

Recognising and Managing 20th Century Heritage: Current Issues and Experiences

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Recognising and Managing 20th Century Heritage: Current Issues and Experiences

Session 1

Twentieth Century World Heritage Nominations: challenges and learnings in developing successful serial site nominations

20th Century World Heritage nominations: challenges and learnings

Alfredo Conti & Gwenaëlle Bourdin

From the inscription of Brasilia on the World Heritage List (1987) onwards, several properties from the 20th Century have been nominated and inscribed. Nevertheless, this is a heritage category considered still a gap on the List in specific regions of the world. Built heritage from the 20th Century is a transversal category, since it includes monuments, groups of buildings, urban areas, towns, industrial settlements and cultural landscapes. Although the general criteria to assess this type of nomination do not differ in relation to those applied for properties stemming from previous periods, there are some aspects that require special consideration and become in some cases challenges for the evaluation. Some cases bear an iconic character, highlighted by the historiography of architecture, urbanism and landscape design, whilst others are less known or recognised and require a deeper analysis to establish their potential outstanding universal value and what criteria could be applied for its justification. In other cases, the lack of a historical perspective does not allow fully establish their values from a heritage point of view. As for authenticity, there are some specific considerations, since some buildings from the period were constructed using new or experimental materials, which do not meet an adequate adaptation to aging or to the action of atmospheric factors. In some cases, the uses for which those items were constructed have disappeared or drastically changed, which takes to the issue of what new uses could be accepted to ensure the preservation of their features while responding to present standards. Regarding integrity, a special case is the serial nominations, where the selection of components has an impact on the integrity of the series, and it becomes necessary to justify how each component contributes to the outstanding universal value of the whole series, especially when the series refers to an individual as a common link among the selected components. 20th century, industrial and technological properties, are often not covered by existing cultural heritage protection laws in some regions, which be an issue together with lack of inventories. Through some specific cases, this presentation will illustrate some of the challenges and learnings from nominations evaluations.

© Fondation Le Corbusier - Pt. - P. Du Petit; C. Gindin; P. Newbery; O. Martin Gauthier - Samuel Aïal Gauthier

The Architectural Work of Le Corbusier, an outstanding contribution to the Modern Movement

Bénédicte Gandini

Fondation Le Corbusier

Le Corbusier (1887-1965) was one of the first architects who worked worldwide. He built mainly in France, Switzerland, India but also in Argentina, Belgium, Germany, Japan, Russia, Tunisia and the United States. His buildings are to be found in eleven countries covering four continents. Le Corbusier also designed numerous projects for other countries as in Algeria, Brazil, Chad, Chile, Colombia, Czechoslovakia, Irak, Italy, Spain, Sweden, Turkey and Uruguay. Some of these projects, such as the many proposals for Algiers, or the Venice Hospital are of such persuasive power that they were almost as important for the 20th century architectural or urban planning debate as actual built works.

After more than ten years, the outstanding universal value of the "Le Corbusier's architectural work was finally recognized by the World Heritage Committee on July 2016. This nomination was carried out by Argentina, Belgium, France, Germany, India, Japan and Switzerland and the Fondation Le Corbusier, involved on this exceptional process since the beginning. This kind of application was completely new: a long and transcontinental series - 17 works or sites in seven countries and three continents - devoted entirely to the work of an architect of 20th century, category under-represented on the World Heritage List. This lecture will be an opportunity to recall the history and the methodology of this nomination, the problems and the challenges. It will be also the moment to present the importance of the restoration projects of the architectural work of Le Corbusier during all the process.

THE 20TH-CENTURY ARCHITECTURE OF FRANK LLOYD WRIGHT



Nomination to the World Heritage List by the
United States of America (2016) Revised 2019

The Journey of Frank Lloyd Wright's Works to World Heritage Inscription

Phyllis M. Ellin

Contract Historian, World Heritage Program
National Park Service, Office of International Affairs

Efforts by the United States to include architectural works by American architect Frank Lloyd Wright on the World Heritage List began in 1990 with the first of three nomination attempts. The final one was successful in 2019. This talk explains the evolution of the nomination concept over that time, focusing on the U.S. National Park Service's (Office of International Affairs) and the Frank Lloyd Wright Building Conservancy's work on the last two nominations, and their interchange with ICOMOS. The nomination submitted in 2015 consisted of 10 buildings, and proposed two World Heritage criteria: criterion (i) for a work of genius, and criterion (ii) for the architectural influence of the works. After this nomination was referred back by the World Heritage Committee, the National Park Service and the Conservancy engaged in a consultation with ICOMOS that guided changes to the nomination, including eliminating two of the buildings, using only criterion (ii), and providing a much more detailed justification of the building selection, the influence, the historical context, and the comparison to other strands of architectural thought in the 20th century. The final product was a much more coherent dossier, but it was achieved at a high cost and with a considerable degree of frustration and time investment. The introduction of required Preliminary Assessments for World Heritage nominations in the coming years should help to avoid some of the false starts that this project experienced.



The Works of Jože Plečnik in Ljubljana – Human Centred Urban Design

Špela Spanžel

Cultural Heritage Directorate of the Ministry of Culture

Tomaž Štoka

Museum of Architecture and Design

The works of Jože Plečnik in Ljubljana were inscribed on the World Heritage List UNESCO on July 31, 2021. At its 44th session, the World Heritage Committee followed the recommendation of the International Council on Monuments and Sites (ICOMOS) and unanimously decided to inscribe the so-called Plečnik's Ljubljana on the list of properties that are part of heritage of humankind. The Committee recognized the property as an outstanding example of human-centred urban design in accordance with the profoundly humanistic vision of an architect who transformed a provincial town of the former Empire into an emblematic national capital.

The Committee accepted the rationale for the selected public spaces (city squares, parks, streets, promenades, embankments and bridges over the Ljubljanica River) and public institutions (the National Library, markets, funerary complex and churches), which have been subtly integrated into the existing urban, cultural, and natural contexts to create a new identity for the city and meet the needs of its inhabitants. The inscription recognized the systematic efforts of the relevant institutions, owners and communities to protect Plečnik's heritage, while the Committee's recommendations regarding the assessment of the impact of contemporary interventions on cultural heritage will serve to inform the protection and management of the World Heritage property.

The presentation introduces the process of preparing the nomination, which involved cultural heritage and museum institutions, national and local authorities, experts and connoisseurs, professional networks, owners, and the local community alike. The extensive and complex work of the interdisciplinary working group drew on previous research and presentations of Plečnik's creative oeuvre. However, in the context of the World Heritage Convention, it had to break away from the architect's personality and focus on the architect's selected works that correspond to universally recognized concepts. In addition, the works that also add value to contemporary theories of architecture and the built environment. The process, which began on a modest scale with the Czech Republic a decade ago and also benefited from upstream advice from ICOMOS, was indeed a reflection on heritage values long before it became a task to develop a nomination dossier in 2018.

Additional emphasis is on a number of issues raised during the evaluation process, including the selection of series (a series of individual buildings, groups of buildings, and sites rather than a single spatial unit) and its scope (beyond the city center), multi-layered legal protection (protection at the local and national levels, including the immediate surroundings to include context), and the name of the nomination (proposed change to better reflect the approach and focus on urban design according to the needs of city residents).

Finally, issues related to comprehensive management, especially the assessment of impacts on the World Heritage property, are the main challenges to be specified and discussed.



Image 1. Studio Aalto in 1950s (copyright Alvar Aalto Foundation / Heikki Havas).

The Architectural Works of Alvar Aalto – a Human Dimension to the Modern Movement

Jonas Malmberg

Alvar Aalto Foundation

Thirteen sites from the numerous sites by Alvar Aalto (1898-1976) has been proposed to the Tentative list for the UNESCO World Heritage nomination in 2021. The proposal is titled *The Architectural Works of Alvar Aalto – a Human Dimension to the Modern Movement*. Their architectural features and special expression have been created in close interaction and dialogue with the international Modern Movement, and their impact continues in modern contemporary architecture. The works include iconic modernistic buildings, sites and areas that have influenced the formation and development of Modern Movement and modernism in Finland, in the Nordic countries and globally. The works are masterful in taking people's feelings and senses into account and in expressing these by means of architecture, and the works have become an integral part of international modernism.

As discussed in the seminar "Humanistic Modernism – Works by Alvar Aalto in the World Heritage context" organized by Aalto Foundation, ICOMOS Finnish National Committee and DOCOMOMO Finland in 2019, the preliminary tentative proposal consists of sites in Finland, and it may be later supplemented by some international sites if they are considered valuable addition to the Outstanding Universal Value. The components in the tentative list are Paimio Sanatorium, Aalto House, Sunila Pulp Mill Housing Area, Villa Mairea, Säynätsalo Town Hall, Experimental House, Studio Aalto, Church of Three Crosses, House of Culture, Aalto Campus of University of Jyväskylä, Social Insurance Institution Main Office, Seinäjoki Civic Centre, and Finlandia Hall.

The preparing of the nomination dossier has started in 2022 and the Finnish Heritage Agency chose a project coordinator to lead the project in May. Alvar Aalto Foundation is working in close collaboration with the agency. Also, the archives and Alvar Aalto Museum run the Foundation will become primary source of information to the nomination as well as to the sites and scholars. The proposal is a first serial nomination of a cultural site in Finland and will become the first nomination dossier proposed from Finland in the 21st century.

I will present the current status of the preparation of the dossier and raise few topical questions relating to the project to be considered and discussed by the ISC20 colleagues.



UNESCO-WELTERBE SIEDLUNGEN DER BERLINER MODERNE

Photo caption: Postcard motif of the World Heritage Site "Berlin Modernism Housing Estates" Photo credits: Ben Buschfeld, Triennial of Modernism, www.tautshome.com



Photo caption: Erich Mendelsohn's Einstein-Tower on Telegraphenberg Potsdam. Photo credits: Roland Rossner, Deutsche Stiftung Denkmalschutz

Serial World Heritage Sites. Berlin Approaches Between Local Social Housing and Global Forced Migration

Jörg Haspel

ICOMOS Germany

Under the title *"The Architectural Work of Le Corbusier, an Outstanding Contribution to the Modern Movement"* the UNESCO World Heritage Committee decided in 2016 to inscribe a selection of 17 sites from seven countries on three continents on the World Heritage List. The process is unique because it spans the globe. Never before has a comparable application package been launched and successfully completed for the work of a single great architect. Although Andrea Palladio and his school managed to register a total of almost 50 villas and townhouses in the mid-1990s (1994 / 1996), they are all located in one country, indeed in one region, namely in Northern Italy. And under the title *"The City of Vicenza and the Palladian Villas of the Veneto"* they stand not primarily for the person and the work of the *"first great professional architect"* (Nikolaus Pevsner, Hugh Honour, John Fleming: *Lexikon der Weltarchitektur*, Munich 1990, p. 476), but for the style-forming influence of Palladio's buildings, which was to start in his home region of Veneto and spread internationally as *"Palladianism"* through England, Europe and North America.

The lecture is meant as a problem study and wants to discuss alternatives to monographic or biographical approaches of serial World Heritage nominations and inscriptions for the heritage of the 20th century in order to show potentials of historically typological and historically thematic World Heritage initiatives for transnational cooperation. A starting point for the consideration is given in particular by years of experience with serial World Heritage projects of the 20th century in Germany as well as current reflections on the update of the Tentative Lists, as it has emerged for example from the International Day of Monuments and Sites 2021 for a multinational Erich Mendelsohn Initiative Circle. Reference will be made to the recent publications *"ICOMOS EUROPE INITIATIVE: Sharing experience on Transnational Serial Nominations in Europe"* (2021) and *"The Twentieth-Century Historic Thematic Framework"* (2021), which were initiated by ICOMOS, as well as to earlier UNESCO handouts for serial multinational World Heritage projects.¹

¹ Cf. *Nomination and Management of Serial Natural World Heritage Properties – Present Situation, Challenges and Opportunities*, Isle of Vilm, Germany, 26-30 November 2008; Bonn – Bundesamt für Naturschutz, 2009; *Serial natural World Heritage properties: An initial analysis of the serial natural properties on the World Heritage List*; Gland 2009; UNESCO World Heritage: serial properties and nominations/ Patrimoine mondial de l'UNESCO : biens et propositions d'inscriptions sériels; Bern – Swiss Federal Office of Culture, 2010; *Preparing World Heritage Nominations* (Second edition, 2011). Published in November 2011 by the United Nations Educational, Scientific and Cultural Organization; Paris 2011; *Sozialistischer Realismus und Sozialistische Moderne. Welterbevorschlüsse aus Mittel- und Osteuropa / Socialist Realism and Socialist Modernism World Heritage Proposals from Central and Eastern Europe – ICOMOS – Journal of the German National Committee 58*, Berlin 2015; Conference Report *"Perspectives of Transboundary Cooperation in World Heritage – Sharing Experiences in and around Germany"*, 12 – 13 December 2016; German Commission for UNESCO, Bonn 2017

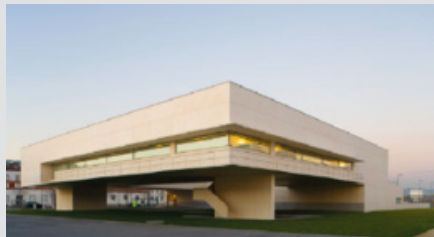


Using Criteria (IV) with (VI) to Justify Liberation Movement Serial Nominations: The Case for the U.S. Civil Rights Movement Sites

Glenn T. Eskew

Georgia State University

Given the World Heritage Committee's preference for a second criterion to pair with Criterion (vi), this analysis of a potential Serial Nomination of a Twentieth Century Liberation Movement considers Criterion (iv) as it applies to United States Civil Rights Movement Sites. Expanding upon the 1994 *Global Strategy's* call for decentering architecture by evaluating "modes of occupation of land and space," this application of Criterion (iv) focuses on a typology of racial segregation/desegregation that existed across the built environment of the U. S. South, restricting access to space according to racial identity and provoking nonviolent protests that removed the restrictions. Best understood by the "white" and "colored" signs posted in public places, the racial divisions existed everywhere, from modal hubs to businesses and stores, public areas to private neighborhoods, places of work to places of leisure. In dismantling these barriers—once identifiable as separate and unequal entrances, whites-only lunch counters and restaurants, separate seating in theatres, cinemas, houses of worship, in transportation waiting areas and on vehicles, separate and unequal schools, public parks, elevators, and bathrooms, indeed across residential and industrial areas—the U.S. Civil Rights Movement opened up these spaces to all people regardless of race. When considered in tandem with the independence movements against colonialism in India, across Africa, and elsewhere in the world alongside the anti-apartheid struggle in South Africa, the U. S. Civil Rights Movement Sites join in differentiating a significant stage in human history. The Outstanding Universal Value of civil rights sites is not found in the divisive impediments that once existed in the landscape and inequalities constructed into buildings, all designed by local and state laws to enforce legal white supremacy as evident in the typology of racial segregation/desegregation, but rather in how the racial segregation within the built environment led to nonviolent protests that resulted in racial desegregation and the dismantling of structural inequalities, manifested today as accessibility and integration. The southern built environment displayed this typology of racial segregation/desegregation in facilities and landscapes supporting education, public accommodations, and voting rights, all of which contributed to the periodization of the Modern Civil Rights Movement of the 1950s and 1960s. Nonviolent protests over racial segregation at these particular heritage sites of the potential serial nomination—over the separate and unequal allocation of space—resulted in federal reforms that required racial desegregation. The otherwise ordinary appearance of these sites—the mundane and often vernacular design using common building materials and techniques—belies their significance as exemplars of racial change in the built environment. This fundamental redesign of the public sphere forced alterations to existing structures, landscapes, places of business, housing patterns, indeed changed all future designs. In places where racial segregation had held forth by laws defending legal white supremacy, little evidence remains today save for "shadows" that might suggest otherwise; instead desegregated space bears witness to the tangible openness of an integrated society and also the intangible values of freedom and equality with which the U. S. Civil Rights Movement Sites are associated.



Ensemble of Álvaro Siza's Architectural Works

João Pedro Xavier & Teresa Cunha Ferreira

Faculty of Architecture – University of Porto

This *Ensemble of Álvaro Siza's Architecture Works in Portugal*, previously submitted by the Portuguese Government to the World Heritage (WH) Tentative List in 2017¹, comprises of a series of buildings that illustrate the exceptional, specific and incomparable attributes of Álvaro Siza's oeuvre. The ensemble components have been selected from the extensive collection of Siza's works built in Portugal, consisting of the ongoing architectural production from over six decades that, consecutively and uninterruptedly, gained wide international recognition with more than 100 awards (Pritzker Prize, Mies Van der Rohe, Alvar Aalto Medal, Golden Lion, etc.) for his more than 500 projects and built works in sixteen countries and four continents. This contribution presents the nomination process at a preliminary stage, benefitting both from learnings from previous 20th century serial nominations inscribed in the WH List (Le Corbusier, Frank Lloyd Wright, Josep Plecnik) and from funded research projects² contributing to deepening knowledge and sustaining the Outstanding Universal Value (OUV).

A primary selection of 18 built works was conducted for the tentative list (to be potentially reduced to a shorter list with future extensions), including social housing and town planning, urban regeneration, private houses, museums and exhibition areas, university buildings, banks, a library, a restaurant, a swimming pool, a church and a winery. These buildings have not experienced significant changes and maintain the general authenticity of the design. Conservation works have been carried out in most cases under the coordination of Álvaro Siza with the best methodologies to preserve their authenticity. Several of these buildings are protected nationally, while management plans must be developed in close collaboration with the authorities, the site managers and the local communities. The preliminary proposal may be later complemented with international sites if they meet and enhance the OUV.

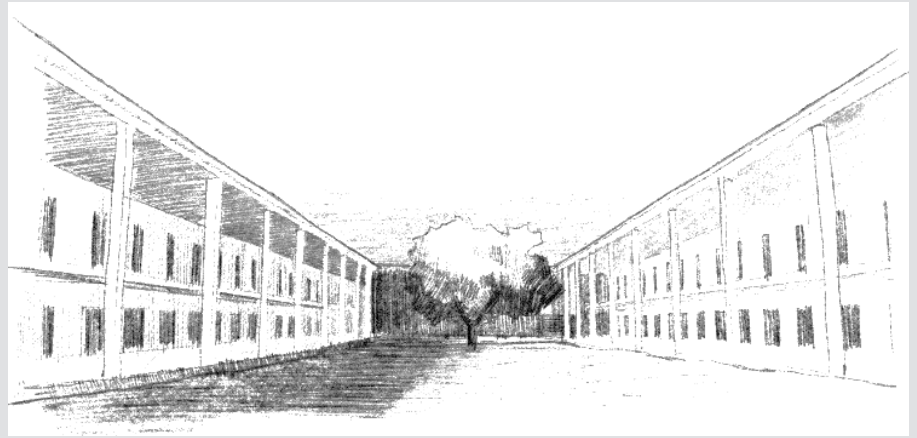
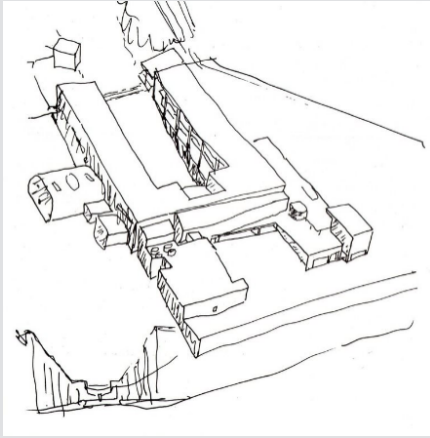
The *Ensemble of Álvaro Siza's Architectural Works in Portugal*, to be submitted by the Faculty of Architecture of the University of Porto³, provides an opportunity to deepen knowledge on the unique and universal value of this architect's oeuvre, to interpret his global contributions to a particular moment in the development of modern architecture, while promoting debate on the prospective notion of heritage by listing the work of a living architect. Hence, the ensemble of proposed works, responding to the UNESCO Global Strategy⁴, intends to provide a significant contribution to the enrichment of the representativeness, quality and credibility of the World Heritage List.

1 Submission coordinated by Ana Paula Amendoeira. See <https://whc.unesco.org/en/tentativelists/6224/>.

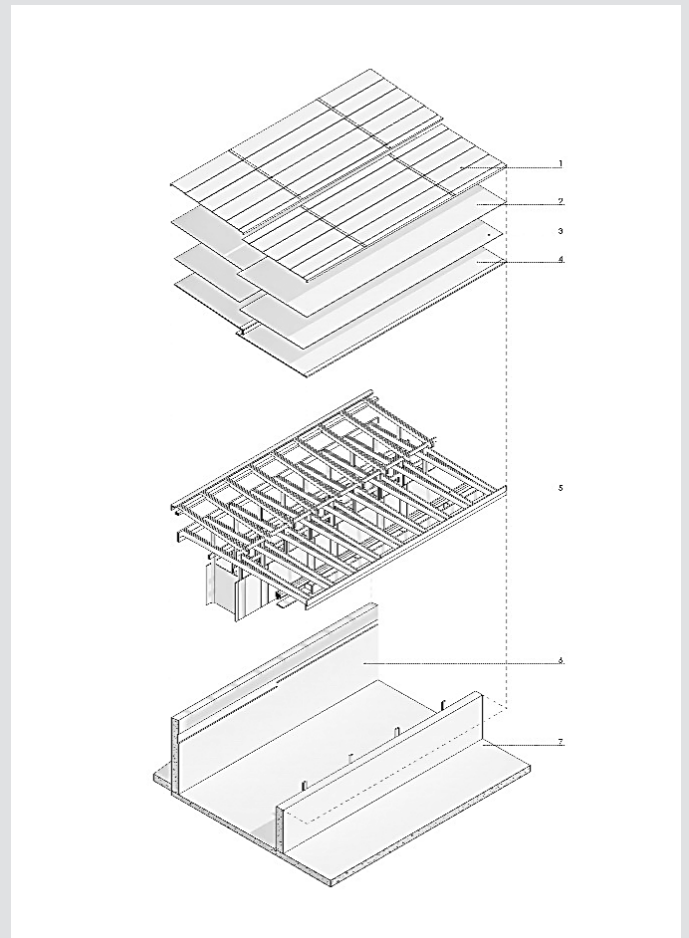
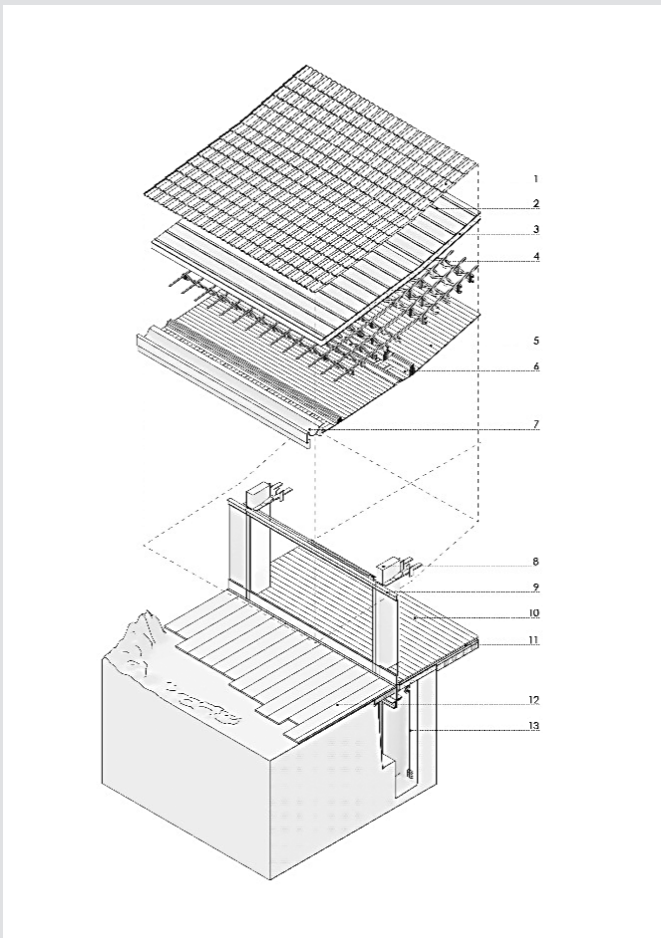
2 *Siza ATLAS: Filling the gaps for World Heritage*, funded since 2021 by the Portuguese Foundation for Science and Technology (coord. Soraya Genin, Teresa Cunha Ferreira, Mariana Correia); *Keeping It Modern – Ocean Swimming Pool*, funded since 2020 by the Getty Foundation (coord. Teresa Cunha Ferreira).

3 Assessed by the "UNESCO Chair Heritage, Cities and Landscapes. Sustainable Management, Conservation, Planning and Design" of the University of Porto.

4 UNESCO-WHC. *Report of the Expert Meeting on the "Global Strategy" and thematic studies for a representative World Heritage List*. Paris: UNESCO, 1994; ICOMOS. *The World Heritage List: Filling the Gaps – an Action Plan for the Future An Analysis* by ICOMOS. Paris: ICOMOS, 2005.



Álvaro Siza, Setúbal School of Education: Sketch by Álvaro Siza; Scketch by student Marios Daniil (ISCTE-IUL)



Álvaro Siza, Boa Nova Tea House and Restaurant; Ocean Swimming Pool, Didactic models (FAUP)

Siza ATLAS: Filling the Gaps for World Heritage

Soraya Genin, Teresa Cunha Ferreira & Mariana Correia

Siza ATLAS Coordinadores (ISCTE-IUL, FAUP, UPT)

Following the ICOMOS study “The World Heritage list: filling the gaps – an action plan for the future” and the Global Strategy of the UNESCO World Heritage Committee (WHC) encouraging State Parties to submit nominations on the 20th century Heritage, ICOMOS-Portugal presented an Ensemble of works of Álvaro Siza for the World Heritage (WH) Tentative List, in 2017.

Despite the international recognition of Álvaro Siza’s architecture, there is not yet a complete and systematic inventory of his built works. The information on his work is scattered, partial or incomplete. The existent literature focuses more on compositional issues of the design, and less on the constructive and technical dimension of his works, on the state of conservation of the buildings, or on possible threats affecting them.

In this framework, the scope of SizaATLAS project is to address a comprehensive inventory of all of Siza’s built works, and to develop a detailed documentation and analysis of the 18 buildings selected for the WH List. This research and the comparison with the oeuvre of other architects will result in a better understanding of the unique value of Siza’s architecture, in a national and international context. This will be key to establish the justification of the Outstanding Universal Value (OUV) of his work, its national protection and an effective management system to support the instruction of Siza’s works nomination for the WH List.

The research intends to develop: 1) a COLLABORATIVE PLATFORM for open access, which will allow database management and exchange, as well as forms’ compilation and research dissemination; 2) a georeferenced INVENTORY of all the built works by Siza, in Portugal and abroad; 3) constructive DOCUMENTATION and analysis of the 18 selected built works, supported by archival research and fieldwork, including surveys (photographic, photogrammetric and 3D visualization), record of the state of conservation, surveys to users and threats that affect the assets; 4) RECOMMENDATIONS based on the data collection and its analysis, to help prepare the process instruction for protection at national level, and for the nomination for World Heritage. Also, proposals for comparative analysis at national, international and World Heritage are developed contributing for the establishment of the OUV, as well as for the future management and monitoring of the selected works; 5) DISSEMINATION and transfer of knowledge of the work of Siza is one of the main focus of SizaATLAS, at a large scale, which will allow the exchange and dissemination of his work. This broad and interactive dissemination together with the WH nomination can potentially impact at the economic, social and cultural sector (namely tourism), in a strong connection with local and regional communities and stakeholders (municipalities, heritage offices, managers and owners).

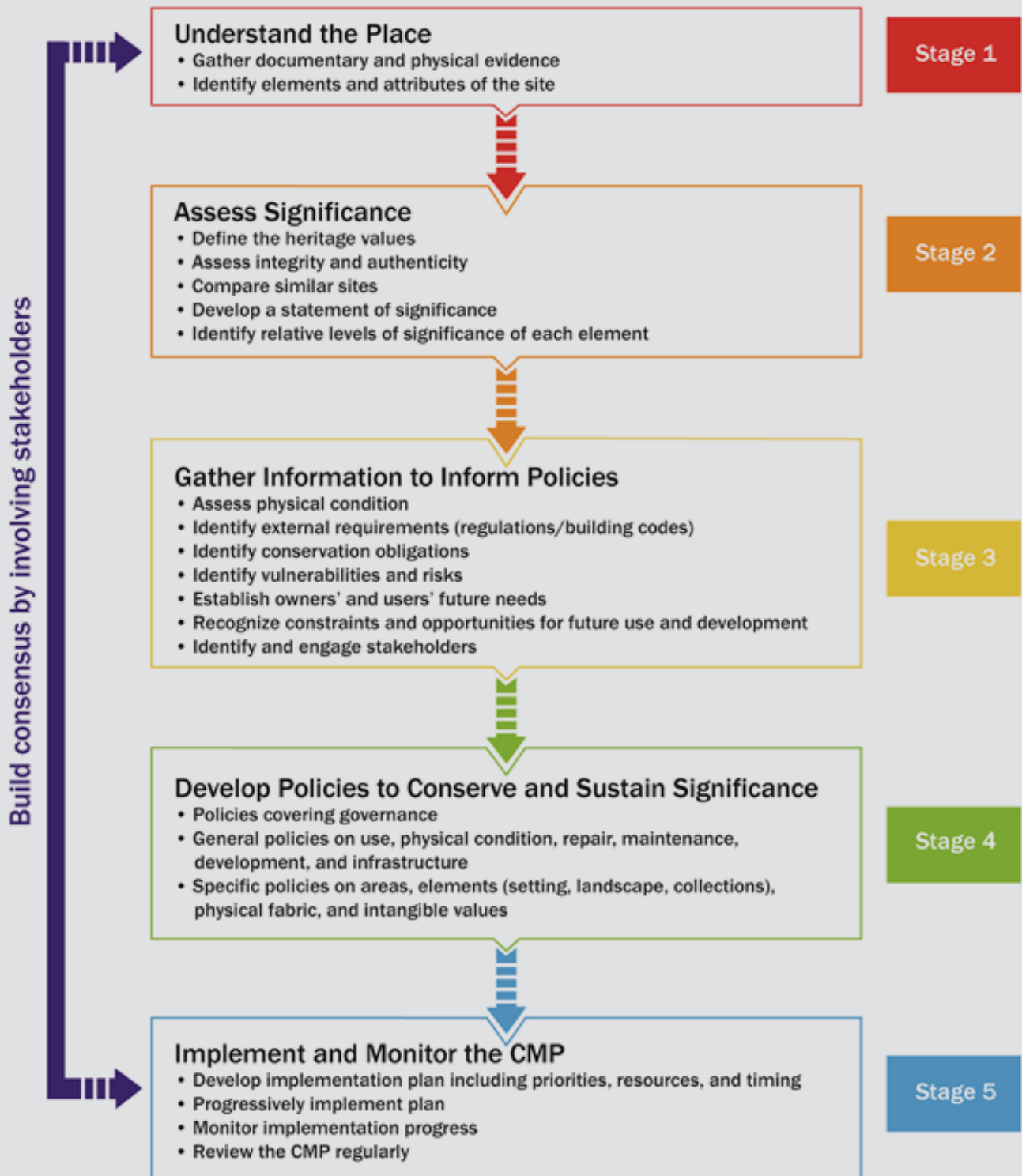
SizaATLAS research project contributes for knowledge through the study and enhancement of Portuguese architecture in an international framework; for the protection of Siza’s works at municipal, national and international level; and for a deeper reflection on its contribution to the 20th and even 21st century architecture, responding to the UNESCO Global Strategy; and assuring the diffusion and the preservation of Siza’s works for future generations.

Recognising and Managing 20th Century Heritage: Current Issues and Experiences

Session 2

Conservation Management Plans: Lessons from practice

The Conservation Planning Process



The five-stage conservation management planning process. Adapted from the The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013. ©2022 J. Paul Getty Trust

Conservation (management) plans for modern heritage: relevance, uses and challenges

Susan Macdonald

Head of Buildings and Sites, Getty Conservation Institute

A conservation management plan or, simply, a conservation plan, and sometimes referred to as a management plan, is a succinct policy document that captures why a place is culturally significant and provides a clear set of policies to retain, conserve, maintain, and interpret it now and its future use and development. They can be used for all types of heritage places including modern heritage places, to conserve the intangible and tangible attributes that contribute to cultural significance. CMPs are a simple concept, based on well-established international conservation tenets, that are now codified in national charters and legislation in many parts of the world. They embrace the **values-based** approach to conservation that is practiced and promoted by most international and national conservation institutions today.

Management plans, sometimes used interchangeably with CMPs, are mandated for all places on the World Heritage List and essentially outline how the outstanding universal value of the site will be conserved and managed and are developed using participatory processes that engage the relevant stakeholders.

CMPs vary in scope and content; they are place-specific, requiring adaptation to the cultural and management conditions. They are intended to be developed and used in partnership with the owners, managers and key users of a place.

Common challenges in the conservation planning process for modern heritage include:

1. Securing resources to do the strategic work of a CMP
2. Confusing it with extensive histories, technical studies, condition reports (such work contributes to a CMP).
3. Linking heritage professionals with end users to ensure the CMP is useable.
4. Not engaging key stakeholders in process which undermines results.
5. Balancing the input of original creators with current broader values – over emphasis on design intent.
6. Lack recognition of intangible as well as tangible attributes of place
7. Implementability.

The cases studies presented here illustrate a variety of approaches to, and uses of CMPs, demonstrating their efficacy and utility in addressing the wide range challenges facing 20th C places. They illustrate how CMPs have assisted in addressing some of the above challenges, along with the specific challenges of dealing with original designers, managing change to accommodate new or evolving uses, engaging communities, and dealing with specific technical challenges that modern heritage can pose.

The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance, 2013. ©2022 J. Paul Getty Trust

An introduction to the Getty Foundation's Keeping It Modern grant initiative

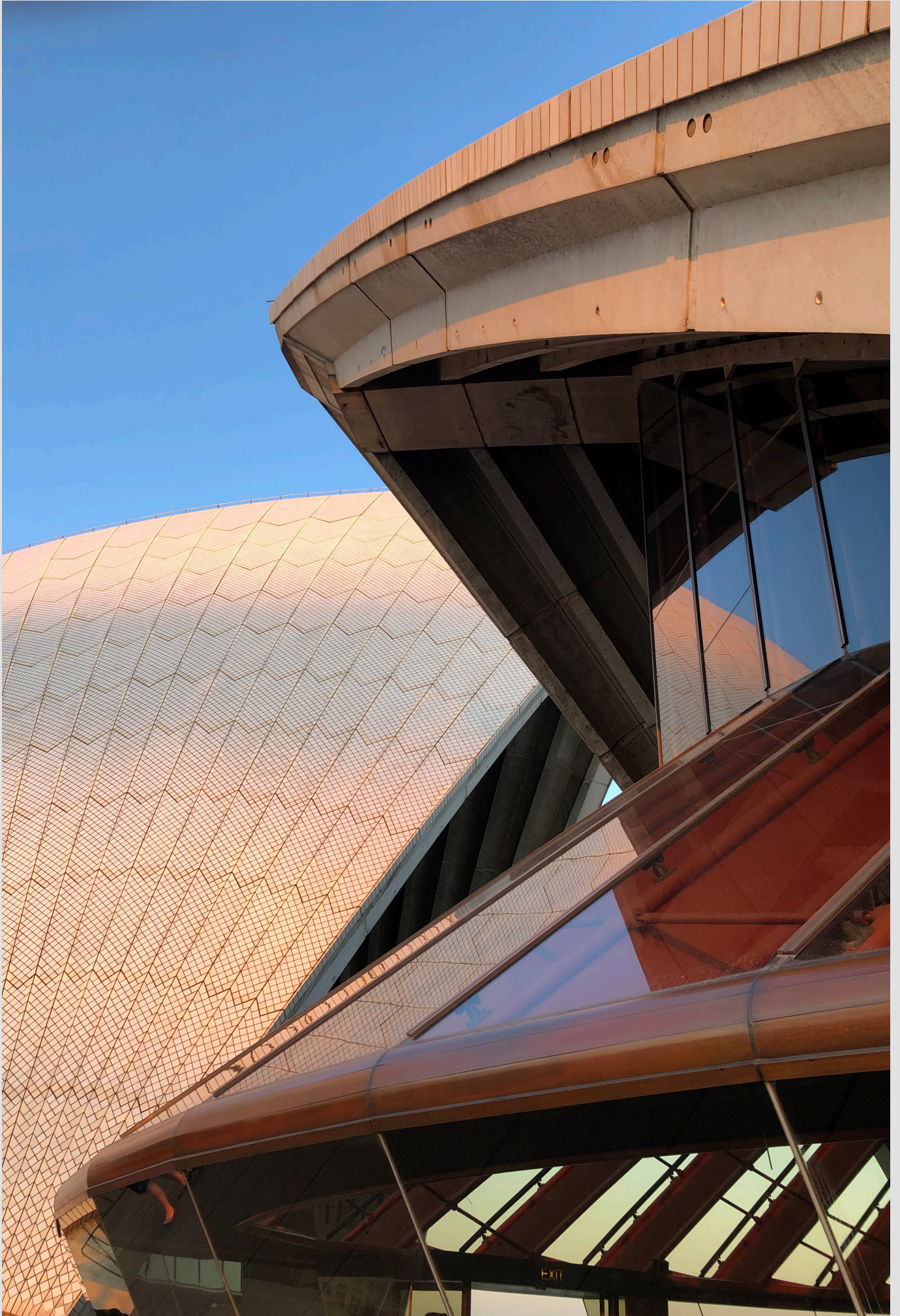
Antoine Wilmering

Senior Program Officer, The Getty Foundation, Los Angeles

In 2014, the Getty Foundation in Los Angeles launched the Keeping It Modern (KIM) grant initiative to advance the conservation and stewardship of architecturally significant twentieth-century buildings nationally and internationally, complementing the work of the Getty Conservation Institute and its Conserving Modern Architecture Initiative (CMAI). Between 2014 and 2020, the Foundation awarded 77 grants supporting conservation planning and some implementation for modern buildings.

The initiative had three main strategies for reaching its goal; 1) Grants to support research, planning, and some implementation projects that could stand as models for the field; 2) Grants to support workshops for professionals involved with KIM projects to discuss mutual problems, share information, and advance practice; and 3) Dissemination of the results of completed projects with conservation professionals, architects, and other stewards of twentieth-century architectural heritage online and free of charge.

Starting in 2019, Getty Foundation staff began surveying KIM grantees asking them about their mostly completed grant projects. Results from three surveys indicate that Keeping It Modern grants have increased awareness about the significance of modern architecture in general, and among local and national stakeholders, in particular. The majority of grantees report that conservation plans have been adopted, that consultants have shared planning methodologies with peers and applied it to other modern buildings, and that their planning efforts have helped raise additional funds.



Respecting the Vision: Implementing conservation planning in daily practice at Sydney Opera House

Sheridan Burke

ICOMOS

A masterpiece of architectural genius that's world heritage listed, a preeminent performing arts venue with an annual visitation of over 10 million (pre-covid) and representing a social asset value to Australia of \$4.6 billion in 2018, the Sydney Opera House is heritage site with multiple management complexities that involves engaging with multiple stakeholders on a daily basis.

Since 2001, a succession of Conservation Management Plans have delivered clarity about the role of heritage values in site management, guiding building renewal works and strategic decision making. In 2002 the collaborative development of the Utzon Design Principles provided unique insights into the designer Jorn Utzon's own vision, principles and methodology,

With these principles also informing the successful nomination of the site for World Heritage listing in 2007; and as indigenous values of the site were further explored, the need for a broad and deep review of the CMP was needed. The 2017 CMP update: *Respecting the Vision* prepared by Alan Croker of Design 5, fundamentally incorporated the Utzon Design Principles, and reassessed the significance of the site, refined policies and introduced the *tolerance for change* concept for day to day ease of management.

But creating a great CMP is not enough- its value is proved by the success of its implementation, and this presentation will focus on the outcomes of 20 years of conservation planning at the House.

Led by a committed CEO, Louis Herron a comprehensive induction program for all SOH staff and tenants now implements CMP2017 and the *tolerance for change* concept has proved to be a management tool that's adaptable across the thousands of work orders completed annually across the SOH site, as constant incremental changes require consistent heritage focus by decision makers. By fully understanding which attributes of an element or space are significant- its form, function, fabric, location or intangible values, the tool has helped make it easy to establish both the opportunities for change and what level of change can be tolerated before significance is impacted.

Supported by an expert Conservation Council and a Design Advisory Panel, a small in-house heritage team (established 2018) uses the CMP and its tools to respond to a range of pressures for change that include progressive technological advances, constantly increasing visitation (mainly by tourists), subsequent demands on the use of the building and its site for performance and other events, and threats to the site's significant setting by development around Sydney's foreshore precincts.

In 2022 the first Sydney Opera House *Heritage Action Plan 2022-25* has been produced, setting out priorities and ambitions for heritage management at the house over the next four years, a collaborative cross-organisation effort that again reinforces the use of the CMP and the role of caring for the heritage values of the house to every staffer, contractor and tenant.



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Managing change with a living architect: Conservation Management Plan for the Ocean Swimming Pool (1960-2021) by Álvaro Siza

Teresa Cunha Ferreira

Faculty of Architecture - University of Porto

The Ocean Swimming Pool was designed by the Portuguese architect Álvaro Siza (Pritzker Prize, 1992) between 1960 and 1966 (with later additions until 1973) for the coastal town of Leça da Palmeira, in the north Porto, Portugal. In this early work, Siza adopted an expressively modern technology and abstract neoplastic language, building a succession of walls in reinforced concrete over the seaside rocks. The building is currently listed as a National Monument (since 2011) and is included in the “Ensemble of Álvaro Siza’s Architectural Works” in the Tentative List for World Heritage (2017).

The Ocean Swimming Pool is one of Álvaro Siza’s most internationally recognized works, marking a turning point in his career by expressing a tectonic shift from regionalist inspiration towards more abstract design and innovative constructive solutions. Also, the building has been in full use for almost sixty years, becoming a social and cultural landmark for the local communities, playing an essential role in its identity and collective memory.

However, the bathing complex has been at risk for many years because of its maritime location and the nearby oil refinery, which together have seriously aggravated the decay of its concrete structures and have contributed to the obsolescence of the building’s infrastructures, determining the need for a broad intervention in the building in 2018. Álvaro Siza’s recent conservation and extension (2018-2021) enhances the building’s significance, by preserving the architectural integrity of the ensemble and accepting the signs of time as a densifying element of architecture.

Under the “Keeping It Modern” Grant, inspection and diagnosis were carried during the building site, through a set of in-situ non-destructive or minor destructive tests and laboratory tests, which have contributed for the localized repair of the exposed concrete— under Álvaro Siza’s coordination - applying techniques of chromatic integration between the existing surfaces within the new repair mortars.

Several activities were developed in the framework of the “Keeping It Modern” Grant, directed to understanding the place and assessing significance, namely a documentary film, an exhibition, a Sharing Memories webinar with renowned authors, interviews to building actors, surveys to local communities, guided visits, activities with children and the setting of ‘Siza’s Design Principles’ for the Ocean Swimming Pool. Álvaro Siza, with his lucid mind, is an epitome of how living memories can positively contribute to the study of 20th century architecture, being also involved within the evolving life of buildings by collaborating in their study and conservation.

Drafting a Conservation Management Plan for the Ocean Swimming Pool benefits thus from the unique opportunity of engaging the original author in the process and in the definition of the guiding principles. This background, allowed for the definition of a set of conservation and management policies – general policies, planning and landscape, risk mitigation and climate change, visits and interpretation, communication and dissemination, maintenance and use (including user’s manuals and maintenance plan in BIM). In this way, this Conservation Management Plan proposes to define an adequate management of change of this landmark architecture still in full use by local communities, mitigating threats and vulnerabilities, while preserving its cultural significance and design principles within the guiding inspiration of Álvaro Siza.

‘Keeping It Modern’ Grant Project Leader: Teresa Cunha Ferreira; Senior consultants: Rui Fernandes Póvoas (FAUP), Paulo Lourenço (University of Minho), Ana Tostões (Técnico Lisboa).



The weight of Silence; CMP Benedictine Monastery Church, Santiago – Chile

Oscar Mackenney

Project Leader and UDD School of Architecture Vice Dean

Santiago Beckdorf, María Soledad Ramos, Carlos Maillet Aranguiz, María Jesús Guridi

The Benedictine Monastery Church of the Holy Trinity is a paradigm of modern religious architecture in the southern hemisphere of Latin America. An architecture by monks for monks, with its well-known symbolic significance. Located in the foothills of the Andes mountains, on a now urban hill in the capital, initially rural, isolated from the context and now surrounded by the city, stands this unique cloistered monastery. A place closed to the outside world. The complexity lies in operating with a delicate balance, as everything on the inside is radical.

The CMP is a fundamental analysis tool for the theoretical and technical understanding of the project as well as prospecting its conservation and maintenance over time. Moreover, in the particular case of a monastery, operating with its original users.

The building stands in its original condition. It has undergone changes due to the growth of the city, climatic change, the ageing of the inhabitants. The same original beats are encountered over and over again, 64 years later.

The inner world is comprised of monks. They are the key to the entrance and to whom the CMP is addressed. They are an intimate, closed, but not hermetic community. A second area are the direct collaborators, who work on different daily tasks. Then the external collaborators, professionals who provide support in economic decisions, contact with society, authorities, and the neighbourhood.

There is a cultural, academic, artistic, and professional world that admires this work and recognises its merits in every field, but in a lesser degree, in its inner significance and the spiritual value of the intangible.

The challenges of the process have been direct, clear, and precise. Discovering whether there are any serious failures, their origin, their scope and how to overcome them. This is carried out by professionals of the highest technical quality.

The head of the monastery, the Abbot, has been a key actor throughout the process. This manual will be handed to the monks who will then pass it on to collaborators and external parties, hoping to achieve practical, simple, and operational solutions that will provide security in the long term. The economic factor will be key; it should not be a hindrance to the conservation and maintenance of the building. We are facing another City of God.

Which is the principle guiding of the Benedictine Monastery, its identity today?

St. Benedict founded "Citadels of God".

Is evidenced in the rhythm and periodicity of the rites celebrated in a materialised, constructed, liveable and palpable sacred space. These two concepts are key to its maintenance and conservation.

The building operates in a concrete time, framed within a daily, weekly, and annual narrative processes. These rituals generate knowledge and a corporeal memory that finally constitutes the building identity.

We are facing another City of God.

It is manifested in two ways: tangible and intangible. The intangible is a silent spiritual load. The hill, the monastery and the church are tangible and material matter. They become one with everything.

A new public dimension of the building is visualised. A space gifted to the city and neighbourhood, with an inner community faithful to its beliefs and in search of transcendental experiences. It is an offer for everyone, building and landscape as a link to spirituality.



Aerial view: Getty Images. Gateway to the Island. Credit: Laura Robinson



EPP tour guide engaging with visitors in the Maximum Security Prison B Section
Credit: Gershon Manana

Robben Island Museum and World Heritage Site (RIMWHS): An integrated conservation management plan for a Twentieth Century site using a collaborative approach

Laura Robinson

Bureau member ISC20C/ICOMOS SA – Focal Point for the ICOMOS OCD-RBA Working Group

As an introduction the presentation will touch briefly upon the significance of Robben Island as a place of banishment, isolation, and finally the triumph of the human spirit over immense adversity and briefly illustrate how this significance rises above the physical fabric of the place and is found in the oral histories of the Ex Political Prisoners and their keepers, who contribute to the understanding and experience of the special qualities that embody the sites' significance, which can be said to be both tangible and intangible.

The development of what the Institution refers to as an Integrated Conservation Management Plan (ICMP), is a critical component in managing this complex and multi layered world heritage site. The inclusion of a number of stakeholders, both governmental and non-governmental, as well as the number of authorities to which the Museum must report, has become increasingly complex over time, and the sensitive matters that have faced the Institution have led to several contestations relating to the multi-layered significance of the site. RIMWHS has developed an innovative and inclusive approach to the proactive engagement of the many stakeholders; this will be explored in the presentation.

To date, three ICMPs have been implemented, each for a period of five years and this third ICMP, being the current one, illustrates the process, developed over a period of some fifteen years, that the RIMWHS has adopted in engaging with key stakeholders, particularly the Ex Political Prisoner groupings; it goes on to demonstrate how this engagement has resulted in an ICMP that has been supported and adopted by a wide range of diverse groupings that play key roles in understanding of the deeper significance of this heritage site.

The fact that many of the EPPs are still alive but are unfortunately ageing, makes them a fragile and dwindling human resource that has led to the development of a number of methods by which stakeholders may be engaged in the management of the property

The presentation will conclude with some brief reflections on what has been achieved by adopting this approach, and illustrate a way forward that may be adopted by other sites facing similar challenges with stakeholder and community engagements.

The Work of Dieste, the Church of Christ the Worker, Uruguay, and its inscription on the World Heritage List

Ciro Caraballo

Perichi. México Ph.D in Architecture

The Cristo Obrero parish church project arose in 1955 to replace a small chapel in the semi-rural town of Estación Atlántida. Young engineer Eladio Dieste, recognized for the use of reinforced ceramic structures for agricultural warehouses, with low-cost works was selected for the project. Dieste personal commitment to the project sought a new structural response, through innovative resistant forms and embedding metal tension rods in the roof. The forms, the use of brick and the natural lighting, created a work of exceptional quality and aesthetics, recognized in international architecture magazines as early as the 1960s.

Dieste's structural work in Uruguay exceeds 150 examples of quite different functional and structural types, all in reinforced brick. In developing a possible serial nomination to the World Heritage List, a pre-inventory and assessment of Dieste's most significant buildings (2014-2015) was conducted, yielding 25 exceptional buildings. Only two had national protection, one being the Church of Christ the Worker. By 2017, twelve additional buildings were legally protected and their architectural and urban study began. Given a lack of time and resources, and with strong local support by the government and community, the study of Cristo Obrero was prioritized. Concurrently, educational and communication work was undertaken to recognize the value of Dieste's work nationally including the development of an information campaign and educational materials for use by schools nationally.

Technical and financial support through a grant from the Getty Foundation's "Keeping It Modern" program (2016), resolved the resource challenges. A 35-strong team of national bodies and professionals and 10 international experts was created. Documentary and hemerographic research were prioritized, along with interviews with workers and technicians who had participated in the construction. Physical investigations using advanced technologies were undertaken to assess current condition. This also provided detailed understanding of the creative and constructive process, the contributions of Dieste and the workers themselves, and to identify the values of the whole. This work also informed a detailed maintenance plan. The local work was oriented towards workshops with the authorities and the community to identify community values and opportunities, urban proposals, management mechanisms and public use. At the same time, educational programs in local schools enhanced self-esteem and community commitment to the building. The Plan was disseminated, approved, and published, subsequently incorporated into local regulations.

This comprehensive study on the exceptional, early, and representative work, the Church of Christ the Worker, also provided a platform for the nomination of engineer Eladio Dieste's work to the World Heritage List, highlighting the application of the values of modernity in Latin America, based on local materials and experiences. The Plan and associated documents provided for the nomination file, as well future conservation actions. The investigation of the steel reinforced brick vaults and need to waterproof the roof became a priority. The Management Unit also undertook a complex mediation process with the ideologically opposed actors such as the Catholic Church and local authorities, seeking to create spaces for the participation of relevant actors, without political or economic weight, but with local or moral weight, such as the school associated with the site and the Eladio Dieste Foundation. The site was inscribed on the World Heritage List in 2021.

The experience reveals lessons learned and identifies the pending challenges. Crucial is having local support from the study and assessment stages, ensuring the continuity of the process, not necessarily its speed, but also how to generate a commitment for the future. The playful, more accessible work with schools ensures the interest of the children and captured the interest and participation of the families. Under resourced local authorities, support the legality and memory of the process. A detailed Conservation and Management Plan provides a large part of the information required by the nomination file, while it allows the emerging conservation actions to be initiated in an orderly manner and with technical support, as well as technically activating credible preventive conservation. The economic resources to activate the seventy projects identified in the Plan however, remains a difficult challenge for Uruguay, a country of 3.5 million inhabitants.

The study and Management Plan of the Iglesia de Cristo Obrero has been shared both with those responsible for the other 13 Dieste works with national protection, as well as businessmen and local authorities, thus providing a replicable methodology, adaptable to human and financial resources of each case, ensuring that the work of Eladio Dieste in Uruguay is preserved over time, with social impact and sustainability criteria.



Photo credit: Jay Vadodaria. Courtesy of World Monuments Fund



Photo credit: Ram Rahman. Courtesy of World Monuments Fund

The Architecture of the Post-Independence period in India: Towards the Conservation of the Sardar Vallabhbhai Patel Stadium

Annabel Lopez

Independent Heritage professional

Javier Ors Ausín

Architect and Program Manager at World Monuments Fund

Located in the heart of Ahmedabad in Gujarat, India, the Sardar Vallabhbhai Patel Stadium is not only an important cricket facility for Ahmedabad, but also a modernist architectural masterpiece that represents the progressive ideals of post-independence India. The Stadium was designed in the 1960s by renowned architect Charles Correa and engineer Mahendra Raj and is part of a larger constellation of modernist “monuments” built in Ahmedabad by a generation of local and international architects who helped create a new architectural language in India. This collection of significant modernist structures, illustrates the cultural and economic importance of Ahmedabad. following partition of the State of Bombay in May 1960.

While the Stadium was constructed to host international cricket matches, in 1982 a new and bigger cricket stadium was built in nearby Motera, which resulted in the Patel Stadium becoming the venue for India’s domestic cricket and a sports hub for the local community. Since then, the Stadium has continued serving the city of Ahmedabad, being open to the public, who use it for recreation (practice yoga, or just go for a walk) and as a venue for various events.

.Unfortunately, after the new stadium was built at Motera, the Sardar V Patel Stadium structure has suffered significant physical degradation over the years, due to the high cost of maintenance and lack of expertise on concrete conservation. For this reason, World Monuments Fund included the Stadium on the 2020 Watch Program seeking to draw attention to the complex challenges of preserving an important modern structure in India and to work with local stakeholders to find a solution for the site. Following the Watch inclusion, WMF with support from the Getty Foundation Keeping It Modern program, started working with the Ahmedabad Municipal Corporation and a group of local professionals on the development of a Comprehensive Conservation Management Plan (CCMP) for the site.

Over a period of 22 months a group of local and international professionals have collaborated to articulate a CCMP that addresses the Significance of the Stadium, identifying critical elements to preserve both from the physical and social fabric, as well as intrusive elements and later physical additions that could be removed. The process of the CCMP has also involved a very thorough assessment of the state of the concrete structure, including damaged areas, and conservation actions and strategies to be implemented for the proper performance of concrete.

This presentation will unpack the process to articulate a CCMP that incorporates the views of heritage professionals, local authorities, and the current community who uses and benefits from the Stadium as a public asset for all.



MASP aerial view - Nelson Kon



MASP Under Construction - Hans Gunther Flieg

MASP's Structure Conservation Plan

Silvio Oksman

Metrópole Arquitetos

The "Museu de Arte de São Paulo" has its headquarters on Paulista Avenue, designed by architect Lina Bo Bardi in the 1950s. The building has been used by the Museum since its inauguration and has undergone several interventions to be adapted to the constant changes required, both from the point of view of the building's conservation and for its use as a contemporary museum. One of the most evident interventions was the painting of the pillars in red, which, before an aesthetic solution, was a waterproofing solution needed in the 1990s.

The conservation plan studied in depth the structure of the building since it's the system that interferes with any other conservation and maintenance action.

The drawings of the structural project, extraordinary, calculated by engineer João Figueiredo Ferraz, were lost in a fire and many information gaps made it impossible to know the structure deeply until the development of the CMP.

The plan was structured in 4 stages:

1. documentary research - which managed to recover much of the project, dispersed in the archives of the Museum. It revealed fundamental information about the structure besides having been possible to build the history of interventions throughout the 50 years of existence of the building;
2. study of the conservation status of the structure that pointed to the correction of conservation actions such as the physical-chemical characteristics of the red paint used
3. The study of the structure's behavior was developed from the documentation found and from the surveys and monitoring done in the building. An electronic model was developed representing the building in its structural aspects, and can be used for any intervention that is intended to be done from now on.
4. The action plan establishes conservation procedures and other surveys and studies that need to be done in the short, medium and long term.

The museum is currently undergoing an intervention on the frames and the plan is being used as a basis.

A larger intervention, the expansion of the Museum to a building next door will also use the research from the plan, since the interconnection between the buildings, made by the basement, demands an intervention in the structure (contention walls)

The conservation plan was a first step in the building's maintenance processes. From this, many other studies need to be done continuously.



01. Amanda. Photograph by Osmara Alberteris Cañizares



02. Respecting the vision, changing the view. Looking at Vittorio Garatti's school of ballet 50 years later (1970 - 2020). Photographs by Lorenzo Carmellini (above) and Federica Allegretti (above)

Respecting the vision, changing the view. A Conservation management plan for the National Art Schools of Cuba

Davide Del Curto

Politecnico di Milano, Dept. of Architecture and Urban Studies

Cuba's National Art Schools (NAS) were built just after Castro's revolution (1961-64) on a design by the young architects Ricardo Porro, Vittorio Garatti, and Roberto Gottardi. They translated the will for social renewal into an innovative architecture where opening, dialogue, equality, and freedom resulted in a perfect synthesis of art, construction, and landscape. The five buildings hosted (and still host) an original model in education based on the integrated teaching of different forms of art to which each building is devoted: visual arts, drama, music, dance, and ballet. Although independent, these iconic buildings were all made using the same materials (bricks, concrete, ceramic tiles) and techniques (domes and vaults) and perfectly integrated within Havana's 56-hectare former golf course.

The NAS were included in the 100 Most Endangered Sites by the WMF (2000), in the Unesco Tentative List (2003), and the National Register of Monuments (2010). However, they have been mainly studied from a critical and social point of view so far, not yet with the aim of being sustainably preserved and managed. Both Cuba and the NAS are nowadays on edge between oblivion and a sudden modernization. Public funds for conservation are lacking, and foreign investors are discouraged due to the scarce control of processes and results. Projects often focus on a single building, with the risk of disregarding the integrity of the complex. Therefore, the NAS's educational model and modernist architecture risk being lost or jeopardized.

To prevent this risk, a comprehensive CMP was completed from 2018 to 2020, based on five points: five steps in the CMP process, five iconic buildings, five forms of arts, and five actions (documentation, conservation activity, landscape protection, energy sustainability, management), five partners involved: Politecnico di Milano, Parma University, Assorestauro (Italy) Universidad de las Artes (Cuba), Princeton University (USA).

Results consist of a clear statement of significance based on a deep understating of constructive history and conservation needs and thanks to a comparative discussion among different points of view (national/international, designers, owner, users). The level of awareness arose among the stakeholders, and a clear list of priorities was defined for both conservation and management. The plan also provides practical solutions for the major issues, i.e., concrete preservation, flood risk mitigation, adaptive reuse.

Managing such a large complex was challenging since it includes multiple levels of completeness, state of repair, uses, stakeholders and expectations. A multilevel and multiscale approach based on a GIS system was crucial. The CMP proved to be a sound basis for the decision-making process and for assessing priorities. The users were involved in drafting the plan to share the methodology fully. A further effort in the capacity-building activity on site would greatly benefit, particularly towards digitalization.

In conclusion: an excellent experience in research and education. Due to the initial mistrust towards a US-financed initiative, it was also an outstanding and not-granted experience of collaboration among Italy, Cuba, and the US. It is perhaps the most result, thanks to the human qualities of all the people involved and the genuine interest in architectural conservation and research in general by the stakeholders in Cuba.



Beira Central Station in Mozambique

Paulo B. Lourenço

University of Minho, Portugal

Beira Central Station represents an icon for the city of Beira, the past second largest city in Mozambique, vlocated on the central coast of the country. The relevance of this building also lies in its own architecture since it represents a magnificent example of the Modern Movement in Colonial Portuguese Africa. The building has also an unquestionable iconic and popular dimension in the broader context of railway history in Africa.

Beira witnessed some of the most important projects of the Modern Movement in the Colonial Portuguese Africa, namely its train station. In the 1950s-60s, Beira was a glamorous and vivid city and its history is intrinsically linked to the railway's development in Africa. The train station complex includes also the regional headquarters of the railway and port company, and was inaugurated in 1966, as the most important public work investment in the city. This large monumental building results from a team of three architects (João Garizo do Carmo, Francisco José de Castro and Paulo de Melo Sampaio) and interprets exemplarily the International Style language.

The most striking sector of the complex is the atrium of the train station, with a large vault, asymmetrically juxtaposed to the office building and creating a large volume. The vault has seven parabolic arches and a horizontal slab. The slab is suspended by steel elements embedded in the window framing. The eight-story office building is a large prism with shades, supported in columns and simulating overlapping boxes. The building remains in a reasonable state of conservation, without interventions that have substantially altered its original physiognomy. Nevertheless, the building has lacked proper maintenance since its construction and has been subjected to important natural events, such as cyclones. The main objective of the project is the definition of a CMP that will ensure the safeguard of the station and its valorization, which can also be important in terms of urban context.

The presentation will address mainly three aspects. First, the collection of as much information from the building as possible, including original drawings and design elements, old photos, old newspapers and magazines, as well as interviews with people involved in the construction and management of the building. Then, the presentation of the extensive building survey that included visual inspection, geometrical and damage survey, functional survey, as well as detailed material and structural survey through nondestructive and minor destructive techniques. Then, the stability of the building and its comfort conditions will be addressed.

Biographies

Alfredo Conti is an architect, specialised in heritage conservation at the University of Buenos Aires. Between 1978 and 1991 he acted as urban planner and heritage conservator in La Plata, and, between 1991 and 2018, as a researcher at the Commission for Scientific Research of the Province of Buenos Aires, researching on urban conservation and modern heritage. A member of ICOMOS since 1988, he is an Expert Member of the International Scientific Committees on Historic Towns and Villages and on 20th Century Heritage. As ICOMOS Vice-President, he chaired and co-chaired the ICOMOS World Heritage Panel between 2010 and 2017. From 2000 onwards, Alfredo acts as an ICOMOS expert for the evaluation and monitoring of World Heritage properties in Latin America and the Caribbean; he also acts as UNESCO consultant in projects related to cultural heritage. Since 2008 he is a professor and researcher at the Faculty of Economy, University of La Plata.

Annabel Lopez is an independent architectural professional with over 20 years of experience in the field of heritage conservation. She provides consultancy services to organizations like INTACH and WMF. Her portfolio of work reflects her interest in 20C architecture, and she is actively involved in getting Delhi's Post-Independence iconic buildings notified. Her other areas of interest include World Heritage and she has prepared the nomination dossiers for 'Delhi's Imperial Capital Cities' and the 'Lotus Temple, New Delhi'.

Antoine Wilmering is a senior program officer at the Getty Foundation and oversees grant initiatives related to the conservation of cultural heritage around the world. Wilmering was trained as a conservator of wooden objects in the Netherlands and in the UK, and prior to joining the Getty in 2004, he taught conservation at the Graduate Institute of Conservation of Cultural Relics at the Tainan National University of the Arts in Taiwan (2000–2004) and was a conservator at the Metropolitan Museum of Art (1987–2000). His publications include *Italian Renaissance Intarsia and the Conservation of the Gubbio Studiolo* (1999), and he was awarded a Getty Conservation Institute guest scholarship in 2003.

Bénédicte Gandini (1972) has a conservation architect degree from the Politecnico of Milan (Italy), with a specialization in Theory of the restoration, Preservation of the historic - architectural heritage, in 1999; she holds a Master 2 degree in History of art from La Sorbonne University (Paris 4, France), on History of restoration in France, in 2004. Between 1997 and 2010, she has been working at the studio of Pierre-Antoine Gatier, Architecte en chef des monuments historiques. Since 2005, as a conservation architect at the Fondation Le Corbusier in Paris, she is in charge of the conservation of Le Corbusier's works and responsible for the network of Le Corbusier's property owners and of the experts committee of the FLC. Since the inscription on the WHL of the *Le Corbusier's architectural work, an outstanding contribution to the Modern Movement*, she is in charge of the Secretariat of the International Standing Conference. She is involved in the ISC20C and in the board of Icomos France.

Carlos Maillet Aranguiz. Architect from Universidad Mayor and Master in Cultural Heritage Management from Universidad de Los Andes. ICOMOS Member and partner of Grupo Praedio. Fiat Lux; CMP heritage consultant.

Ciro Caraballo. México Ph.D in Architecture, graduate in History, master in Historical Heritage and Tourism. Professor (ENCRyM/INAH) in assessment, conservation, management, and social participation of cultural heritage. Professor of History of Architecture in Latin America (1975-2001). UNESCO specialist in the offices of Quito, Lima, and Mexico (1999-2011) with participatory management projects in World Heritage sites in Ecuador, Peru, Colombia, Bolivia, Argentina, Panama, Uruguay among others. Coordinator of the Management Plan and UNESCO file of the Iglesia de Cristo Obrero, Atlántida Uruguay with the support of the Keeping it Modern program. Getty Foundation. (2016-2019)

Davide Del Curto is an architect and associate professor of architectural preservation at Politecnico di Milano, Dept. of Architecture and Urban Studies, where he coordinates the Analysis and Built Heritage Diagnostics Laboratory. His research focuses on preventive conservation and 20th-century architecture. He was responsible for national and international research projects conserving and managing historic buildings. Within the Keeping It Modern initiative, he contributed to the CMP for Giancarlo De Carlo's "Collegi" of Urbino University (2015-18) and coordinated the CMP for the National Art Schools of Cuba (2018-20).

Glenn T. Eskew (Dr.). Named in 2021 a Distinguished University Professor, Dr. Glenn T. Eskew (BA Auburn University, PhD University of Georgia) joined the faculty at Georgia State University in 1993. His 2013 biography Johnny Mercer: Southern Songwriter for the World received the Bell Award from the Georgia Historical Society while his 1997 *But For Birmingham: The Local and National Movements in the Civil Rights Struggle* won the Francis Butler Simkins Prize of the Southern Historical Association. Eskew received the Georgia Governor's Award in the Humanities in 2006 and the Hugh McCall Award of the Georgia Association of Historians in 2015. He has served as lead scholar on 18 National Endowment for the Humanities Summer Workshops for Schoolteachers. He holds leadership positions in the Organization of American Historians and the Southern Historical Association. Eskew directs the GSU World Heritage Initiative to develop a Serial Nomination of U. S. Civil Rights Movement Sites for possible inscription on the World Heritage List.

Gwenaëlle Bourdin is Director of the World Heritage Evaluation Unit at the ICOMOS International Secretariat. She has a degree in Economics, History and History of Art and joined ICOMOS in 1998 after obtaining a master in History and Management of French and European Heritage (Panthéon-Sorbonne University). She is currently responsible for the coordination of ICOMOS work on Tentative Lists, Upstream processes and nominations of cultural and mixed properties to the World Heritage List. She also contributed to the drafting of the reference manual "Preparing a World Heritage nomination" and the "Guidance on developing and revising World Heritage Tentative Lists" prepared by the Advisory Bodies in collaboration with the World Heritage Centre. She is involved in the joint ICOMOS/IUCN project "Connecting practice" which explores new methods and practical strategies to better recognize and encourage interrelationships between natural and cultural heritage within World Heritage sites. She has also participated in numerous expert capacity building workshops around the world on the fundamental principles of the World Heritage Convention.

João Pedro Xavier is an architect and full professor at the Faculty of Architecture, University of Porto (FAUP), where he received his degree in 1985, his Ph.D. in Architecture in 2005. He worked in Álvaro Siza's office from 1986 to 1999. At the same time, he established his own practice as an architect. Xavier is a member of CEAU's research teams – Architecture: Theory, Project, History (ATPH) – and – Digital Fabrication Laboratory (DFL). The relationship between architecture and mathematics, especially perspective, is his main research interest. He is the author of the books *Perspectiva, perspectiva acelerada e contraperspectiva* (Perspective, accelerated perspective and retarded perspective) and *Sobre as origens da perspectiva em Portugal* (About the origins of perspective in Portugal). He is correspondent editor of the "Nexus Network Journal", and Council member of the "European Association for Architectural Education" (EAAE).

Javier Ors Ausín is an architect with experience in heritage conservation, urban planning, and research. He works at World Monuments Fund, where he oversees the organization's Modern Architecture Program, Jewish Heritage Program, and Crisis Response Program, and manages a wide range of international conservation field projects. Javier has been a guest critic in many universities internationally. He holds a Master in Architecture from the Universidad Politécnica de Valencia in Spain, and a Master in Critical Conservation from the Harvard University Graduate School of Design.

Jonas Malmberg (b. 1974, Finland) is an architect (M. Sc. Arch) at the Oulu University 2002 and an art historian (M.A.) at the University of Helsinki 2012. He is currently preparing a PhD regarding Säynätsalo Town Hall at Aalto University. He is a voting member of ICOMOS ISC20 in 2018–2023 and a member of the board of the DOCOMOMO Finland since 2014. He was main author of the Paimio Sanatorium Conservation Management Plan 2015 and participated the Sevan Writers' House CMP (Armenia 2019), both within the Getty Foundation's KIM initiative. Since January 2012 he has been supervising restorations and preparing surveys at Alvar Aalto Foundation. His previous places of employment include the Finnish Heritage Agency, the Finnish Architectural Review, various architectural offices, and the construction site of the Museum of Contemporary art by Steven Holl in Helsinki.

Jörg Haspel (Prof. Dr. phil. Dipl.-Ing.) graduated in architecture and urban planning in Stuttgart and in history of art and empiric cultural studies in Tübingen; from 1992 till 2018 he was Berlin State Curator of historic Monuments (Landeskonservator) and from 2012 to 2021 president of ICOMOS Germany; since 2014 he is chairing the board of the German Heritage Foundation (Deutsche Stiftung Denkmalschutz) and involved in research and publication projects on modern and metropolitan monuments and heritage sites; he is a founding member of the International Scientific ICOMOS Committee on the 20th Century Heritage Preservation (ISC 20C) and expert member of the ISC Theory and Philosophy of Conservation and Restoration.

Laura Robinson. Living in Cape Town and working internationally, Laura is an architect and specialises in the field of heritage conservation, management and policy development as well as World Heritage. A long-standing member of the ISC20C Laura is currently also part of the Steering Committee of the Modern Heritage of Africa (MoHoA). As a founder member of ICOMOS SA, as well as the immediate past Treasurer-General of ICOMOS International, Laura has been active in World Heritage both in South Africa and internationally. Her interests include the

built heritage of the 20th century, cultural landscapes, and sites of memory and conscience such as Robben Island, and intangible heritage as it impacts upon and adds meaning to sites and places. A long-standing engagement with the Rights Based Approach to heritage has stimulated a particular interest in this important cross-cutting aspect of cultural heritage.

María Jesús Guridi. Degree in History and Master in Cultural Heritage Management from Universidad de Los Andes. Executive director of Grupo Praedio. Fiat Lux; CMP heritage consultant.

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Mariana Correia is the Director of DAMG - Gallaecia Department of Architecture and Multimedia, at UPT - Portucalense University. She lectures "Theory and History of Conservation and Restoration", and Coordinates the Master's Dissertations at the Architecture degree. She was Project-Leader of the European Research Projects 3DPAST & VerSus; and the FCT research project Seismic-V. She is an ICOMOS World Heritage Advisor, and did several World Heritage Reactive Monitoring, Technical Evaluation, Advisory and Upstream missions in Africa, Europe, Middle-East and Asia. She has been a World Heritage instructor in courses for UNESCO, ICOMOS, ICCROM, IUCN, AWHF, and ARC-WH. She did several technical and scientific reviews for ICOMOS, WH International Assistance Fund, World Monument Watch, FNRS-Belgium, CONACYT-Mexico, SNSF-Swiss. She is an ICOMOS-ISCEAH Board member, ICOMOS-CIAV expert, and was invited to join the ICOMOS-Climate Change & Heritage Working Group Task Force. She was President of ICOMOS-ISCEAH, PROTERRA coordinator, and was elected ICOMOS-Portugal Advisory Council President. She integrates the Board/Founding Council of three Foundations (FCO, FAFB e FBAC) and is the author of 2 books; 9 World Heritage mission reports; co-editor of 22 books; wrote more than 150 book chapters & papers; gave classes, conferences & keynote openings in English, French, Spanish & Portuguese, in more than 35 countries.

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Paulo B. Lourenço is a Professor of Civil Engineering, University of Minho, Portugal. Experienced in the fields of non-destructive testing, advanced experimental and numerical techniques, innovative repair and strengthening techniques, and earthquake engineering. Specialist in structural conservation and forensic engineering, with work on 100+ monuments including 17 UNESCO World Heritage. Leader of the revision of the European masonry code (EN 1996-1-1). Coordinator of the Master on Structural Analysis of Monuments and Historical Constructions, with alumni from 70+ countries and Europa Nostra Award. Editor of the International Journal of Architectural Heritage and advisor of the Conference Series on Structural Analysis of Historical Constructions. Supervised more than 60 PhD theses and coordinate multiple national and international research projects. Awarded an Advanced European Research Council Grant to develop an integrated seismic assessment approach for heritage buildings. Coordinator of an Innovative

Training Network on sustainable building lime applications with 15 PhD students across Europe.

Phyllis Ellin is an independent historian and architectural historian who provides expertise to the U.S. National Park Service's Office of International Affairs for the World Heritage program. She has served on U.S. delegations to the UNESCO World Heritage Committee since 2008, has contributed to revisions of the U.S. World Heritage Tentative List, and has guided the preparation of several U.S. nominations for cultural properties, ranging from ancient indigenous sites to modern architecture. Prior to her retirement from the agency, she worked on various history and partnership projects, including serving as the national coordinator for the Abraham Lincoln Bicentennial, and was Executive Director of the federal commission for the Illinois & Michigan Canal National Heritage Corridor. She served as an appointed member of the Commission on Chicago Landmarks from 2001-2011. Ms. Ellin has an M.S. in historic preservation from the University of Pennsylvania and a B.A. in history from Princeton University.

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Sheridan Burke is a Sydney heritage consultant with a passion for Twentieth Century heritage. Trained in planning and architecture, she's worked for government, corporations and NGOs, most recently the Keeping It Modern conservation plan training program for the Getty Conservation Institute in Los Angeles. A long term member of Australia ICOMOS, she has also served in executive roles on its international boards and committees and was the foundation president of ISC20C. She is currently an ICOMOS Advisory Committee Officer and was awarded an honorary membership of ICOMOS in 2021. She is a member of the Sydney Opera House Conservation Council, and its Design Advisory Panel, a range of independent planning panels and recently completed terms on the NSW Heritage Council and State Heritage Register Committee.

Silvio Oksman. silvio@oksman.com.br. www.metropole.arq.br. Architect and urban planner with a degree (1998), a master's degree (2011), doctorate (2017) and post doctorate (in progress) from the Faculty of Architecture and Urbanism of USP. Professor of Architecture and Urbanism at Mackenzie Presbyterian University. Visiting Professor at the Università Degli Studi di Ferrara, Italy (2015 and 2017). Representative of the Brazilian Institute of Architects at CONDEPHAAT (Council for the Defense of the Historical, Archaeological, Artistic and Tourist Heritage of the State of São Paulo) from 2013 to 2016 and of CONPRES (Municipal Council for Preservation of the Historical, Cultural and Environmental Heritage of São Paulo) in 2017. Coordinator of the Scientific Committee for Heritage of the 20th Century of ICOMOS Brazil. Partner at Metrôpole Arquitetos office where he has been developing works related to the preservation of Cultural Heritage.

Soraya Genin is graduated in Architecture at the Faculty of Architecture of Lisbon (1990), has a Master degree in Science in Architecture, Specialization Conservation of Historic Towns and Buildings (1995) and a Ph.D. in Engineering (2014) by the Faculty of Engineering at the KU Leuven. Assistant Professor and Vice-Director of the Department of Architecture and Urban Planning of ISCTE-Lisbon University Institute. President of the ICOMOS-Portugal, since 2018. She teaches

Architectural Technology and Architectural Conservation since 2002. She authored several publications and communications, in Conservation of Cultural Heritage and History of Construction, her main areas of research. Principal Investigator of the projects SIzaATLAS and F-ATLAS, that she coordinates at ISTAR-IUL and DINÂMIA'CET-IUL. Winner of several limited competitions for architectural projects developed in her studio (1999-2014). Best Communication of the 3rd International Meeting on Mediterranean Architectural Heritage. Award "TEKTÓNICA Promotor Academia" to the course "Practices in Architecture", which she coordinates since 2012.

Špela Spanžel is an art historian, curator, and policy expert. She led several nominations for the World Heritage List and the Representative List of Intangible Cultural Heritage of the Humanity, recently the nomination of the works of the architect Jože Plečnik in Ljubljana recognized as an example of human-centred urban design. Besides being a member of several expert groups and steering committees within the UNESCO, and the Council of Europe, Ms. Spanžel contributed to the preparation of the recent relevant policy documents in the cultural heritage field and beyond. She is a member of the Editorial Board for the 2018 Davos Declaration and the Davos Baukultur Quality System. Actively involved in the recent Slovenian EU Presidency, she chaired the Reflection Group EU and Cultural Heritage and contributed to the conference Building Europe: Towards a culture of high-quality architecture and built environment for everyone held in October 2021 in Graz and Maribor. She's also engaged in various museum project, among other as an Advisory Board member of the Biennial of Design in Ljubljana - BI027 Super Vernaculars. Ms Spanžel works in the Cultural Heritage Directorate of the Ministry of Culture and lives in Ljubljana with her family.

Susan Macdonald is the current Head, Buildings and Sites, at the Getty Conservation Institute where she oversees projects that aim to advance conservation practice internationally involving research, field projects, training and dissemination. Susan has a BSc (Architecture) and a Bachelor of Architecture from the University of Sydney, and a Masters in Conservation Studies (University of York/ICCROM) and is a certified practicing planner. Susan has worked as a conservation architect in private practice in Australia and in England. She has also worked in the public sector where she was involved in a wide range of conservation issues at the strategic and bottom-up level, involving urban planning, development, economics, policy, technical matters and world heritage issues. Susan has as an interest in 20th century heritage, has written widely on the topic and is a member of the DOCOMOMO International Specialist Technical Committee and a Vice President of the ICOMOS 20th Century Committee.

Teresa Cunha Ferreira holds a degree in Architecture at the Faculdade de Arquitectura da Universidade do Porto (FAUP), an European PhD at the Polytechnic of Milan and has developed post-doctoral research at FAUP (2010-2015). She has professional experience in the Regional Directorate for Buildings and Monuments of the North (DREM-N-DGEMN) and in the Soprintendenza di Milano, among other consultancy, collaborations and works (2003-present). Since 2007, she has been teaching in the Polytechnic of Milan on architectural design, conservation and management. University of Minho (2009-2017) and FAUP (since 2012-present). Since 2009, she joined the Centre for Studies in Architecture and Urbanism (CEAU-FAUP), Group PACT, where she coordinates several funded projects at a national and international level. Since 2019, she is the Chair Holder of the UNESCO Chair Heritage, Cities and Landscapes. Sustainable Management, Conservation, Planning and Design. She

is also member of several scientific and professional organizations, such as ICOMOS-Portugal (Board since 2011, Expert Member of ISC20C and CIF Scientific Committees), DOCOMOMO, among others.

Tomaž Štoka is an art historian. Since 2017 he has been working at the Museum of Architecture and Design, where he has been active in the project of preparing Plečnik's UNESCO nomination in the role of project coordinator and editor of the nomination dossier. After his entry within the Museum, he is responsible for the overarching management of Plečnik's heritage and actively participates in various exhibitions and projects in the field of architecture and design.

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