The course inauguration - from left to right: Karolina Romaszko (Poland), Guliz Bilgin (Turkey), Shachar Puni (Israel), Nicholas Stanley-Price (ICCROM Director-General), His Eminence Cardinal Francesco Marchisano (President, Commisssione Permanente per la Tutela dei Monumenti Storici ed Artistici della Santa Sede, the Vatican), Zorana Milosevic (Serbia & Montenegro) and Mitsuru Nagao (Japan)

Member States represented: Egypt, Ethiopia, Former Yugoslav Republic of Macedonia, Israel, Japan, Malaysia, Malta, Nigeria, Poland, Serbia & Montenegro, Sri Lanka, Turkey, United States of America, and Zimbabwe

During 2003, ICCROM held a very successful advanced course entitled Architectural Records, Documentation, Inventories and Information systems for Conservation (ARIS-03).

Recognizing that the GCI was supporting an international initiative in recording and documentation of cultural heritage and had committed to help with training in this field, ICCROM approached the GCI during 2004 asking if it would agree to co-organize another ARIS course during 2005. The GCI agreed and during the spring of 2004, ICCROM and the GCI brought together in Rome the core instructors for this new course. Together, they prepared outline and a strategy to deliver the ARIS-05 course. The course was inaugurated in Rome at ICCROM’s headquarters, March 30. Sixteen professionals from as many different countries participated.

During the course, I participated to the inauguration ceremonies and the first sessions where I had the opportunity to present the GCI, its activities, programs and staff. Rand will participate to the whole course, intermitently playing the role of support and instructor. Claudia Cancino and Rand will teach during the last week and Tim Whalen will be there for the closing ceremonies when certificates will be handed out to the participants.
The course began at a time when history was being written in Rome. During the evening of April 2, Archbishop Leonardo Sandri announced Pope John Paul II’s death to tens of thousands of people who had gathered in St. Peter’s Square in a vigil for the pope.

**John Paul II** died at 9:37 PM in Rome; he was 84 years old and had reigned over the Catholic Church for more than 26 years. That morning, the course participants were in the Vatican visiting the Crypt of St. Peter and the Vatican mosaic factory.

**The course**
Good conservation decisions are made with knowledge of the significance, history, past interventions, and current conditions of cultural resources.

This advanced course on architectural records, inventories, and information systems for the conservation of cultural heritage addressed the needs, methodology, and techniques for acquiring and using this knowledge. The course drew upon the vast wealth of cultural material in Rome and was taught by leading experts in the field. Records, inventories, and information management tools are continuously being developed and must be considered as a fundamental part of the conservation process.

**Program**
The course curriculum was developed in collaboration with K. Dardes and K. Fong of our Education module. It features a range of learning strategies that draw upon participants’ own professional knowledge while adding new information and skills through readings, discussions, and a number of collaborative practical exercises.

The course included a required preparatory phase prior to arrival at ICCROM. This preparatory phase allowed participants to increase their background knowledge in key topic areas through readings and exercises that they undertook while in their home countries.

The course was structured around three blocks of knowledge, through four weeks of study, on specific matters relating to:

1. **Documentation**: principles, theory, and guidelines.
2. **Recording practice**: Practical workshop about: generating records (direct, topographic, photogrammetric, 3D scanning), archival research (historic, archaeological, structural, condition), and dissemination (computer graphics, multimedia, GIS).
   Including topics such as:
   - **Architectural recording**, emphasizing the relationship between representation and content;
   - **Architectural recording**, as a discipline, supported by all the sciences and techniques that are able to contribute to the understanding, measurement and analysis of architecture from a
morphological, material and structural standpoint;
- Architectural recording as a research activity combined with the bibliographic and documentation investigation;
- Architectural recording as an open knowledge system, aiming at obtaining the most comprehensive understanding of the structure under investigation and the collection, over time, of critical records of all relevant elements;
- Architecture and context;
- Demonstrations and presentations of technical developments in recording.

3. Information management: planning, practice, access and diffusion. The course stressed the notion of ‘inventory’ as the core element of information systems to be able to establish links between the various aspects and fields relating to architectural documentation processes. The notion of ‘information management systems’ includes:

- Principles, design and management of records of database systems;
- Methods to process architectural records and related information.

Course participants in the digital lab, learning how to work with a software that enables them to share all their course files and images as the course progresses; digital information gathered during the day is loaded into computers at the end of each day.
Participants
This advanced course was designed for a maximum of 16 architectural conservation professionals: conservators, architects, planners, engineers, archaeologists, historians, topographers, photogrammetrists, surveyors, cartographers, restorers, documentalists, and other conservation professionals involved in the field of recording, documentation and inventories through information management systems. More than 80 professionals applied. They were selected according to ICCROM’s selection criteria that take into consideration geographical distribution.

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**TECHNICAL VISIT TO ST. PETER’S BASILICA**

At the invitation of his Eminence Cardinal Francesco Marchisano (President, *Commissione Permanente per la Tutela dei Monumenti Storici ed Artistici della Santa Sede*, the Vatican) and under the direction of Dott.ssa Maria Cristina Carlo-Stella, Head of the *Fabbrica di San Pietro*, the participants visited the Crypt of St. Peter, the Mosaic Studio and discussed questions concerning St. Peter’s Basilica construction and restoration records and archives with one of the Vatican’s archivist.
The Crypt

The course participants were led through a visit of the crypt where the remains of St. Peter are kept. It is located some thirty feet below the ground floor of the Basilica. St. Peter’s remains were discovered during twentieth century archaeological digs and confirmation of their authenticity came from Pope Paul VI in 1969 after extensive scientific examination, including carbon dating. The Pope asked USA’s NASA scientists to build the cases in which the remains are kept. Nowadays, I guess that he would have turned to the GCI for such a task.

Basilica Records

Dott’ssa ‘Nuzzi discussed the collection and conservation of the Basilica’s historical records. She explained that Rome was invaded and pillaged in 1506 and that all the records prior to this date were unfortunately destroyed and lost. Still, the records currently in the archives cover all aspects of the Basilica’s construction, from the laying of the first stone to the most recent restoration and repair work. These comprise bills of sale, drawings, ancient books of various kinds, paintings and models. Renowned architects such as Michelangelo and Bernini prepared some of these documents.

The general inventory of these records is computerized. The computer software was custom designed for this collection that contains original documents dating from the year 1520.

Mosaic Studio

During the Renaissance period in Italy, there was little mosaic work done and the art was almost lost. But since there was a tradition to decorate basilicas with mosaics instead of paintings, and since the paintings and frescoes in St. Peter’s Basilica were showing signs of deterioration in the early years following its construction, the Church authorities decided to create a mosaic studio at the Vatican to reproduce and replace many of the paintings and frescoes by mosaic copies.

To create the studio, expert craftsmen in mosaics fabrication were brought in from Venice where the tradition and the art were still very much alive. Thousands of new shades of enamel needed to be created to reproduce as accurately as possible the shades in the paintings and frescoes. For this purpose a furnace was built in the Vatican. The formula for each color is kept in the studio’s archives. Currently, there are some 27,000 different shades of enamels in the collection of the Vatican’s mosaic studio.

Very early on, it was decided not to use traditional mortar to glue the tesserae to their support. A new glue was created using travertine dust and lime. St. Peter’s dome mosaic work was completed during the 17th century and all altar paintings were transferred to mosaics while the original paintings were removed and stored to ensure their conservation.
Through the centuries, popes would often offer mosaic reproductions to important visitors, kings, and presidents. This tradition remains alive and the Vatican mosaic craftsmen continue to make such reproductions for this purpose. The workmanship is of such quality, that the studio regularly receives private commissions to reproduce master paintings of all kings, including contemporary works of art.

**St. Peter's in the Vatican**

**Patriarchal basilica dedicated to St Peter the Apostle**

**History**

**The Constantinian Basilica**

The story of the basilica starts with the martyrdom of Peter. It is built on the site of the Circus of Caligula and Nero, where the Apostle and first Bishop of Rome was crucified in the year 64 or 67. Peter was buried in the cemetery next to the Circus. In the second half of the 2nd century, a monument was erected over St Peter's tomb. Eusebius of Caesarea, Church historian and Bishop at Constantine's time, referred to it as a trophy symbolizing the Apostle's victorious faith. Part of this memorial is still visible in the crypt. It was originally 1,80 metres wide and 2,30 metres high.

The first church here was built about 324-329 over the tomb of St Peter, on the orders of Emperor Constantine. Preparation of the area, which was difficult to build on, was started earlier, in 319. Pope Sylvester consecrated it in 326, and it is thought that construction was completed in 349.

The 3rd century memorial to the Apostle remained the centre of attention. It was set in a rectangular, marble-coated prism that was visible from the nave. Through an opening in the pavement, objects such as strips of cloth could be lowered down to the monument to make relics. The monument was surmounted by a bronze canopy supported by four twisted columns. Under Pope St Leo the Great (440-461), the façade and nave were decorated with mosaics and frescoes. The sanctuary was altered by Pope St Gregory the Great (590-604). By raising it 1-1.5 metres, he made it possible to build the first semi-circular crypt. This made it easier for pilgrims to venerate the tomb of the Apostle, as they could now approach it by one staircase and leave by another. The high altar was moved to the confessio, exactly above the tomb.

Pope Leo IV (847-855) built walls around the area of the basilica, to protect it from raiding Saracens. It was therefore given the name 'the Leonine City'.

The sanctuary was raised further under Pope Calixtus II (1119-1124), to protect and preserve respect for the shrine of St Peter.
The New Basilica

In 1377, when the papacy returned from Avignon, the Vatican was made the official residence of the Pope.

The basilica was in a bad shape by the time of the papacy of Nicholas V (1447-1455). He asked Bernardo Rossellino to design a new church. Work started in 1452, but at the death of Nicholas V in 1455 it was suspended for nearly 50 years, with the exception of some activity during the papacy of Paul II. By then, they had not gotten further than demolishing the old basilica. It was Pope Julius II (1503-1513) who finally started work on the new basilica. Donato Bramante was given the job of designing it. He planned a Greek cross plan, with a large central dome. At his death in 1511, Raphael, Frea Giocondo da Verona and Antonio da Sangallo were commissioned to continue.

As more space was needed, a longer nave was added, creating a Latin cross plan rather than a Greek cross. As the last of the three new architects, da Sangallo, died in 1546, Michelangelo was asked to complete the church. He attempted to return to Bramante’s design, and it is mainly in the area of the apse that his work can be seen. He also designed the main dome, but died before it was completed. Vignola followed, and then in 1573 Giacomo della Porta. The dome was completed by Domenico Fontana in 1589, and inaugurated in 1593.

The façade was the last major part to be completed, in 1606-1614. It was designed by Carlo Maderno, who also added three new chapels on each side of the nave.

In 1629, while working on the bronze canopy over the high altar, Bernini was appointed as the new architect of the basilica. All the major parts had been completed, but there was still enough work to occupy him for another half century. His work includes the Piazza San Pietro and much of the interior decoration.

Measurements

This is the world’s largest church, with a floor area of 21,477 m². The external perimeter is 1,778 metres; it is 186.35 metres long and 97.50 metres wide. The main nave is 40 metres high, and the dome 132.50 metres. There are 44 altars (the Constantinian basilica had 120), 11 domes, 778 columns, 395 statues, and 135 mosaic panels.
PARTICIPANT’S ESSAYS

Each participant in the ARIS-05 course was asked to prepare an essay on issues of recording and documentation in their country or region. Following is one of those essays. It will give you an idea of the type of material prepared by the participants prior to their arrival in Rome. The other essays are available on the ARIS-05 Intranets website created for this project.

EGYPT

A personal assessment concerning architectural heritage records, inventories and information management in EGYPT

By Peter Y. Shenouda, Bsc. Arch., Dipl. In Conservation Architect, Head of Documentation Department, Center for Conservation and Preservation of Islamic Architectural Heritage (CIAH).

EGYPTIAN WORLD CULTURAL HERITAGE

In Egypt, sites, monuments and archaeological traces bear witness to a long history that goes back to the far recesses of prehistory and the dawn of civilization. Artifacts in the low deserts surrounding the Nile Valley and in the open deserts beyond attest to the life of hunters and gatherers who lived there from the beginning of the Paleolithic (Acheulian period) to the eve of the agricultural revolution.

Sites in the Egyptian Sahara also document the first steps toward the domestication of indigenous African cattle and towards a complex pattern of social organization. Along the banks of the Nile and on the margins of the Delta, many sites mark the inception of farming and the establishment of some of the world’s earliest farming communities. These sites provide invaluable evidence for the rise of a state society, an event that has initiated the basic elements of our modern condition. Within the span of a few hundred years, the Egyptians were building pyramids of gigantic proportions and at the same time laying the foundations of religion, historical knowledge, statecraft, medicine, mathematics, literature, and the arts. Egypt was in constant contact with its neighbors in Nubia, Northeast Africa, the Levant, Mesopotamia, and the Mediterranean world. Peaceful contacts were at times interrupted by armed conflicts. Incursions were repelled, but Egypt was eventually incorporated into the Hellenistic world to become a powerful center of knowledge and learning in classical antiquity. The knowledge of Pharaonic Egypt was transmitted to Greece and Rome to spread through space and time to the rest of humankind.

As Christianity replaced the native Egyptian religion, the Egyptians developed their own doctrines and practices. Their Christian philosophy and monastic pursuits spread outside Egypt to become an integral element of Christian thought and beliefs. The spread of Islam brought Egypt into the fold of Islamic civilization. Egypt, together with Syria, Iraq and Persia combined the fruits of their cultural heritage in a burst of intellectual and artistic pursuits that has dramatically altered the cultural landscape of the region. The power and vigor of this civilization was enormous. Its knowledge spread well beyond the neighboring regions of Arabia to the Far East and Central Asia, and across the Mediterranean to Spain and Italy. In Egypt, Cairo became a legendary city where scholars and artisans created a cultural legacy in all fields.
By the beginning of the sixteenth century, Egypt was covered by the tide of the Ottoman Empire. The rise of Istanbul and the politics of empire marginalized Egypt. However, Egypt was soon to emerge as a significant power in the game of nations during the nineteenth century. The meteoric rise of Egypt as a military power under Mohamed Ali, challenging and defeating the armies of the Ottoman Empire in several battles, alarmed the European nations who were beginning to assert their powers at the expense of Turkey. In a short span of time, Egypt altered the balance of power. The demise of the Ottomans and the colonial aspirations of England and France eventually involved Egypt in the world politics and culture of the “West”. In the meantime, continued relations with Islamic, African and Asian nations provide Egypt with vibrant spectrum of cultural connections.

At present, Egypt has only placed on the world heritage list five sites:
1. Abu Mena -Mariut Desert, District of Burg Al-Arab: 30° 51’ N, 29° 40’ E.
2. Ancient Thebes with its Necropolis -governorate of Qena, 25° 42’ N, 32° 35’ E.
3. Memphis and its Necropolis -the pyramid fields from Giza to Dahshur – Giza governorate: 29° 51’, 31° 15’ E.
4. Nubian monuments from Abu Simbel to Philae -Aswan governorate 22° 30’ N, 31° 50’ E.
5. Islamic Cairo -Cairo governorate: 30° 6’ N, 31° 26’ E.

These five properties were listed in 1979, and no other properties were added to the world heritage list since.

THE DOCUMENTATION OF CULTURAL HERITAGE IN EGYPT
The Supreme Council of Antiquities (SCA) is the organization responsible for the registration of the Egyptian cultural heritage. The Documentation department (Center for recording) determines what data is to be registered. It was first established in 1956 as a convention between UNESCO and The Egyptian Government, at that time, for documenting the buildings that were to disappeared because of the High Dam construction, Nubian monuments from Abu Simbel to Philae -Aswan governorate, upper Egypt.

This center is nowadays officially responsible for the recording of all Egypt’s cultural properties, by all necessary grayscale photos/slides, written descriptions, sketches, etc. These documents and related articles, drawings and photos are to be kept at the microfilm archives that can be accessed only by officials or for a fee, by persons with official credentials to study these archives. Until 2001 the only recommended method of photo recording was black and white. These archives and computer digital archives were established in 1985 for documenting the paperwork. Currently no public access is allowed for these microfilm archives. The Center has recently trained the new staff at the SCA on appropriate recording methods.

Identification and Recognition of Cultural Heritage in Egypt
Law No. 117 of 1983 is the Egyptian law that concerns the identification, registration, and protection of Egyptian antiquities. In this law, an archaeological property (stated as “antiquity”) is defined in Articles 1 and 2 of Chapter I. In Article 1, an antiquity is defined as any movable or immovable property that is a product of any of the various civilizations or any of the arts, sciences, literatures and religions of the successive historical periods extending from prehistoric times down to a point one hundred years before the present, and that has archaeological or historical value or significance as a relic of one of the various civilizations that have been established in the land of Egypt or historically related to it, as well as human and animal remains from any such period.
Article 2, however, allows a property of age less than 100 years to be identified as an antiquity provided it is of historical, scientific, religious, artistic or literary value.

According to Law 117, Articles 23 and 24, every person who discovers an unregistered immovable antiquity is requested to notify the Supreme Council of Antiquities (SCA) or the nearest public authority of his find, and every such find shall be deemed public property.

**Registration and Inventory of Cultural Heritage in Egypt**

The Supreme Council of Antiquities (SCA) is the organization responsible for the registration of the Egyptian cultural heritage. In terms of what data to be registered, Article 26 of Law 117 states the following:

“The Organization (SCA) shall be responsible for inventorying, photographing, making drawings of and registering antiquities and for entering all data pertaining thereto in records established for that purpose. Antiquities shall be registered in accordance with terms and conditions to be set forth in a decision of the Board of Directors of SCA. The Organization shall make a complete inventory of archaeological sites and lands, define their boundaries and features and plot their positions on maps. The Organization shall make a record of all the environmental and architectural data and other factors affecting every archaeological site, in accordance with their respective importance.”

There are exceptions to the above-mentioned status of monuments’ registration. For instance, when a site is excavated by a foreign mission, with the permission of SCA, it is usually well documented and in many cases published, but such documentation is neither located at SCA nor in a central library that can be accessed by concerned authorities and researchers, but rather exists in the private libraries of the foreign missions.

Another exception is the registration of the cultural properties in historic Cairo that originally started in 1880 by the Comité de Conservation des Monuments de l’Art Arabe. For the monuments of historic Cairo, a hard copy (un-digitized) of a thorough accurate map of their locations was developed, each monument was given a unique national registration number, and a full indexing was developed based on their chronological order, alphabetical order, and by type/category. A bilingual plaque (English-Arabic) on each monument was later developed, with basic information on the monument, which is a very good tool to raise the awareness of the public, as well as to present basic data to tourists. These monuments were inscribed in 1979 on the World Heritage List, as one area, called Historic Cairo, which covers a huge area of ca. 8x4 Km2 on the eastern bank of the Nile, surrounded by the modern residential and commercial quarters of Greater Cairo.

Most of the registered historical monuments (over 600 monuments) from 641 A.D. up to the mid-19th century are located within this area. Subsequently, in early 1990’s, the Information and Decision Support Center for the Egyptian Cabinet (IDSC) together with the SCA commenced a project for the electronic documentation of Islamic Cairo using multimedia and electronic database technology. This project progressed very well and established a standard thorough format for the documentation of all aspects of Islamic monuments in Egypt, which is now used, not only for Cairo, but also by the SCA officials in the various governorates for the detailed registration of Islamic monuments. A guidebook was also published and a website is created. A future plan for this project is to put the gathered information on a GIS system.

The registration of the architectural heritage of Alexandria and Cairo, especially the buildings from the 19th and early 20th century, is another exception. The Alexandria Preservation Trust
does its work in Alexandria, whereas in Cairo it is done by The National Center for Documentation of Cultural and Natural Heritage (CULTNAT). In both cases, a thorough documentation of each building exists, covering the basic data of the building, the ownership history, the architect(s), the size of the site and its built-up area, architectural description, bibliography list, in addition to photographs of the building, old ones as well as new ones. The system in Cairo is built on a GIS system, hence showing the location of the buildings on a map of Cairo.

Another good example of thorough documentation of specific cultural sites is the project currently taking place in Saqqara, jointly implemented by the SCA and the Cooperation Department of the Italian Embassy in Egypt, for the preparation of a risk map for the site. The project’s duration is two years, which started in July 2000. Its activities are divided on the basis of 5 technical areas, namely: Egyptological, environmental, conservation, technical department of GIS data adding, and instrumental monitoring on environmental parameters. In each of these areas, relevant data are collected and electronically registered. For the Egyptological area, archives, bibliographic, and iconographic data of all monuments on the sites are collected in addition to old and new photos. For the environmental area, satellite maps of the site are collected, identification of buffer zones, urban or agricultural or industrial activities in the nearby zones, any nearby sources of water, subsurface or underground water distribution, and geologic maps are drawn and danger indexes are defined.

For the conservation area, information concerning the state of conservation of the monuments are collected, including structure, architecture, masonry, plaster layers, polychrome layers, different interventions, ventilation, impact of environment, and kinds of degradation. For the GIS area, geo-references on the satellite images are made, danger indexes are defined, and relevant queries for the GIS system are specified. Finally for the instrumental monitoring, instruments are installed to collect measures of temperature, relative humidity, wind velocity and direction, carbon dioxide, and sulfur dioxide.

More effort in Monuments documentation was done by private consultants for the SCA for preparing Conservation/Restoration Projects of selected historical buildings within the Islamic and Coptic Sector of the SCA; presenting these documents, digitally/indigenized with their complete work plan and tender documents for these projects to the SCA as the official owner of the building in order to develop a suitable strategy for interventions to the building and these documents are supposed to be kept in the archives of the SCA Islamic and Coptic Sector.

Digital cameras and Computer Generated Drawings by using total stations and maybe photogrametry is used for documenting these sites; also a lot of tests are being carried at the site for recording the physical conditions of the building context, humidity, air temperature, etc.

In the year 2000, the Government of Egypt and the Government of Finland financed a new project for Egyptian Information Antiquities System (EAIS) to establish a Geographic Information System (GIS) for the management of historical sites in Egypt. This project is currently under implementation and supposed to be finished in 2005, and may be extended to 2007. This project is to have complete metadata and exact site location over Egyptian Traverse Mercator (ETM) coordinate system. This project will be responsible for holding the GIS of all the Cultural immovable heritage of Egypt. In November 2004, approximately 20% off all the data and sites of Egypt, and 5-6 Governorates was completed. The maps are now available to scale 1/2500 for all the Pharonic sites all over Egypt The EAIS offers training only for its new staff for the time being.
Comment:
Studying Law No. 117 of 1983 articles reveal their completeness in identifying all Egyptian cultural properties (antiquities), including a site of age less than 100 years, provided it is of scientific, religious, artistic or literary value. However, in practice, due to the fact that Egypt is quite rich with cultural artifacts dated back to more than seven thousand years, the Egyptian Authorities concentrated their efforts in identifying and registering sites of more than 100 years, and overlooked the registration of many significant cultural properties (buildings) of more recent age, such as the buildings of the 19th and early 20th century in various major cities (such as Cairo, Alexandria, Rosetta, Foa, Luxor, Beni Suef and Assyut), which have a unique architecture, some combining European styles with local influences and materials. No clear process has been publicly announced for this procedure, and no nomination forms exist to be filled for the information on potential cultural properties; without such clear mechanisms and forms, very few people can recognize potential cultural properties and notify SCA. Moreover, with no clear rules of notification, and undetermined time frame for the response of SCA, in reality, people rarely go through the process. This is in addition to the negative consequences that may result on owners of such significant sites.

National Register Status in Egypt
Egypt is in a fortunate position to have created a national register.

The shortcomings of the existing mechanisms for the identification, recognition, assessment, inventory and categorization of the Egyptian cultural monuments have been mentioned whenever relevant. However, for clarity and completeness, they are summarized and itemized in this section, as follows:

- The registration of cultural properties (buildings) of recent age is overlooked in favor of what exceeds 100 years.
- Standard nomination forms for the national register are unavailable, neither a clearly announced procedure for the nomination and registration.
- The registration/documentation of cultural properties at SCA are in paper format, handwritten, not well preserved, difficult to search and access, and only include the basic data with a photograph and map location.
- Lack of a centralized archive for all publications and documentations on cultural properties, whether documented by foreign missions or by the Egyptian Authorities.
- Lack of standard mechanism for the documentation of cultural properties to be followed by both the Egyptian authorities as well as the foreign missions, and lack of real involvement and supervision of SCA on the foreign missions efforts in documentation.
- The overlap of interest between the multitude of institutions and ministries involved in the restoration of cultural properties, which complicates the possibility of having a rehabilitation strategy.
- Lack of public awareness on the significance of cultural properties and their preservation.
- Lack of sufficient financial resources for proper documentation and conservation of cultural properties.
- Unavailability of a master plan/vision for the documentation and restoration of cultural properties, which coordinates the work between donors, foreign missions, and the SCA.
- Lack of motivation to encourage public and specifically owners to nominate their properties to the national register, but rather the presence of a long list of rules illustrating their obligations and constraints in the utilization of the property.
- The negative effect of the low renting scheme, in combination with high land price, of some significant cultural properties.