated community making its living and generating sounds, scents, and scenes. Historic centers display the tempo of life in the community—and epitomize the expression that “the whole is greater than the sum of its parts.”

“The past as embodied in the architectural heritage provides the sort of environment indispensable for a balanced and complete life,” reads the *European Charter of the Architectural Heritage*, drafted over 20 years ago. It is “a capital of irreplaceable spiritual, cultural, social, and economic value.”

A historic center may be a part of a city—for example, the core of Siena, Italy, or the heart of old Quito, Ecuador. Or it may embody a settlement in its entirety, such as Baktapur, Nepal, or Banani, Mali. What typically sets a historic district or town apart from other settlements are qualities associated with architectural age, rarity, character, and authenticity. The social value of these places exists in the diversity of daily life and the traditions of its people. A community inherits its heritage, and it stands to reason that the community is its most appropriate guardian. Local landmarks are cultural and emotional reference points for a community, which may be small or large, man-made or naturally occurring. These are landmarks because they are held in people’s memories as important. For pride to exist in historic districts, an emotional attachment on the part of the community is needed. When this exists, there is an interest to maintain and conserve historic districts.

The global trend of redevelopment to increase density, modernize accommodations, and capitalize on investment return has contributed to an unprecedented loss of historic fabric in past decades. In times of fierce competition and intensive production, the conservation of historic centers may be perceived as a privilege, but it is part of a collective obligation to understand and preserve history, tradition, and cultural diversity in urban centers.



Times change, as is evident in these past and present views of Garcia Moreno Street in Quito, Ecuador. The historic buildings remain, but the urban environment has changed.

Changes include increased pedestrian and vehicular traffic; replacement of trams by buses; extension of the sidewalk and the narrowing of the street; and the removal of electricity poles accompanied by a greater number of lines between buildings.

Commercial signage, awnings, and drainpipes are just a few of the changes made to the buildings themselves. With international assistance, a local revitalization program has been initiated; this program includes transportation improvements and building rehabilitation. Photo: Guillermo Aldana.



Legal requirements to conserve historic buildings have increased the practice of "facadism." Retaining only the facade of the building typically reflects a compromise between complete demolition and the building's full conservation.

In this case, in Sydney, Australia, a group of facades were temporarily supported, awaiting a new high-rise construction behind.

Heavy rainfall weakened the 19th-century mortar of one facade, and it collapsed onto the street, raising concerns about the safety, liability, and sensibility of facadism practices. Photo: © Scott K. Cunliffe.

A Living Place

To conserve a historic community poses challenges unequaled in cultural heritage conservation. The challenges go beyond the need to conserve buildings and objects. Conservation of historic centers and districts is about seeking ways to ensure that the full range of qualities that give a place its particular character—its history, buildings, open spaces, traditions, culture, and social life—are kept alive for the inhabitants of those communities and for future generations. Conservation is as much about people as it is about bricks and mortar.

When historic centers as we know them today were created, lifestyles and habits were vastly different. The ways that people work, shop, travel, and play have changed. The population of urban centers may also have changed in size and makeup. In the 20th century, the number of people living in cities has grown tenfold to almost 2.5 billion, an increase that has been accompanied by the introduction of modern transportation and services such as electricity and plumbing. Cities today must accommodate an increasing numbers of cars, a higher density of buildings, and ever more services. In the case of historic districts, such changes inevitably result in a change in character, the demolition of historic buildings, and the compromise of open spaces.

The lure of wealth from industrialization and trade has frequently been a precipitating factor in changes to historic cities, especially in developing countries. In many places, the stampede toward development has trampled traditional architecture and ways of life. When change comes too quickly and without planning, there is economic and social dislocation, as well as the destruction of buildings that have been places of family and community for centuries.

One cannot "stop time" in urban places. A historic center is an inseparable part of its surroundings, new and old. In balancing the present with the past, the active partnership of the community in the planning for development and change is essential, if a center is to maintain its unique character while retaining or renewing its vitality. Historic preservationists and urban and social planners have a history of encouraging participatory processes.

Just as each place is unique, there is no single prescription for conservation in historic centers or districts. The means of safeguarding these places depend upon politics, resources, economics, community interest, laws, and administrations. What works in one region may be inappropriate or impractical in another.

What is universally important is the need to preserve the everyday culture, as well as the precious physical fabric. *Urban* conservation implies *cultural* conservation, which means that the characteristics of the existing population and its cultures are also valued and preserved.



The architectural integrity of Prague in the Czech Republic contributes to its world heritage significance. The city represents a continuum of development over 500 years. The city's modern growth has been accommodated outside the historic

center, relieving the pressure for redevelopment of historic building stock. A 1837 scale model of the historic center is still used by city planners to assess the impact of urban proposals and rehabilitation work. With protection of over 30 percent of

the buildings in the center of Prague, the conservation policies of the city provide useful precedents, particularly for eastern Europe, where plans for urban conservation are developing. Photo: Neville Agnew.



Planning for the conservation of historic towns and centers starts with an understanding of the cultural values of the place.

In Portofino, Italy, this central "street-scape" of painted residential buildings is just one part of the town's cultural value. The promenade, the waterfront, the fishing fleet, and the picturesque views

of the surrounding hills are all physical elements that contribute to Portofino's cultural significance. Photo: © Scott K. Cunliffe.

A People's Process

Urban conservation starts with the recognition that a district has both physical and social qualities worth safeguarding. In some places, respect for cultural heritage is centuries old. In other regions, the cultural value placed on historic districts may be far surpassed by emphasis on the more basic needs of food, shelter, clothing, and education.

Just as memory is needed in order for one to learn from mistakes, understanding the past of a historic center helps inform consideration of future actions. How things have changed, why a district looks the way it does, and who and what have influenced its development are basic questions that need to be answered.

Historic centers were developed by people to serve the needs of people, and they have been used, enjoyed, and sometimes destroyed by people. If the familiar and traditional qualities of historic centers are to survive, the involvement of people who have vested interests—residents and workers, property and business owners, community leaders and politicians—is critically important. The community is the ultimate guardian of a historic place. Urban conservation programs cannot succeed without community support.



Historic towns and centers are associated with architectural merit, a consistency of building materials, and tangible evidence of past lifestyles. Banani, in Mali, maintains its century-old traditions with vernacular architecture that is multifunctional. Flat rooftops of the houses dry grains, which are then stored in the families' cone-topped granaries.

Given the modest scale of historic villages, social and physical changes can quickly alter their character. Photo: Guillermo Aldana.

In recent years the Getty Conservation Institute has collaborated with the municipalities in urban conservation projects in Quito, Ecuador, and Ouro Preto, Brazil. Early in these projects, public surveys were conducted asking a series of questions: Why are you here? Are there qualities that are important to you about this area? What changes would you like to see 20 years from now? Answers to such questions and meetings to discuss these issues help to define a historic center's importance or significance and to plan for its future. "To preserve effectively," wrote Kevin Lynch in *What Time Is This Place?*, "we must know for what the past is being retained and for whom."

Safeguarding historic centers is most effective when there is a partnership among the community, the local government, and the business sector. This partnership needs to be nurtured with programs for the building of awareness of the value of conservation activity, including its economic, social, and cultural benefits. But when we think about those who control the future of historic centers—property owners, political leaders, bankers, real estate brokers, and taxpayers—the issue is most commonly one of economic, not cultural, values. Can urban conservation programs strengthen economic development and stimulate new investment? Certainly. There are numerous examples of this around the world. In almost all instances, the process is gradual, collaborative, and visionary.



Asian cities are experiencing unparalleled growth, and with this comes the need to balance old and new and plan for conservation.

In Hanoi, Vietnam, the Ancient Quarter possesses French-inspired tree-lined boulevards and classical buildings. Local and international agencies are active in the conservation and rejuvenation of the district,

and future goals include an improvement in housing and a decrease in the district's population density. Photo: Guillermo Aldana.



Singapore is well known for its economic success. A part of the government's economic program is the creation of a modern and convenient city.

Demolition of historic terraces and their replacement with high-rise apartments has been widespread.

Singapore continues to be a city of contrasts and is physical testimony to the potential of government development policies. Photo: © Scott K. Cunliffe.

The appeal of historic centers is well demonstrated in Siena, Italy. The quintessential qualities of a medieval town are present here: remarkable architecture, civic landmarks, and continuing cultural traditions. Siena's

proactive planning has developed a successful mix of uses in its historic heart, which is home to a variety of functions, including a university, a residential community, local commercial services, tourist shops, and markets.

Restrictions ensure that traffic is predominantly pedestrian, not vehicular. Photo: © Scott K. Cunliffe.

Tourism

At a preservation forum in 1988, Arthur Frommer, author of a series of travel guides, addressed the relationship between historic preservation and tourism: "Among cities with no particular recreational appeal, those that have substantially preserved their past continue to enjoy tourism. Those that haven't receive no tourism at all. It is as simple as that."

Tourism, among the world's largest industries, is often viewed as a panacea for urban ills. Surveys of tourists consistently reveal that people like visiting historic districts and cultural sites—and are doing so in unprecedented numbers. The need to anticipate the impact of these numbers and to plan for visitors is central to the health and viability of tourism in historic centers.

At the same time, businesses engaged in tourism activities should financially support conservation efforts. The tourism industry profits from the attractions that a historic district or town provides. It stands to reason that it should thus be a donor to conservation and a preserver of the traditions that it benefits from.

There can be tremendous and sustained local benefits if tourism opportunities are well conceived and managed. But, as with the use of any resource, there is a fine line between capitalization and exploitation. Historic communities can be destroyed by tourism. Deluged by pedestrians and buses, historic centers often experience excessive, trivialized commerce and gradual redevelopment—to the point that the district loses its historical authenticity. In the worst cases, the loss of integrity leaves the visitor with only a contrived experience of what "used to be." Experience shows that when this transformation happens, a gradual loss of residents results.

There is an inherent danger in focusing on one industry. The key to vitality in urban areas is found in the diversity of use. As Jane Jacobs wrote in her classic work *The Death and Life of Great American Cities*, "The ubiquitous principle is the need of cities for a most intricate and close-grained diversity of uses that give each other constant mutual support, both economically and socially."



Successful tourism changes things. Tourism is big business and initiates activities that can diminish the very qualities that made a place popular.

In the historic warehouse district of Bryggen, in Bergen, Norway, tourism and local lifestyles coexist. Souvenir shops line the street, but in the passages between

these long wooden wharf structures, there are studios and craft workshops. Photo: © Scott K. Cunliffe.



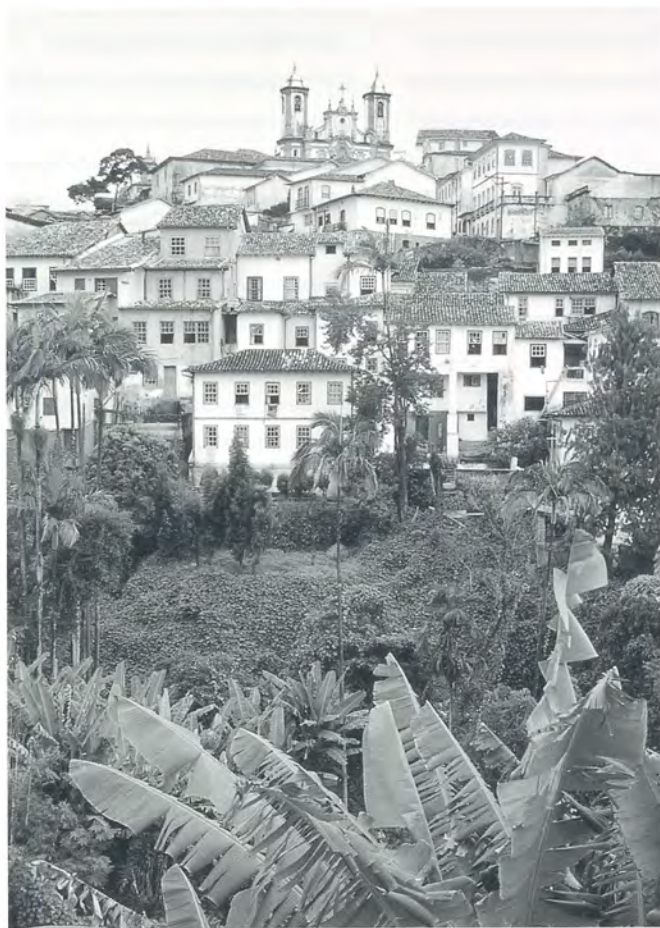
The 200 percent increase in tourism in Asia in the past decade is unprecedented. Regardless of the global region, the visiting of cultural heritage sites is tremendously popular. The needs to anticipate the potential impacts of mass tourism and to plan comprehensively for visitors are central to the sustainability of the industry in historic centers—and to the conservation of the centers themselves. Photo: Guillermo Aldana.

Directing Change

Development of historic centers and districts cannot be stopped—nor should it be, particularly when it serves to improve the physical and social environment of a city's inhabitants. In the context of historic centers, conservation should not seek to halt change but, rather, to manage it, to shape development so that the culture and character of a city are retained. To manage change, a comprehensive plan is needed, one that includes the ideas and concerns of diverse interest groups in a community. When people collaborate to define the qualities they value in their community and then plan for the conservation of those values, the process of urban conservation is under way.

Lori Anglin is a senior program coordinator with the GCI's Training Program.

Impressions of historic centers typically focus on the architecture of the heritage buildings. But the features of a landscape are also often significant to the character of a place—the topography, the plantings, the vistas, and the water. These natural elements offer a sense of tranquility and balance to the built environment, as is visible in the picturesque setting of Ouro Preto, Brazil. *Photo: G. Figueroa.*



Historic centers are cultural centers, not simply collections of structures. Their history and their people give these places meaning. In historic centers in developing nations, reducing poverty and providing adequate nutrition,

housing, and urban services are often hard goals to achieve. In Baktapur, Nepal, the need to repair roofs and brickwork may not appear to be a priority, but the restoration of these vernacular residences will bring

the long-term benefit of continuous shelter and sustained architectural traditions. *Photo: Lori Anglin.*



In the United States, an initiative for improving and economically restructuring historic districts has been operating for over 20 years. The Main Street Program of the National Trust for Historic Preservation is a grassroots, self-help approach to urban revitalization that has led to successful

economic restructuring in over 1,200 towns in the United States. By basing building improvements on a district's original character and establishing local public-private partnerships, the program develops strategies for physical and economic improvements.

This historic district in Pasadena, California, won a Great American Main Street Award in 1995. The success of the Main Street approach has inspired similarly successful initiatives in hundreds of towns in Canada and Australia. *Photo: Courtesy of the city of Pasadena.*

Anil Rao and David de Souza are, respectively, the project manager and field director of Picture Mumbai, one of a series of projects organized by the Getty Conservation Institute (GCI) to raise public awareness of landmarks and of the importance of preserving them. (See "News in Conservation," p. 23.) Under the guidance of Mr. Rao and Mr. de Souza, nine young people from Mumbai (formerly Bombay), India, traveled around their city photographing with incisiveness and poignancy the essence of Mumbai—its people, cultural activities, and urban environment.

Anil Rao joined the family-owned business, Pest Control (India) Ltd., following his studies, while he practiced landscape design on the side. He left after six years, working first for a building materials company in Kuwait and then for a Danish-managed furniture factory. In 1986 he returned to India and rejoined the family business, where he is currently managing director. He is passionately interested in educating children about nature and the life sciences.

David de Souza started his working life as a biochemist, serving as a college lecturer at G.S. Medical College and later as a petroleum chemist for Arabian American Oil Company in Saudi Arabia. In addition, he did the company's industrial and corporate photography. He became a professional photographer in 1989, doing advertising photography, but he prefers to express himself through fine-art photography. He is working on several books.

The two men spoke with Jeffrey Levin, editor of Conservation, The GCI Newsletter.

The Pearl of Great Price

A Conversation with Anil Rao and David de Souza

■ *Jeffrey Levin: The Picture Mumbai project, like its predecessor Picture L.A., was an attempt to look at a city and its landmarks through the eyes of young people. How has your involvement with the project affected you?*

■ **Anil Rao:** Well, for one, it prompted us to see the city anew. When you live in a city, you're enveloped by it. With Mumbai you either love it or despise it, depending on where you are and what you are doing. It's overwhelming—the stench, the humidity, the noise, everything all happening at the same time. There's a kind of psychosis with Mumbaitees, because people try to cope with this chaos by blocking themselves away from it. You look at it only selectively through the window of your air-conditioned car or your home. You keep cocooning yourself. Because of the young photographers and the pictures they came up with, we realized we weren't looking. And it began to change us. I felt—why am I so cut off? Do I need to divorce myself from the city I'm growing in, profiting from, living in? I'm part of it, and if I can't make a difference, who is to do it? If there's change to be made, it has to come from us.

I grew up in Mumbai, and though I may dislike certain manifestations in the way it is today, I know there is underlying goodwill and a communal strength that emanates from the city, a cosmopolitan life, despite all the chaos and despair. Somehow many people manage to live their lives as best they can. The city has something, you know.

This project made an emotional change in most of us. We began to review our lives, our very purposes. So I'm very thankful for the opportunity the Getty brought our way.

What was the process by which you selected the kids? What were you looking for?

David de Souza: I knew that I wanted kids with some element of self-confidence who'd want to express themselves. We also looked for a representative socioeconomic cross section of varied groups in Mumbai: some youngsters from the urban area downtown and some youngsters from suburban Mumbai, primarily because property prices have escalated to such an exorbitant level that young married people can't afford homes and flats in downtown Mumbai. The first place I went was my old alma mater, the St. Stanislaus School. I asked the art teachers to nominate children they thought were good at drawing, painting, and sketching. So they picked some 200 children. We started off by asking them what they thought was significant about Mumbai—what they liked, what they didn't like—and to enumerate one positive and one negative feature, something you could photograph. Many of them came up with the usual clichés about garbage and dirt and the streets and whatever.

Then I thought, maybe I'm not asking the right questions. So I took some copies of *National Geographic* and some Cartier-Bresson books and things like that, and

I asked them to flag two pictures that they liked and two pictures they didn't like. And they had to tell me why. Most everybody was saying, "I like it because the sky is so blue and the trees are green," that kind of thing. But Vernon Fernandes said, "You know, everybody says bad things about Bandra where I live, and everybody says that it is such an atrocious place, but have you seen the old architecture in Bandra? I like this architecture, I really do. I think it's great." For a 12-year-old to talk about old architecture—he was the only kid in this bunch of 200 who expressed a slightly lateral point of view. And I thought, okay, I'd like to see more of this chap. So we chose Vernon. Then we went to some other schools, talking to about four to five hundred kids to come up with the nine selected.

How much photography instruction did you provide?

Mr. de Souza: The whole idea was to give them free expression. Indian kids are used to being told what to do. And I thought that the children in L.A. are just the opposite: they're given all the freedoms in the world. I thought that I'd like to give Indian kids that. Here's a camera, this is how you operate it, now go shoot. Using black-and-white film was the biggest hurdle to cross, because youngsters see the world in Technicolor, and Mumbai is vibrantly colorful. To translate that into tones of gray was a bit of a jolt. The first lot of film was abysmal. But when some of their pictures were blown up, the kids started seeing light and shade, depth of field, and foreground and background. Ah! There was a kind of "eureka experience" happening.

When you looked at all the photographs after the work was done, were there things that surprised you?

Mr. Rao: Sometimes photography gives you the entire scope, if only because you're forced to look at things you normally don't. We take no regard of the avatar or of the children playing in the street. It's like, "Oh, God, this is terrible, I just don't want to look at it anymore. It depresses me." But with these photographs, you can't not look at them. And you begin to see their faces and smile and eyes—the humanity in them.

You're saying that they didn't flinch from subjects.

Mr. Rao: They didn't flinch. It did bother them at times. But they didn't shun it, as their quotes will tell you. They had a lot to say about what was happening there.

Mr. de Souza: I was very apprehensive when I got the *Picture L.A.* book. I said, "My God, where am I going to get this kind of quality of images? Will our children be able to deliver? We're not on the same ethos." But two to three weeks into the project, I felt that the material of these youngsters was very powerful, very loving and warm and spontaneous, with all those nascent, unspoiled qualities of children. I have nine youngsters, and I've got nine times a thousand yet to be discovered. The more "adultish" we get, especially in India, the more we tend to screw up these kids' lives. They're wonderful and they've got wonderful ideas, and then we put them through the mill and squeeze out all that enthusiasm.

Mr. Rao: Here were children from all kinds of economic backgrounds, somehow untouched by our cynicism. The city has a great way of making you a cynic once you become adult. You begin to layer yourself away from it, from a certain sense of reality. But children see through things. They're not touched by the same skepticism, the same antipathy. It's the adults who insulate them according

to the societal structure they like to keep. In *Picture Mumbai*, the children were able to identify and meld the true communal feelings that children have. If we can somehow get back to that—let the future generation feel that the city matters to them and that they should do something about it—then we will have made a lasting landmark. A city would be sustained by that.

Did the project change in any way your conception of what constituted a landmark?

Mr. Rao: Oh, yes. My perception of a landmark was like a lot of people's—something that's there, not moving, a building or a structure of some sort more often than not. But that is not what it is. People are, one of the girls said. People are landmarks. Communities are landmarks. A way of life is a landmark. For example, is the train station the landmark, or is it the people coming and going? I mean, every morning I'd get up and go to the train station and catch the train which travels straight to my office. I go at peak and return at peak, and people are everywhere. The trains are the same. The station is the same. Sometimes I'd come much earlier, going on an off day to the office, and I'd find it deserted. The train stations were quite empty comparatively speaking. I thought to myself, well, the structure was not the landmark—it is the life that I identify with.

Anil Rao and David de Souza.
Photo: Nancy Kaye.



Without the people and the life that happened in the city, this wouldn't be a landmark. It could be just any other station. So a landmark is also an emotion. The experience that you could have only in the city is a landmark. So I suppose preserving a certain way of life is also, in a way, preserving a landmark.

What are the connections and the differences between Picture Mumbai and Picture L.A.?

Mr. Rao: *Picture L.A.* clearly indicated that landmarks for young people are things they live through. The local barber, incidents, moments in time can be landmarks for them. That's a similarity with *Picture Mumbai*. The young people in Mumbai may not have taken the same shots, but they experienced a similar interaction. And how is it different? Because Mumbai is different. It is as basic as that.

Mr. de Souza: Mumbai is people in your face, whether you like it or not. Privacy is a total luxury. You can never be alone in Mumbai. There are people at any public place, throughout the day and night, buzzing around. It's not uncommon for somebody to peek over your shoulder and be happily reading what you're writing. It's not considered rude because how dare you have your own space! India is like that. Mumbai is like that. The smells, the color, the vibrancy of people.

Picture Mumbai has a different intensity of human activity than *Picture L.A.* The monuments are different because L.A. is a relatively young city. The monuments, the landscapes, the historical backdrop that you have in L.A. and the historic and the colonial British architecture that we have naturally make them different, but they're similar in that we've got monuments and you've got monuments. I was touched by the freshness, the youth, and the raw energy of *Picture L.A.* But the thing that impressed me about the Mumbai photographs is the warmth of the emotions the pictures convey. There is an enormous level of warmth in *Picture Mumbai*.

In terms of the kids themselves, if you had to predict what they would be doing 10 or 15 years from now, could you make a guess?

Mr. de Souza: I feel that if we don't do something, if we just let the project end with this, everybody will slip back into their little slot. I'm getting philosophical here, but the great thing with the advent of man in the evolutionary cycle is civilization and the human ability to facilitate change. I feel that we can facilitate civilization. We can *will* in the Schopenhauer sense of the word, and consciously seek change. Now, youngsters can do it, if we provide . . .

Mr. Rao: . . . the catalyst.

Mr. de Souza: Yes. The ingredients are all there. It's just gathering them together. Giving them a slight element of direction. If you pour grain out of a sack, it goes every which way. If you take nine youngsters and tell them they're free to do what they want, they'll feel free and they'll do what they want. Their direction needs to be defined. Take nine youngsters and give them a unified goal, one focus, and the sum will be greater than the components. If we keep stoking the fire, gently nurturing, in 10 years' time I can see movement. I can see art appreciation and an appreciation of people. I can see an appreciation of art around them and an appreciation of life. If that happens, that's wonderful. Nine youngsters over 10 years still there, nurturing and preserving life. Then I think conservation is a natural consequence.

Mr. Rao: *Picture Mumbai* is a great bunch of photographs, but it has the potential to be taken far beyond that. Why can't we do more, maybe run spin-off projects? If we reach out with this exhibition, we can draw in a lot more people and hook them onto the idea they have to play a part in change that we could do in the city. We need to renew our association with the city that we live in.

Mr. de Souza: I think there are distinct possibilities. As adults, it's all very well to say, yes, it's the next generation that will take care of things. But what am I doing now? What am I doing about it?

Mr. Rao: Exactly.

Mr. de Souza: That's the element I don't want to lose sight of. We have the pearl of great price in our backyards right now. I feel that it shouldn't be desecrated. We've just let too many opportunities go by and not seized the day.

Mr. Rao: The fulcrum is the new generation, giving children a sense of confidence, a sense of belonging, and the urge to make the positive change in the attitudes for the city. If nine children can create an exhibition with such a profound public statement, can you imagine if schools run for it? So I think it's wonderful that this happened through kids, but it should continue happening through many, many more kids. One of the good things we might do is set up a trust fund to support any spin-off projects, and receipts from those spin-offs—we could sell posters and publications—in turn would feed, perhaps, workshops that David would like to have . . .

Mr. de Souza: Yes, I'd like for us to form a corpus of skilled artisans—wood-carvers, potters—and philosophers, put these people together, and we take our show to schools. They've got the building, we've got the personnel. We take our resources into the schools, we do our workshop, we come out. We should go in there with the idea that this is course number one. Then we come back with course number two. Gradually there's a buildup of resources within the school itself. Finally, at the end of the day, when these youngsters are grown up, they can set up their own little ancillary projects. And that sets off a whole chain reaction.

You're talking about what might be called a cultural apprenticeship or conservation of living culture.

Mr. Rao: Yes.

Mr. de Souza: You see, the big thing with the rest of the world is that everybody wants to be like America. America's fine in America. But America is not necessarily the right solution for my problem. We can't take a Band-Aid from somewhere else and put it on. It has never worked historically. We have to come up with our own economic and social remedies to problems that exist—and for God's sake, let's not say that they don't. And to say, let's apply a McDonald's fix and a Coke fix and an IBM fix to an Indian problem doesn't solve it.



Mahasti Afshar, the GCI's project director for *Picture Mumbai*, reviewing the project's photographs with Anil Rao and David de Souza. Photo: Nancy Kaye.

Mr. Rao: Well, a cultural invasion is happening. There's a school of thought that is not really anti-Coke but against what it implies—that we are bound to lose whatever we have of our culture because the future generation has embraced this. We should be rushing to protect whatever remnants we have, or they're going to be lost. I don't subscribe to this view entirely, but I can see the danger, at least in the metropolitan areas. But India is so vast, with such a large population . . . I don't think it has changed.

Mr. de Souza: We have Greek mythology and we have Indian mythology. Greek mythology is history. Indian mythology is practiced every day. That is the continuity, the continuum of the past and the present—the link. That's why in Indian society this whole concept of preserving is slightly alien.

Mr. Rao: Preserving what? It's here. It's always been here. It'll always be here.

Mr. de Souza: It's part of you, and it's part of organic growth and death. It's the whole life cycle.

This touches upon the whole concept of monuments. In the Western context, a monument is often a place where there is no longer life. It's a preserved remnant or shell of what was once a living place. But in other places such as India, the culture that created the place still exists and goes on using it.

Mr. de Souza: Yes. I mean, sometimes it astounds me. You go to a 12th-century shrine in India and there's a priest performing just like priests did in the 12th century. Now maybe this priest says, "I need to make my temple a little more upbeat." So what does he do? He goes and buys ceramic bathroom tiles. In the shrine he's got this statue which is a wonderful work of art—and behind it he's now got these bloody bathroom tiles! To him that is modern. He can keep it clean, and it's new.

Mr. Rao: The key to it is that it's not something that is protected specifically for what it is. Because we live it. People are conducting their lives and the rituals just like they did hundreds of years ago.

Mr. de Souza: But the other side to this is that there is a very large number of local tourists who will come to see a monument—the shell of something that was living, as you described it. Many Indian tourists come to see the Taj Mahal and be in awe at its beauty. There are many local tourists that come to the old forts in Rajasthan and say, "Wow, this is where the rajas used to live." There is a growing appreciation.

What's the implication of that for conservation?

Mr. de Souza: Well, there is an element of Westernization in preserving a monument. But what is wrong with preserving a monument? Do I have to look at everything that's Western as being alien? If a suit fits, wear it. Put it on until you find a better solution to the problem. With more people traveling through a monument, the more it needs to be kept up, the more it needs to be conserved. It's a good thing that people have appreciation. It's a good thing that people are traveling, a good thing that people are going to the Taj Mahal. But so many millions of people trooping through are eroding the marble, walking on it every day. And then you see that factory down there belching all the smoke and destroying all these pillars. And your son and daughter, they want to come here, and they won't be able to.

Mr. Rao: Some places were best conserved because nobody knew about them. In India, at least, most of the wildlife preserves are being destroyed because they are now so popular.

*You both seem a little surprised that your involvement in *Picture Mumbai* has prompted so much reflection and the desire to do more.*

Mr. de Souza: Well, I'm very aghast at the Pandora's box it has opened. I'm not trying to be facetious when I say that I was very tentative when I got the project. My own confidence that I could deliver was low. But my confidence has been boosted enormously. And my respect for youngsters in India has gone up enormously. And I feel, my God, what are we waiting for! Give me more and I'll do it. The main thing is not to let us get back into our . . .

Mr. Rao: . . . our shells.

Mr. de Souza: Yes.

And these are shells that the young people participating in the project didn't have.

Mr. Rao: Exactly. I'd like to be a kid again. And just see as one. I think that would be the key to preserving our sanity, our culture, and our hopes.

Mr. de Souza: For 200 years we've had this kind of colonial hangover. We've always been told we're second rate, and for a lot of the time, we actually believed it. I resent the whole Third World idea. When Kenneth Clark talks about civilization, he talks about civilization being a Western prerogative. I say, damn! For God's sake! Did you ever go to India? What are you talking about?

It's very timely that the GCI and the Getty should have come to India and started *Picture Mumbai* at a moment when India and Mumbai were opening doors, when we want people to invest in us. It's a time where I see signs in India that say, "Made in India." Nowhere, five years ago, would you see a big sign in India that said, "Made in India," because we were not proud of making things in India. It's damn nice to look in the mirror and say, yes, I'm Indian, and I like what I see. That has only been substantiated by this project. So it's all very timely.





Wilshire Place, Los Angeles.
Photo: Ennis Beley.
From *Picture L.A.*

FACE TO FACE TO WITH LANDMARKS

By Mahasti Afshar

*Landmarks should not merely be bland relics from the past,
but part also of the present and the future.*

*Development and preservation can work together so that ordinary people are touched
by what they see and what they are asked to remember.*

—YVETTE KRUGER, AGE 16, *Picture Cape Town*

WHAT IS THE RATIONALE FOR CONSERVATION in a world driven by change, by an astronomical energy to produce, consume, and develop, then destroy the old to make room for the new? What is the value of place and permanence to an increasingly mobile citizenry with mixed ethnic and cultural identities and cross-historical memories? Should conservation move from being object or site-specific to being human-sensitive? Should it shift its mental grammar from the past to the present? And how should it manage change—preserving the past while helping to create the future?

The Landmarks Campaign of the Getty Conservation Institute (GCI) is a search for answers to these questions and an experiment in thinking about the future of conservation through different voices and fresh perspectives. Born from a Los Angeles community-based GCI project and publication named *Picture L.A.: Landmarks of a New Generation* (see *Conservation*, vol. 9, no. 2, 1994), the campaign has grown into a grassroots initiative conducted in Cape Town, Mumbai (formerly Bombay), Mexico City, and Paris. In each project the Institute has asked youths of diverse ethnic and socioeconomic backgrounds aged 10 to 18 to photograph personal landmarks as well as designated heritage sites and to comment on the landmarks' relevance to their own and other people's lives. Each project culminates in a local exhibition, accompanied by a book and a short video. One project is currently on the Internet (www.picturemumbai.com).

The campaign's underlying premise is that if people come face-to-face with their landmarks and if they see the built landscape as an extension of their cultural history and its outstanding features as an embodiment of their personal and social identities, they will develop a sense of caring for it. These feelings, in turn, will help prevent landmarks from being neglected or abused.



From Picture Cape Town. Clockwise, from top:
Siphiwo Stalking a Dog at No. 42, NY 70, Nyanga. *Photo:* Percival Nkonzo.
Entrance to the Mount Nelson Hotel, Orange Street. *Photo:* Kyle Young.
Changing Booths, Muizenberg Beach. *Photo:* Jolene Martin.
Wendy and Fundiswa, Site C, Khayelitsha. *Photo:* Nondumiso Ncisana.



From Picture Mumbai. Clockwise, from top:

Mahalaxmi Bridge near Gadge Maharaj Chowk. *Photo: Anitha Balachandran.*

Backbay Reclamation, Cuffe Parade. *Photo: Nicole D'Souza.*

Stock Market, Mahatma Gandhi Road, Fort. *Photo: Nivedita Magar.*

Chatrapati Shivaji Terminus (Victoria Terminus), Dadabhai Navroji. *Photo: Vinit Chauhan.*

"A landmark is something I recognize myself by," said an 18-year-old Mumbaite, Nicole D'Souza, endorsing that premise by making a direct connection between people and places. Vinit Chauhan, a 17-year-old runaway orphan from Baroda living in a Mumbai shelter, voiced a similar sentiment, with an added pathos: "A landmark is something you perhaps are not even aware of, until suddenly one day it isn't there—then you feel a personal loss." Such sensitivity to the quality of place is not hard to transfer to the legacy of past generations. "When you destroy a landmark, you destroy some of other people's history," said Sabrina Paschal, 14 years old and living in the Watts area of Los Angeles at the time of *Picture L.A.* In Mumbai, 17-year-old Anitha Balachandran's statement summed up a people-centered rationale for preservation: "A landmark tells me that I am not lost." The message is clear: preserving landmarks is an act of self-preservation.

Preservationists by and large treat present time as if it is isolated from the past. Relatively little thought is given to the fact that what is created today will become "heritage" for future generations. Each of the projects in the campaign has vividly demonstrated that a place need not be old to be a landmark—indeed, a landmark need not even be a place. "Landmarks can be markers on the road of life," said Yvette Kruger, "places, people, images which mean something to us . . . things that help us find our way." For most, history is a part of the same narrative. "Old buildings store old stories," says Vinit Chauhan. "If we break these buildings, the stories are finished." Marwaan Manual from Cape Town expresses the relation in a constructive way: "There are still a lot of original buildings in Bo-Kaap. I don't think these should be knocked down . . . [but] renovated up. They are our history."

With only 8 to 10 youths selected from each city, the projects are only randomly representative of their communities. Still, one can observe certain characteristic traits in each. L.A., for instance, was raw energy—simple, tense, impromptu, uninhibited, and emotionally somewhat reserved. Cape Town surprised everyone for being strikingly serene, with a gentle, mature, optimistic, quiet, and

intellectual tone. Mumbai was intense—there is no other word for it. And profoundly philosophical.

Whatever their differences, the youths shared one experience in common. Eighteen-year-old Nivedita Magar summed it up at the *Picture Mumbai* exhibit opening, in a speech that earned her a standing ovation from the governor of Maharashtra. Describing *Picture Mumbai* as an experience just like "going through the looking glass . . . where innocuous objects seemed infused with a newly awakened life force," she said: "We are here today to look at the landmarks we have chosen to record. In the process, we have come to recognize our potential, an inherent human creativity, which in turn has generated a belief and faith in ourselves. . . . *Picture Mumbai* has been a collective effort. The project, I believe, will act as a landmark for the generation to come and guide them toward a better future."

A parallel ambition guided Gavin Younge, field director for *Picture Cape Town*, who welcomed the project as relevant to reunification efforts in South Africa. A professor of fine arts, a sculptor, and a social activist, he involved more than 150 schools to help select the youths at the start. His efforts paid off, for he helped a team of 10 individuals previously isolated by apartheid to "cross into each other's territories for the first time," discover new cultural landscapes together, and become better equipped to build a future in their own image. President Nelson Mandela added his voice to the campaign with a message that was read by Miguel Angel Corzo, director of the GCI, before the 400 guests at the exhibit opening in November 1996. (See "GCI News," p. 23.) Hosted at the Good Hope Gallery in the Cape Town Castle, the exhibit was seen by nearly 11,000 people from 25 countries before it traveled to Johannesburg. The campaign's relevance to other places in need of healing is not lost on visitors. An entry in the guest book reads, "I will take the idea of this exhibition home to Northern Ireland."

People seem to take ownership of this campaign and add new dimensions to it with a captivating and contagious energy. The *Picture Mumbai* Web site was a case in point. Created by Ketak Bhat and Kenny Joseph under David

de Souza's guidance at the 11th hour, it received over 4,000 visitors in its first week and a half in January 1997. David's e-mail of January 31 to the GCI reads: "I have been uplifted. I feel I have been cleansed in the Ganga. I can go back and do the bad things I do in advertising. No, I could not go back there! It will be like descending to the plains after having been on the mountaintop with the burning bush all around." Now he dreams of repeating the photography project with another 100 students. Anil Rao, project manager and patron (see "Profile," p. 10), plans to establish a trust fund and "to involve other members of corporate India in spreading the message to schools across the country." Perhaps David will get his wish.

At the Institute, we are engaged in several activities to bring the campaign full circle: Internet sites are planned for each project, and a collective exhibition is being developed for the Getty Center for the fall of 1998. In addition, we are designing educational materials that teachers can use to generate a critical dialogue about heritage through classroom discussions, photography, drawings, essays, or other means. Also in development is a handbook for those who want to duplicate the projects. Some such efforts have already begun. *Picture Delamare*, a statewide initiative, is presently under way.

The Landmarks Campaign is friendly, fun, non-judgmental, and inclusive. It teaches youth how to relate to heritage in an instinctive way by asking them to see, to think, and to value, both as individuals and as members of a society. The method works—chiefly because it is relevant, democratic, self-directed, and open-ended. Above all, it works because by empowering the young, it turns the seemingly insignificant into the monumental, both in the eyes and minds of the young and in ourselves, who witness them think hard, see well, produce good work, and start to build a legacy worth preserving.

Mahasti Afshar is program research associate for the GCI and the project director of the Landmarks Campaign.

The Conservation of Mosaics In Situ

The Sixth Conference of the International Committee for the Conservation of Mosaics (ICCM)—coorganized by the Getty Conservation Institute (GCI), the ICCM, the University of Cyprus, the Bank of Cyprus Cultural Foundation, and ICCROM—was held in Nicosia, Cyprus, in October 1996. The goal of the conference was to encourage dialogue on the practical aspects of mosaic conservation in situ. Conservators, restorers, conservation scientists, archaeologists, curators, and historians from over 20 countries met to share information and experiences.

Two of the keynote addresses made at the conference are excerpted here. The first, by Roberto Nardi, examines the evolution in thinking regarding the treatment of mosaics. The second, by Catherine Sease, argues for conservation planning as part of archaeological excavations.

The Treatment of Mosaics

By Roberto Nardi

A REVIEW OF THE METHODS USED IN TREATING MOSAICS must proceed hand in hand with an analysis of the meaning history has given mosaics themselves. Technical solutions have always been the fruit of cultural choices. An example of this is the attitude of considering mosaics as simply “aesthetic” objects, detachable from their surroundings and turned into movable effects.

The 17th-century “discovery” of archaeological sites and their subsequent transformation into mines for treasure seekers was the beginning of the process of demolition that would continue for almost 200 years. In this period, the single option offered was to detach. The sites and their buildings were divested of their most important elements, which were moved to museums, palaces, storage, and dealers’ shops. There was no documentation; contexts were destroyed; information regarding origins was ignored. The mosaic became only the image created by a layer of tesserae.

The first change came about thanks to the reevaluation of archaeological sites as they became increasingly appreciated in all their components. Public attention to the ancient world expanded from the objects in museums to



their places of origin. Mosaics were still lifted, the layers beneath the tesserae destroyed, and surface irregularities flattened out. But floor pieces were occasionally replaced in their original positions on new supports that were fixed or movable.

Attention is still paid only to the *tessellatum*, but a new option is slowly asserting itself: to present mosaics in their site of provenience. The detachment procedures have not changed, with the exception of new options: roller detachment, for instance, or the lifting of very small sections at a time.

Slowly but finally, history is being viewed as a dynamic entity, stratified in time. Archaeological sites are the places where history has occurred, where the signs of life have been printed and preserved in layers. General attention is lent to these signs, toward what we can call the cultural valence of the site. Attention has slowly moved from the single object, the mosaic, to its context: the room, the building, the site. There is now a tendency to keep in their places all those elements that qualify and identify the site: movable objects in the on-site museum, frescoes and

Left: The Eros and Pan mosaic in the Imperial Villa of Casale at Piazza Armerina in Sicily. Photo: Guillermo Aldana.

Right: A mosaic at the site of Carthage in Tunis, Tunisia. Located in the reception room of a building near the Antonine Baths, the mosaic depicts a religious ceremony. Photo: Guillermo Aldana.



mosaics in their original locations.

In situ treatment does not refer to the specific place where the work is physically dealt with—and it refers even less to whether or not the mosaic is replaced in its original position. Instead, the term means respecting and preserving all the cultural valences of the monument, including historical, technical, and material ones. The mosaic is kept in its original position within distinct structural systems. The layers that make up a floor must be saved. The signs or scars left in time—the changes, the tampering, the irregularities—must be studied, interpreted, preserved, and made understandable to the public.

Parallel to the new ethic, the technical ability to keep the mosaic *in situ*, with thorough respect for the work and its archaeological context, is growing. Increasingly important also, with regard to conservation problems, is the principle of not stopping at the mosaic but analyzing its surroundings, taking them as a whole together with the larger environment.

From dedicating the greatest care to the tessellatum while destroying its context—as was true in the 1800s

(and in some instances even today)—we have shifted to giving minimal treatment to the tesserae layer and concentrating instead on context and surroundings. Whereas once the mosaic was treated in a single intervention, we are trusting instead to future operations for any strengthening or supplementary steps, or even doing the very least possible, and depending upon good maintenance for the future preservation of the work.

Archaeological context and mosaics must be brought back into use, to live rather than be fossilized. As in ancient times, mosaics will meet their hope of survival in their daily practical significance. The difference is that today this significance will not be their residential, religious, or political use, but a cultural one instead.

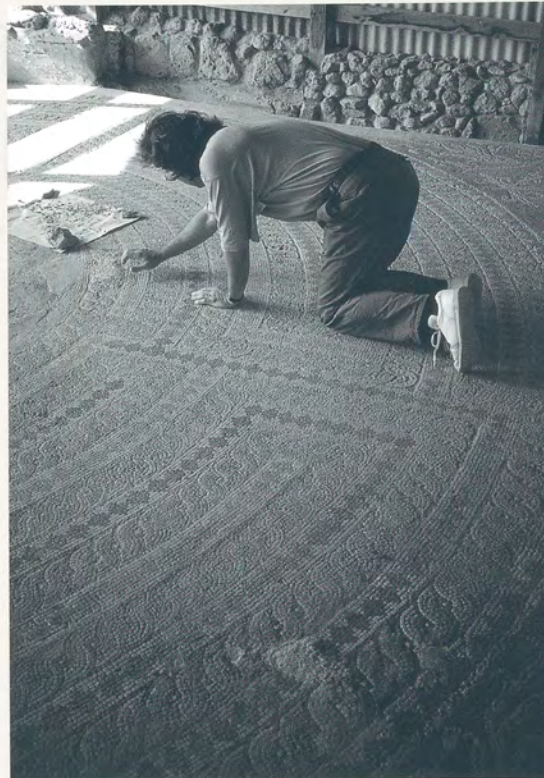
Roberto Nardi is director of the Centro di Conservazione Archeologica, a private Italian company undertaking public commitments in the conservation of ancient monuments and archaeological sites. He has been in charge of conservation projects in Rome and abroad and is an associate professor at ICCROM.

Planning for Conservation before, during, and after an Excavation

By Catherine Sease

A NUMBER OF YEARS AGO, A COLLEAGUE DEFINED PLANNING as “all that stands between a disaster and merely a bad day.” At the time, I laughed and thought her words witty, but over the years, as they keep coming to mind, I realize how accurate they are, particularly for on-site conservation. Planning is not a new concept; everyone is familiar with it. In fact, it is so much a part of our everyday life that we do it without consciously thinking about it most of the time. We plan what we are going to wear, what we will have for dinner, and what we will do after work. Of course, for large projects and undertakings, we devote considerable conscious thought, time, and energy to planning.

Archaeological investigations are no exception. The organizational phase for an excavation can—and frequently does—involve many years of planning and preparation. First, the research goals of the overall project need to be established: that is, what questions will the excavation attempt to answer? Once this is done, the archaeologist can then anticipate what is likely to be found in terms of architectural elements and artifacts and begin to determine a realistic time frame for the project, as well as



Left: The Orpheus mosaic in Paphos, Cyprus, prior to its conservation by the GCI and the Department of Antiquities in Cyprus. Photo: Guillermo Aldana.

Right: Jerry Podany, head of Antiquities Conservation at the Getty Museum, examining the Theseus mosaic in Paphos, Cyprus. Photo: Neville Agnew.

start to assemble the personnel and resources needed to accomplish it.

This is generally where the planning stops. More often than not, the next step is to start excavating. Unfortunately, many archaeologists do not include conservation in the initial planning stages of their projects. A variety of reasons are given, perhaps the most frequent one being that it was not felt to be needed. “We weren’t planning to find any mosaics” is the cry often heard. Or it was thought that conservation was too expensive, a frill, or an extra. Whatever the reason, conservation is all too often an afterthought. Too frequently, conservators are brought in only after problems have arisen, after a fragile artifact has been lifted or a mosaic completely uncovered—more important, after it has sustained some degree of damage.

In these instances, the measures that a conservator can take are limited. Conservators are not magicians and cannot reverse the deterioration of archaeological material once it has occurred. In such instances, they can only hope to salvage what remains of the artifact and the information that might be contained in it. Unfortunately, this approach

to conservation results in damage to the artifact—damage that, while perhaps not completely preventable, might have been considerably less had a conservator been involved at the time of excavation or, even better, prior to excavation. In addition, such salvage efforts turn out to be much more expensive in terms of time, labor, and materials for the long-term preservation of the artifact than if conservators had been involved at the time of excavation.

For conservation to play an effective role in the excavation of sites in general and of mosaics in particular, it must be regarded as an integral part of the excavation process. Archaeological planning must be concerned not only with the research aspects of an excavation but also with identifying the objectives for preserving, presenting, and maintaining the site after excavation. Thus, conservation planning must be regarded as a critical component of the overall process of preserving an archaeological site and all its contents, both movable and immovable, and should be factored in at the initial planning stages of an excavation. Not only will this ensure that the budget, time, and resources allocated are appropriate, it will also ensure that

from the outset, excavation is carried out with site preservation and perhaps presentation in mind. If conservation is involved in the daily excavation decisions and activities, damage to mosaics will be avoided and their deterioration kept to a minimum; more costly salvage repairs later will also be prevented.

It is crucial that sufficient time be allocated for conservation planning, even if it means delaying the start of work so as to assure an appropriate treatment plan with sufficient personnel, materials, and funds to provide optimal working conditions. If all these elements are in place, the result will generally be the best possible long-term preservation of the mosaic.

Catherine Sease is head of Conservation and Collections Management at the Field Museum of Natural History in Chicago. She has extensive experience as a field conservator on archaeological excavations in Great Britain, the Mediterranean, and the Middle East. She is the author of A Conservation Manual for the Field Archaeologist.

Pan-American Course on the Conservation and Management of Earthen Architectural and Archaeological Heritage

The course was held in Trujillo, Peru, from November 10 to December 13, 1996, in collaboration with the International Centre for the Study of the Preservation and the Restoration of Cultural Property, the International Centre for Earth Construction, and the Instituto Nacional de Cultura del Perú.

Twenty-four architects, archaeologists, and conservators—representing 13 countries—participated in the course, which was designed to promote: (1) a methodological, scientific, and interdisciplinary approach to the investigation, conservation, and management of earthen architectural heritage; (2) the development and execution of management plans befitting the specific characteristics of such heritage; (3) communication among the disciplines responsible for the investigation, conservation, and management of such sites; and (4) professional and institutional awareness regarding the study, conservation, and management of earthen architectural patrimony.

Twenty instructors from the Americas and Europe combined lectures, demonstrations, and exercises to communicate theoretical and practical issues. Due to the high seismic risk in many areas of Latin America, seismic mitigation was emphasized throughout the course. Also, because

of the wealth of polychrome murals and reliefs in the region, much of the curriculum focused on decorated surfaces on earthen supports.

The course venue was the museum of the archaeological site of Chan Chan, an earthen city constructed and occupied by the Chimu people between the 10th and 15th centuries. Chan Chan served as a field laboratory for the course, as did several nearby sites in the Moche Valley, including Huaca de la Luna, El Brujo, Huaca del Dragón, and a number of colonial earthen houses and churches in the city of Trujillo. Scheduled to coincide with the 10th anniversary of the inscription of Chan Chan on UNESCO's World Heritage Site list, the course received a great deal of media coverage, and a number of ancillary activities promoting the conservation of the site took place, including an "Abrazo de Chan Chan," during which 17,000 schoolchildren from Trujillo encircled the site hand in hand, drawing national attention to the need to care for this important treasure.



Pest Management and Control in Museums

This course—presented October 18–25, 1996, at West Dean College, Chichester, West Sussex, England—was organized by the Getty Conservation Institute (GCI) in partnership with the Conservation Unit of the Museums and Galleries Commission, England, and represented continuing collaboration between the GCI and the Conservation Unit in offering preventive conservation training activities in the United Kingdom.

The course, first offered by the GCI in 1994, provided museum collections staff and advisors with a review of pest management and control, a field that has been undergoing major changes in recent years. The changes include greater emphasis on preventing infestations—rather than on responding to infestations after they occur, when chemicals extremely toxic to humans and harmful to objects in museum collections are needed. Eradication methods which are effective yet nontoxic include thermal control and the use of inert gases. The GCI has done extensive work in researching the use of inert gases for conservation purposes.

The course's practical exercises included a visit to a local museum, where participants were able to carry out a practice inspection with the objective of developing an integrated pest

International Meeting on Illicit Trade in Artifacts



Valerie Dunge

management plan, and sessions in setting up and carrying out a mock inert-gas treatment of objects.

Twenty-two participants from France, Germany, Mexico, the Netherlands, Portugal, Spain, the United Kingdom, and the United States attended the eight-day course, and the wide representation of countries and climates from both instructors and participants resulted in interesting discussions and exchanges of ideas. A number of participants have already set up inert-gas systems in their own institutions or have organized workshops to disseminate the information contained in the course.

On October 9 and 10, 1996, the GCI hosted the first international meeting to convene at the new Getty Center. At the invitation of Miguel Angel Corzo, the Institute's director, the U.S. Cultural Property Advisory Committee and a group of ministers of culture and other officials from the Central American Educational and Cultural Coordinating Group (CECC) gathered to discuss import restrictions on cultural artifacts coming into the United States. CECC members shared with the advisory committee their cultural property protection needs and their efforts to build cooperation through bilateral and multilateral agreements. The meeting participants also reviewed a draft of guidelines for measures each nation could take to protect threatened cultural resources.

This was the first time the Central American officials collectively met with a U.S. government advisory committee to discuss measures to stop the loss of cultural patrimony stemming from the looting of archaeological sites and from illicit trade. The Cultural Property Advisory Committee, whose work is administered by the U.S. Information Agency, is appointed by the president of the United States to assist in implementing U.S. participation in the 1970 UNESCO Convention, a framework of international cooperation to reduce the

pillaging and illicit movement of cultural property. Mr. Corzo was appointed by President Clinton to the Advisory Committee in January 1995.

"The looting of cultural objects impoverishes all of us, not only the nations of origin," said Mr. Corzo. "We in the United States need to do all we can to assist those nations grappling with the problem by working to improve their ability to combat looting and by applying vigorous measures to halt the importation of stolen items into this country."

At the close of the first day of the meeting, Dr. Martin Sullivan, chairman of the advisory committee, called the gathering "historic." He characterized the illicit trade in Central American art, particularly in archaeological material, as "a monstrous criminal activity which has put into severe jeopardy the cultural heritage of many countries."

Among the themes that emerged from the meeting was the need to decrease demand for illicit items by creating greater public awareness of the problem. This includes educating tourists, collectors, and others regarding the loss of historical knowledge and cultural development that results from the looting of archaeological sites.



Robert Probst

It also includes encouraging local communities in Central America to become more involved in protecting their cultural patrimony. El Salvador has been particularly active in this regard. It has established Houses of Culture in 112 of its 262 municipalities, with programs designed to make the protection of cultural heritage a local concern "so that the entire country, once it has been involved, will be able to defend what belongs to it," said Roberto Galicia, President of the National Council of Culture and the Arts of El Salvador. "We are managing a very simple concept," he said. "We're telling people that a country that destroys its memories loses its past."

Picture Cape Town Opening

The young people of *Picture Cape Town* with two of the project's assistants. Photo: Antony Lipschitz.



About 400 people packed the *Picture Cape Town: Landmarks of a New Generation* exhibition when it opened at the Good Hope Gallery in the Cape Town Castle in South Africa on November 19, 1996. The exhibition forms part of a public awareness campaign, initiated and implemented by the GCI, that aims to establish linkages between cultural heritage and everyday life through photographs and commentary on urban landmarks. (See "News in Conservation," p. 14.)

Picture Cape Town is the contribution of 10 young Capetonians, aged 11 to 18, to the international project. They were selected and guided by Associate Professor Gavin Younge, director of the University of Cape Town's Michaelis School of Fine Art. For three months the young photographers took photographs of personally significant social and architectural landmarks, as well as designated heritage sites, in Cape Town. "By recognizing their own landmarks as well as those of others, these young photographers have expanded the concept of landmarks," said Miguel Angel Corzo, director of the GCI.

At the opening, Mr. Corzo presented to the guest speaker, Lionel Mtshali, the minister of arts, culture, science, and technology, 100 signed copies of the exhibition catalogue, to be donated to the Nelson

Mandela Children's Fund. He also read a message from President Mandela that thanked the Institute and praised the participants for working "to increase awareness of cultural heritage preservation among the youth of this country. In focusing on the threads of that fabric we call a city, these young people have given us a glimpse of the garment as a whole."

In his remarks, Mr. Mtshali talked about the landmarks project's building of bridges between the cities selected by the GCI to participate—bridges "allowing the audience within those cities to experience their respective city in a fresh manner, and enabling international audiences who view these exhibitions to cross over the bridge into the lives and histories of people in other cities." Helping to officiate at the opening were Paul Grobbelaar, the director of the William Fehr collection at the Castle, Lalou Meltzer, curator of the Fehr collection, Gavin Younge, field director for *Picture Cape Town*, and Mahasti Afshar, the GCI's director of the project. A youth choir welcomed visitors with traditional songs and ended by singing the U.S. and South African national anthems.

The exhibition was on view in Cape Town until January 5, 1997. It then moved to Johannesburg, where it was on display from January 30 to March 2.

Picture Mumbai Opening

The young people of *Picture Mumbai* with the project's manager and field director. Photo: Sachin Chitale.



On January 20, 1997, the exhibition *Picture Mumbai: Landmarks of a New Generation* opened in Mumbai (formerly Bombay) at the Prince of Wales Museum of Western India. *Picture Mumbai*, like *Picture Cape Town*, is part of a series of GCI projects designed to increase public awareness of landmarks in urban life. (See "News in Conservation," p. 14.) Nine young people, ages 12 to 18, took the photographs that, along with their commentary, formed the exhibition. They were guided by the project's field director, photographer David de Souza, and the project leader, Anil Rao, a Mumbai businessman. (See "Profile," p. 10.) Both men worked closely with Mahasti Afshar of the GCI, who is directing the landmarks projects for the Institute.

The Prince of Wales Museum provided space for the exhibition in the circular, pillared foyer at the museum's main entrance. Designed by architect Ratan Batilboi, the exhibit used modular structures around each pillar to hang the photographs and commentary. Kalpana Desai, director of the museum, welcomed the more than 400 guests who attended the opening. Among the other speakers were Jamshed Jehangir Bhapha, chairman of the museum's board of trustees, Rona Sebastian, associate director for administration of the GCI, and P. C. Alexander,

governor of Maharashtra, the state in which Mumbai is located. After Governor Alexander's remarks, Asir Mulla, the project's youngest participant, presented him with a framed picture of a beautiful, abandoned historic building in Mumbai.

Also speaking at the event were several *Picture Mumbai* participants who described how their involvement in the project changed their vision of themselves and their city.

"The project led me through various lanes and by-lanes of the city previously unknown and unexplored [by me]," Yamini Hule, age 15, told those at the opening. "While in the process of recording the [city], we have come to recognize our potential, an inherent human creativity, which in turn has generated a belief and faith in ourselves."

"The project came as a landmark in my life," said Nivedita Magar, age 18. "I am deeply grateful that an institute like the Getty conceived of a project like this that gave us a chance to redefine ourselves and our contexts."

Materials Issues in Art and Archaeology

Organized by the GCI, the Smithsonian Institution, the Institute of Archaeology of University College, London, and Parks Canada, the symposium "Materials Issues in Art and Archaeology V" represented the fifth time materials scientists specializing in art preservation and archaeological materials characterization have met under the banner of the Materials Research Society. Held at the Society's December 1996 meeting in Boston, the symposium presented a diversity of disciplines, materials, technologies, and conservation challenges. Speakers came from Canada, India, Israel, Italy, Malaysia, Mexico, Switzerland, the United Kingdom, and the United States.

The 60 papers included a number on metallurgy, among them examinations of early European artillery, ancient medical instruments, the technology of historical lead and silver production, bronze Punic coins, metal nails, and a gold hoard from the late Roman/early Byzantine period in Jordan. The two papers judged to be the best graduate research involved metallurgy: one discussed the production of crucible steel during the 9th and early 10th centuries; the other investigated bronze mirrors from south India.

The ancient and historical metallurgy session was followed by two sessions—one covering natural and

artificial glasses, the other on ceramics. These sessions included papers on the long-distance obsidian trade in Indonesia, opaque Renaissance glass, and the production of ceramics in Mexico, China, Turkey, Malaysia, and Sardinia.

Prevalent this year among the studies of analytical techniques applied to historic materials were papers that discussed neutron activation analysis on Chinese porcelains, a portable mid-IR spectrophotometer to help identify museum plastics in a host of regional museum locations, inductively coupled plasma-mass spectrometry on archaeomaterials, proton induced X-ray emission spectroscopy, and scanning Auger spectroscopy.

Recent
Projects

Olympic Gateway

In August 1995 the Los Angeles Memorial Coliseum Commission contacted the GCI regarding the Robert Graham sculpture *Olympic Gateway*, which stands at the east entrance of the Coliseum. Created for the 1984 Olympic Games, the sculpture had suffered from vandalism and had been regularly fouled by seagulls. Due to the sculpture's height and form, maintenance was difficult. The bronze male and female torsos were periodically cleaned by Coliseum staff and the artist's assistant. After budget cuts eliminated what little funding remained for the sculpture's maintenance, the GCI was asked to help preserve this important Los Angeles artwork.



Angela Barr

Following a preliminary assessment of the monument's condition by Neville Agnew and Leslie Rainer of the GCI, the Institute brought in sculpture conservator John Griswold, of Wharton and Griswold Associates, to design and carry out a treatment and to outline a continuing maintenance plan. The treatment included a complete condition assessment and full documentation, removal of previous coatings (including India ink), installation of a bird deterrence system, removal of graffiti, treatment of corroded areas, minimal chemical repatination of local areas, and hot wax applied as the finish. Mr. Griswold also supervised replacement of the damaged granite veneer on the sculpture's base. The conservation work was completed in June 1996. Recommendations for preventive measures and cyclic maintenance were made in the final report to the Coliseum Commission. At an official ceremony on January 8, 1997, the commission acknowledged the efforts of the GCI.

National Task Force on Emergency Response Update

In March 1997 the National Task Force on Emergency Response marked its second anniversary. The group, formed by the GCI, the Federal Emergency Management Agency (FEMA), and the National Institute for the Conservation of Cultural Property (NIC), is a partnership of 28 government agencies and national organizations committed to providing coordinated, expert assistance to cultural institutions and the public in times of disaster.

The task force began its efforts by distributing flood/hurricane information packets to archives, state library chapters, museums, and historic sites in disaster areas; the NIC has mailed nearly 7,000 packets. Another information product, produced by the GCI, is *Safeguarding Our Cultural Heritage*, videotaped highlights of the National Summit on Emergency Response.

An important task force accomplishment is the Emergency Response and Salvage Wheel, a slide chart that provides quick access to information on protecting and salvaging collections within the first 48 hours of an emergency. Its preparation was coordinated by the NIC. With the support of the National Endowment for the Humanities and the St. Paul Companies, the wheel will be distributed free of charge later this year to 45,000 museums, libraries, archives, and historical societies.

Under the task force, FEMA, the Advisory Council on Historic Preservation, state emergency managers, and historic preservation officers are promoting model state programmatic agreements to expedite assistance following a disaster. Federal agency task force members are also creating a Federal Mission Assignment Roster of preservation and conservation specialists. The training working group, led by the American Institute for the Conservation of Historic and Artistic Works, is developing curriculum on disaster response and salvage that will be part of a trainer's manual to be tested this summer; the training will eventually be offered nationwide.

Through FEMA's Internet Web site and its bilingual newsletter *The Recovery Times*, conservation information on salvaging family treasures has reached millions of U.S. citizens. During the severe flooding in the western United States of January 1997, FEMA distributed to television news directors a video news release on saving family photographs. In the coming year, the Public Information Working Group, under the aegis of the GCI and the NIC, will develop public service announcements demonstrating practical steps that homeowners can take to save their prized possessions.

Task force delegate Donna Seifert, past president of the Society for Historical Archaeology, regards the task force as "a rare example of a voluntary association that actually gets things done. Task force meetings lead to action, not just to another report on the shelf. I'm recruiting more of my colleagues to become part of the effort."

Publications

Conservation of Ancient Sites on the Silk Road Proceedings of an International Conference on the Conservation of Grotto Sites, Mogao Grottoes at Dunhuang

Neville Agnew, Editor

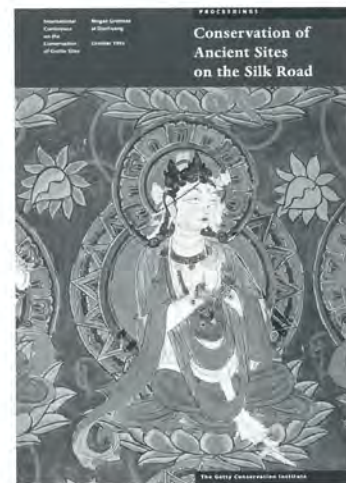
The Mogao grottoes, a UNESCO World Heritage Site near Dunhuang in the Gobi Desert, are located on the ancient caravan route—known as the Silk Road—that once linked China with the West. At Dunhuang, generations of Buddhist monks created hundreds of rock temples. Nearly 500 of these grottoes remain; they are lined with painted clay sculptures and wall paintings that depict legends, people, customs, and the arts of China over a thousand-year period.

This volume of symposium proceedings marks the culmination of the first phase of the GCI's collaborative project with the State Bureau of Cultural Relics of the People's Republic of China and the Dunhuang Academy. The book also represents the first conference to bring together Chinese and Western scholars on the subject of grotto conservation. Various approaches to site management are discussed, along with conservation principles and practice and geotechnical and environmental issues. Individual articles address visitors' impact on the microenvironment of caves, non-destructive techniques for analyzing local stone and pigment, methods of protecting caves from ongoing environmental damage, research on ancient materials and techniques, and analyses of stone sculpture.

More than 40 articles are included, many translated from Chinese.

Neville Agnew is associate director for programs of the GCI and is the author of numerous research publications in chemistry and conservation. His conservation work with the Institute has focused on the preservation of heritage sites in such places as New Mexico, China, and Africa.

400 pages, 8 3/8 x 10 1/8 inches
125 b/w illustrations, 2 maps
ISBN 0-89236-416-5, paper, \$55.00



A Tribute to Mary Leakey

By Neville Agnew and Martha Demas

IN DECEMBER LAST YEAR, ARCHAEOLOGIST MARY LEAKEY died at her home near Nairobi in Kenya, a few months short of her 84th birthday. Three months before her death, Mary was in the field for the last time, at Laetoli, giving advice and support to the GCI and Tanzanian Antiquities Department team working to conserve the 3.6-million-year-old hominid footprints, preserved in volcanic ash, that she had discovered in the late 1970s.



Matriarch of the famed Leakey family, discoverer of innumerable traces of humankind's origins, recipient of honors and degrees from numerous universities, trenchant and acerbic, generous and steadfast to those in whom she believed, Mary was revered—but she was also known as a determined and forceful personality to be reckoned with. She loved Laetoli no less than the renowned Olduvai Gorge 30 kilometers to the north, the site of her first great find in 1959—the skull of *Zinjanthropus*. She first visited Laetoli in 1935 with her husband, Louis Leakey, and then again in 1959. But it was not until 1977, when she returned after Louis's death, that the fossil footprint trails of three hominids were found. Described as one of the greatest

scientific finds of the 20th century, the prints, indistinguishable from those of modern humans except for their smaller size, established the early date for bipedalism and resolved a debate in human evolution that had gone on since Darwin's day: Which came first—bipedalism or the development of the brain.

When the Tanzanian government approached the GCI to conserve the site of Laetoli, which was being overrun by the rampant growth of acacia trees, Mary Leakey was consulted. Although initially uncertain about the proposal to reexcavate the trackway to remove invading roots and then to bury it again, she gave wholehearted support to the project once convinced—despite adverse comment from some palaeoanthropologists who wanted the trackway lifted and installed in a museum in Tanzania. She lent her stature to the establishment of an international consultative committee for the project and contributed vigorously at the review meetings that preceded fieldwork. She visited Laetoli during the field campaign in 1995 and twice in 1996, traveling by vehicle from Nairobi (a 10-hour drive over rough roads) and living in the camp near the site. Mary relished camp life, including a drink and cigar at the fireside before the evening dinner gong sounded, and she remarked that she much preferred a tent to a house.

For someone who shunned the limelight and disliked being photographed, Mary tolerated well the inevitable demands when, in August 1996, the site was visited by the international media. As she said, "Perhaps it's for the good of the project"—but her smile suggested that in some ways, she enjoyed the attention after many years of retirement from archaeological excavation and discovery. She was deeply concerned for the footprints and gratified that steps

were being taken to assure their long-term survival. These measures included meetings on site with the local Maasai people, many of whom remembered and revered Mama Leakey, as she was widely known in Kenya and Tanzania from her days in the area.

Mary labored unceasingly in eastern Africa for over six decades and, after years in the shadow of her husband Louis, achieved fame in her own right—although she never sought accolades. Her fieldwork, writing, research, and publications were extensive, and collectively constitute a record of an endlessly questing intellect. Mary Leakey's legacy of achievement will endure. She will be remembered as a remarkable woman who was her own person in all respects, and as such she serves as an inspiration to us all. As friend and supporter to the Laetoli project team, she will be greatly missed.

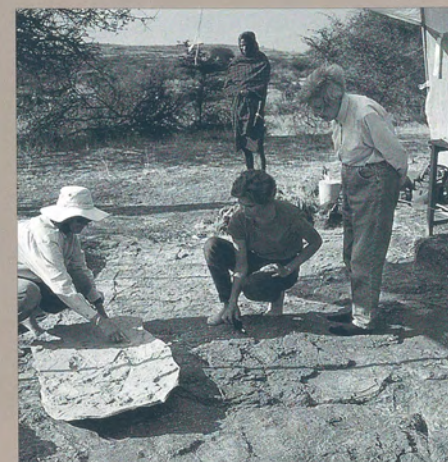
Neville Agnew is associate director for programs at the GCI. Martha Demas is project manager with the GCI's Special Projects.



Left: Mary Leakey at Laetoli. Photo: John Lewis.

Below, left: Mary Leakey with a tribeswoman in 1996 during a meeting with the local Maasai to discuss the Laetoli project. Photo: John Lewis.

Below, right: Mary Leakey in 1996, comparing a portion of the Laetoli trackway with a replica made from a cast of the trackway molded when she originally excavated the site in the late 1970s. With her is the GCI's Laetoli project leader, Martha Demas, center, and archaeologist Fiona Marshall, left. Photo: Angelyn Bass.



Eric Hansen



Dennis Keeley

Associate Scientist, Scientific

Eric Hansen was born and raised in the Los Angeles area, where his father worked in the aerospace industry. After high school he did some college work, traveled abroad with Chapman College's World Campus Afloat program, and then completed his undergraduate studies at California State University at San Francisco while living among redwoods in Marin County. Although interested in art and history, he gravitated toward chemistry, graduating with a bachelor's degree in 1977. He went on to get a master's degree at the University of California, Irvine, and subsequently an undergraduate degree in chemical engineering at California State University at Long Beach.

Before he could pursue engineering, however, he interviewed for a research assistant position at the newly formed Getty Conservation Institute. Joining the GCI in 1985, he became an assistant scientist in 1987 and an associate scientist in 1989. His early Institute research focused on accelerated-aging testing of certain polymers for use in conservation, and on investigating the optimal relative humidity conditions for long-term storage of materials that contain collagen and skin. Later he studied the problems of consolidating matte paint, particularly on ethnographic

objects, and codeveloped and edited a special supplement to *Art and Archaeology Technical Abstracts* on that subject. Presently he is investigating conservation issues related to architecture and archaeological sites. A fellow of the AIC since 1992, he has been working with AIC colleagues on ways to increase dialogue between conservators and conservation scientists.

In 1992, while continuing his GCI work, Mr. Hansen entered UCLA's archaeology program, and he plans to receive his Ph.D. degree later this year. He is interested in exploring ways to derive cultural information from the examination of past technologies. For his dissertation he is studying the cultural implications of the technology used for plaster and stucco production in late preclassic Maya sites, particularly the site of Nakbé in Guatemala, a place so isolated it requires two days of travel on foot or mule through the untouched tropical rain forest of northern Petén to get there. His research has involved trips not only to Guatemala but also to the jungles of Mexico and Belize, and he's been grateful for the chance to see so much of the region's art.

Valerie Dorge



Dennis Keeley

Program Coordinator, Training

After growing up in southern Queensland, Australia, Valerie Dorge traveled to Canada, where she planned to spend a year. One year turned into 25. She lived in Vancouver, Toronto, and Ottawa, working in a variety of fields, including fashion, travel and entertainment, real estate, and, ultimately, conservation.

During her four years as an executive assistant at Canada's National Museum of Man, she enrolled in the museum technology program at Algonquin College. In 1980 she was selected for the Mobile Laboratory internship program at the Canadian Conservation Institute (CCI) and became part of a team of CCI staff and contract conservators that traveled throughout the country to assist museums, galleries, and historical centers with conservation treatment, training, and advocacy. Afterward, she joined the CCI as a conservator of furniture and wooden objects, remaining there for the next nine years. During this period she completed her degree in museum technology and then earned a degree in material culture studies from Carleton University. In 1987 she was the recipient of a Mellon fellowship in polychromed sculpture conservation at the Detroit Institute of Arts. In her last years at the CCI, she used vacation time to work as a conservator on the

Gordion Furniture Project in Turkey, researching and conserving this collection of ancient furniture from the Phrygian civilization.

In November 1992 she joined the GCI Training Program. Since then she has developed and coordinated a number of courses, including "Pest Management and Control for Museums" and "Analytical Techniques in Conservation," and served as program chair for a 1994 AIC conference on the history and conservation of painted wood (the proceedings of which she is coediting). She particularly enjoyed her involvement in the GCI project on the conservation of the bas-reliefs of the Royal Palaces of Abomey, for which she organized the training component and contributed general conservation assistance. As GCI team leader for a new collaborative project with Mexico's National Institute of Anthropology and History—the conservation of the Yanhuítlán retablo—she is pleased to be using a full range of skills that include not only conservation and training but also project design and management. She counts among her personal highlights selling her first painting, hiking the Inca Trail in Peru, and moving to the warm climate of California.

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THE GETTY
CONSERVATION
INSTITUTE

1200 Getty Center Drive, Suite 700
Los Angeles, CA 90049-1684 USA

Telephone: 310 440-7325

Fax: 310 440-7702

Web site address:

<http://www.getty.edu/gci>