



a

Figure 6-1 The Town Hall in Brussels, built in successive phases over the course of the fifteenth century, has been subjected to numerous restorations during its six-hundred-year history, including after extensive destruction by the French in 1695 and a century of neglect and deterioration in 1840. The nineteenth-century restoration of the Town Hall's facades involved repairs of existing fabric as well as some inventive embellishment, including the addition of some three-hundred statues of local notables in former empty niches and the adjustment of those niches to fit the new sculptures (a). In the late twentieth century, the nineteenth-century facade was itself restored (b). Images copyright Musée de la Ville de Bruxelles-Hôtel de Ville. Figure 6-1b by Mirjam Devriendt, photographer.



b

Belgium, Luxembourg, and the Netherlands

The geographically linked countries of Belgium, Luxembourg, and the Netherlands share historic, economic, and linguistic ties—yet they have maintained strong, individual cultural identities. Each country achieved its highest point of financial and cultural success through foreign trade and advantageous, central geographical locations in Western Europe. That historic prosperity is visible in the abundance of well-preserved historic buildings throughout the region.

The architectural conservation tradition in these three countries is analogous to experiences elsewhere in Western Europe, where a heritage consciousness heavily imbued with nationalist overtones emerged in the nineteenth century and gradually became more scientific over the course of the twentieth century. While debates about the relative merits of restoration and conservation have continued in Belgium and the Netherlands for over 150 years, the very small, highly centralized country of Luxembourg did not even begin to focus on conserving its built heritage until the mid-twentieth century. Following the disproportionate devastation in these countries during the world wars, when their central location between France and Germany proved unfortunate, focus on rebuilding and heritage protection received renewed interest.

The consistent and systematic government concern for architectural conservation that occurred in Belgium, the Netherlands, and Luxembourg in the twentieth century was firmly rooted in the earlier initiatives that had laid the groundwork for the later formal protection. In recent decades, each country's experiences have reflected their individual nature: in Belgium, government architectural heritage conservation efforts have typically been multicentered and community focused; in the Netherlands they have been efficient and involved high-quality design; and in Luxembourg they have been centralized and oriented towards a broad, European image. Today all three countries struggle with development pressures and continuing tendencies toward stylistic restoration, but they have growing conservation communities and ample legislation in place to protect their heritage.

EARLY CONSERVATION DEBATES IN BELGIUM AND THE NETHERLANDS

While throughout Europe in the mid-nineteenth century, Eugène Emmanuel Viollet-le-Duc's "unity of style" restoration approach had many adherents, nowhere outside of France were his ideas adopted so readily, nor held so strongly, as in Belgium and the Netherlands. These countries joined Viollet-le-Duc's movement to restore national

monuments in the late 1850s, as news of his works and ideas filtered into their architectural circles.

The spread of stylistic restoration was facilitated in the Netherlands by the Roman Catholic Church's many projects and its interest in the neo-Gothic style, following its official resurgence in the mid-nineteenth century after centuries of suppression since the Reformation. The neo-Gothic style was also actively promoted by Victor De Stuers, a member of Parliament who wrote and campaigned for the protection of Dutch heritage. However, it was one particular architect, Pierre Cuypers, a fervent admirer of Viollet-le-Duc's, who ensured the primacy of this approach throughout his home country of the Netherlands on his return from France. Cuypers was equivalent to Great Britain's Sir George Gilbert Scott in terms of both his influence in the profession and the sheer number of buildings he designed and restored. His radical approach often involved the demolition of all or part of historic churches, and the addition of neo-Gothic replacements.¹ For example, his work in the 1850s and 1860s on St. Petrus Stoel van Antiochie in Sittard, St. Servaas in Maastricht, and Munsterkerk in Roermond destroyed their nonmedieval elements and added new interior decorations and towers. Because church congregations generally approved of his grandiose embellishments, there was little protest about the destruction involved.

At the same time in Belgium, several prominent restoration projects created fervent proponents of the stylistic unity approach, such as Jean-Baptiste Bethune, fueled by Englishman A.W.N. Pugin's writings, which promoted both neo-Gothic new architecture as well as detailing in restoration projects. Pugin was particularly popular among Flemish Catholic architects, who transformed the old city centers of Brussels, Bruges, and Ghent in imitation of his theories and practices. One of the earliest buildings restored in the "unity of style" approach in Belgium was the fifteenth-century Town Hall on Brussels' Grand-Place, whose restored medieval facade was embellished with scores of neo-Gothic statues in the mid-nineteenth century.

As exposure to the works of Viollet-le-Duc increased, Belgian architects grew even bolder. Belgium's most extreme case of a nineteenth-century stylistic restoration was the Maison du Roi (King's House) in Brussels. The original thirteenth-century building, a marketplace bakery, had been wholly subsumed by centuries of rebuilding and additions. In 1873 the city fathers ordered another restoration, and architect Victor Jamaer extensively studied the building before beginning his work. His use of all available reference materials, including city archives and other similar edifices, made this project one of the first attempts to create a scientific restoration methodology in Belgium. Though his plans called for the demolition of most of the building and the addition of new turrets and galleries for visual drama, many of the sixteenth-century elements were reused, and the building's proportions were unchanged. The new and improved Maison du Roi, completed in 1878, became the Museum of the City of Brussels.

When attention turned to similar civic structures in the Netherlands, the first serious debates about such restoration practice began, even though the "unity of style" approach had been unquestionably applied to churches through most of the nineteenth century. For the thirteenth-century Ridderzaal (Hall of Knights) in the center of the Binnenhof, a former seat of government in The Hague and still one of the country's most important ceremonial buildings, state architect W. N. Rose designed an iron neo-Gothic ceiling in the spirit of the original. Reaction was immediate against the proposed destruction of the "authentic" ceiling to make way for this "whimsical renovation."² However, despite a protracted debate among art historians and other scholars, the government supported Rose's stylistic restoration.³

Twenty years later, more criticism of restoration practices in the Netherlands emerged, when a small-town judge, J. ver Loren, publicly questioned the addition of a staircase turret to a sixteenth-century gate in Hoorn. For the first time, a written case was made that additions altered a historic structure's appearance, which compromised

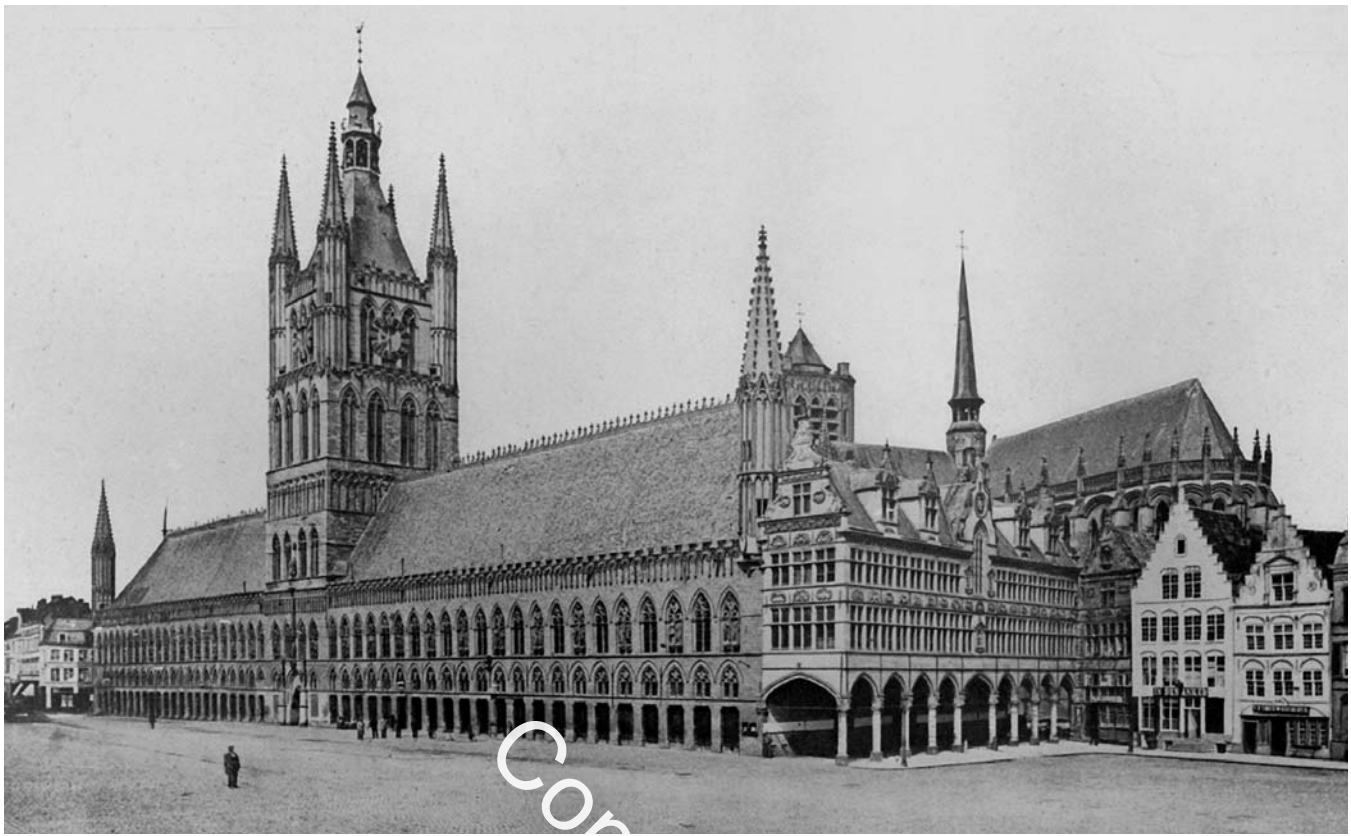


Figure 6-2 After careful study, the accumulated changes to the Maison du Roi (King's House) market building in Brussels were mostly removed during the building's restoration and enhancement in the late 1870s by architect Victor Jamaer using Viollet-le-Duc's "unity of style" approach. Image copyright Musée de la Ville de Bruxelles-Maison du Roi.

its historic integrity.⁴ The debate about the Hoorn gate was published in open letters in the magazine *Kunstbode* (Art Messenger).⁵ At about the same time, the British art historian James Weale openly criticized the attitude of Flemish architects who, he felt, destroyed or disfigured their heritage rather than preserved as much of the authentic fabric as possible.

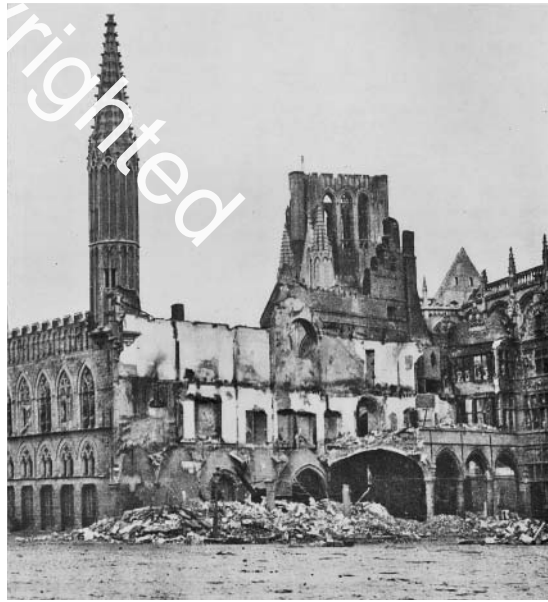
Like Weale, Charles Buls, mayor of Brussels and Belgium's first theoretician on restoration practice, was influenced by art and social critic John Ruskin's passion for preservation and careful maintenance of historic buildings. While he criticized restorations that demolished historic accretions and recreated historic details using Viollet-le-Duc's approach, he was not inflexible. He justified the Maison du Roi project by claiming the removal of the building would alter the scale of the Grand-Place and harm the overall historic environment. In 1901 Buls published *La restauration des monuments anciens* (Restoration of Ancient Monuments), in which he tried to formulate a harmonious position between Viollet-le-Duc's and Ruskin's opposing viewpoints.⁶ While he promoted Viollet-le-Duc's scholastic examination of historic structures, he also advanced Ruskin's concept of minimal physical interventions.

Buls made another important contribution to the debate with his classification of historic structures as either "living" or "dead" monuments based on the ideas of the Belgian Louis Cloquet. For Cloquet, "dead" monuments were important because of their documentary value and thus should be preserved, while "living" monuments possessed contemporary uses and therefore should be restored, including the removal of historic accretions and a return to their original state.⁷ Buls, on the other hand, argued more along the lines of Viollet-le-Duc: "when treating 'dead' monuments: consolidate rather than restore; and when it comes to 'living' monuments, restore rather than rebuild, rebuild rather than embellish."⁸ However, it was Cloquet's views supporting stylistic restoration of all but "dead" monuments that were published at the 1904 International Congress of European and American Architects and that, once again, tipped the scales Buls had attempted to balance.⁹



a

Figure 6-3 Belgium was caught in the middle of German and French fighting during World War I, and historic cities such as Ypres were extensively damaged. In November 1914 Ypres' thirteenth-century Lakenhal, or Cloth Hall, a remarkable surviving example of medieval civic architecture (a), was set on fire and completely destroyed (b). Reconstruction of the city began immediately after the war in 1919. The Lakenhal was reconstructed from the 1930s through the 1960s by architects J. Coomans and P. A. Pauwels.



b

Another classification system was proposed in 1938 by a professor at the University of Leuven, Canon Raymond Lemaire, who in his *La restauration des monuments anciens* (Restoration of Ancient Monuments) characterized the two sides of the debate as maximalists and minimalists.¹⁰ Recalling Austrian art historian Alois Riegl, Lemaire identified four classes of monuments based on their values, including *use*, *artistic*, *historical-archaeological*, and *picturesque value*, and he argued that any restoration project should preserve and amplify the specific value attributed to a site.¹¹

The debate about conservation approaches in Belgium and the Netherlands in the early twentieth century was also profoundly affected by the destruction of the two world wars and the postwar rebuilding climates. During the German invasion of Belgium in 1914, historic Leuven was sacked and looted, and its world-renowned library of ancient manuscripts was burned. Belgium rebuilt Leuven and its other destroyed cities, but in the heightened emotional postwar context, the government gave little thought to the theoretical debate over whether to restore or conserve: ruined churches and public buildings were reconstructed in imitation of their prewar appearances. In 1927 Leuven's town center, the university library and the Tafelrond (guild hall) were meticulously restored, and, where necessary, completely reconstructed.

In response to the predominant "period restoration" approach of the time, in the Netherlands a new generation of architectural conservationists presented revolutionary antirestoration concepts, most notably in the 1917 publication *Grondbeginselen en voorschriften voor het behoud, de herstelling en de uitbreiding van oude bouwwerken* (Principles and Regulations for the Preservation, Restoration, and Extension of Old Buildings). This publication was sponsored by a private advocacy organization, the Nederlandse Oudheidkundige Bond (Dutch Archaeological League), which was founded in 1899 and still exists today. Inspired by the works of Ruskin, Morris, and Riegl, the *Grondbeginselen* espoused the sanctity of any original structure, which should be preserved rather than "creatively" restored. Acceptance of its principles led to the promotion of its principal author, Jan Kalf, to the head of the new Rijksbureau voor de Monumentenzorg (Department for Monument Conservation).

Kalf and the Rijksbureau, however, were soon severely criticized for their work at the Janskerk in Gouda, one of the first monuments treated according to the new principles. Kalf and the department supported preserving the historic edifice and its accretions but also believed that, because earlier architects and craftsman could not be adequately imitated, all new interventions "should not exhibit the forms of an earlier age, and should be the work of an artist of today."¹² These clearly contemporary additions, revealed a paradox in the new Rijksbureau methodologies. Cuypers and De Stuers had been demonized for creating neo-Gothic additions to Gothic buildings, but there seemed little difference between their approach and additions of a contemporary design. Both were "creative" solutions that evolved from an architect's imagination.

Kalf and his colleagues had imbued the *Grondbeginselen* with their fervent distaste for the neo-Gothic and historicism in general and used it to promote International Style modernism.¹³ The ideological debate they ignited immediately undermined the Rijksbureau's authority and plans for contemporary additions or replacements of unsalvageable elements at the Grote Kerk in Breda, the Wijnhuisstoren in Zutphen, and the Leiden Town Hall were intensely resisted and ultimately abandoned. Traditionalist restoration techniques in the manner of Cuypers and De Stuers again led to historicized recreations and the "scraping" off of historic additions. It is unfortunate that the first serious Dutch effort to codify respect for the preservation of existing forms and protect them from damaging and misleading stylistic additions was lost because of Kalf's parallel attempt to promote modern artistic principles.

In May 1940 Belgium was again occupied, and its built heritage again suffered, this time during the war liberation phase, when damage inflicted by the Germans was compounded by Allied forces air bombardment. Tournai, Mechelen, and Nivelles lost much of their historic fabric. As for the furnishings and fittings that adorned such places, the label *movable* culture lived up to its name when the German army retreated laden with art treasures looted from historic sites, private homes, and public museums. Throughout the war, the efforts of the Royal Commission on Monuments protected Belgium's built heritage as best they could, even carrying out some restoration projects. When the British and American armies arrived in Belgium, as well as in France, Italy, and the Netherlands, they included so-called monuments officers

whose task it was to locate, secure, and protect works of art and other historic heritage and sometimes to guide repairs to historic structures. Recent publications on the British and American historians, art historians, and others that comprised the units of heritage protection officers underscore their often heroic efforts and their fortunate accomplishments.¹⁴

Belgium again rebuilt, and this time advocates of conservation seemed to overcome proponents of stylistic restoration. While postwar planners demolished many damaged historic urban centers, ensembles, and individual monuments, many other important historic structures were preserved. Although returning the country's most significant monuments to their prewar appearance, as had been done after the previous war, was still important, architects and conservation specialists tried to introduce more conservative approaches, encouraging consolidation and conservation of as much original fabric as possible. Paul Coremans, the foremost among this group, also promoted the use of new technological advances to aid conservation efforts, believing that restoration methods could be improved by technicians, engineers, and scientists. Both Coremans and his colleague Paul Philippot ardently defended the principles of multidisciplinary work and proper training and were devoted to restoration and conservation ethics.

Philippot was a proponent of Cesare Brandi's approach in Italy, which urged respect for original structures both as historical documents and as aesthetic creations. Brandi had noted that lacunae (missing elements) disrupted the unity of an image and stood out aggressively, calling attention to themselves. Thus, filling in these small gaps during the conservation process should, he felt, be done in such a way as to invert this relationship and cause the lacuna to recede into the background.¹⁵ Paul Philippot and his father, Albert, the chief restorer at Belgium's Royal Museums of Fine-Arts, effectively transformed these theories into conservation practice, first using these techniques on paintings and later when reintegrating losses in three-dimensional objects. In all his specific suggestions Philippot tried to reduce the visual annoyance caused by lacunae and "give back to the aesthetic structure the clarity of perception it had lost."¹⁶ The art conservation problems of lacunae, "retouching," and conserving patina were all hotly debated issues in the analogous field of architectural reconstruction in post-World War II Europe.

One notable postwar reconstruction project that represents these ideas of sensitive and conservative intervention is the 1964 preservation plan for the thirteenth-century Great Beguinage of Leuven prepared by Baron Raymond Lemaire, nephew of the Raymond Lemaire who wrote *La restauration des monuments anciens*. The younger Lemaire saved as much of the original structures as possible at the Great Beguinage while also creating modern housing flats for university staff and students. His work resulted in one of Belgium's finest examples of postwar adaptive reuse.

Immediately following World War II, the Dutch also began a comprehensive reexamination of their vast collection of historic architectural resources, which revealed the devastation of entire cities and towns as well as of the country's ports, its vital means of trade. The debate over stylistic restoration was again reopened in the Netherlands in the postwar decades. In some cities, such as the extensively destroyed Rotterdam, Dutch architects seized the moment as an opportunity to rebuild on what had become a tabula rasa with modern and functionalist designs.¹⁷ In other cities, such as Amsterdam, Utrecht, and Rhenen, postwar reconstruction paid more attention to surviving monuments and historic urban ensembles, which were mercifully spared from extensive bombing—more conservative reconstruction approaches were taken in these cities. City ordinances ensured the retention of the historic scale and traditional forms in Amsterdam, and a master plan in Utrecht prevented new construction from proceeding at the expense of the remaining historic fabric.



a



b



c



d

Figure 6-4 The 2004 adaptive reuse of the Van Nelle factory complex, originally designed by architects Brinkman and Van der Vlugt in the 1920s (d), to become a "Design Factory," consisting of multipurpose conference and trade-fair facilities provided Rotterdam with a distinctive amenity of its type (a, b, and c). The restoration and reuse project, accomplished by a consortium of conservation architects led by Hubert-Jan Henket and Wessel de Jonge, won a European Union/Europa Nostra award for conservation in 2008. Photo of completed building (c.1930) (d), courtesy Van Nelle factory. Contemporary images courtesy and copyright T.K. McClintock, TKM Studios.

LEGISLATION AND ADMINISTRATION IN BELGIUM

Following the chaos of the Napoleonic period and a fifteen-year unhappy union with the Netherlands, Belgium gained its independence in 1830. Eager to emphasize its cultural as well as political distinctiveness, King Leopold I established the Royal Commission on Monuments in 1835 to examine the state's historic resources. Its provincial offices were entrusted with the task of documenting significant art and antiquities in their areas. Work on the inventories progressed at different rates in different parts of the kingdom and started and stopped periodically throughout the nineteenth century.¹⁸ The Royal Commission's concerns were refocused in 1918 to include historic sites and landscapes, and in 1931 it was given the power to enforce the protection of monuments when Belgium's first heritage legislation was passed. This law still governs heritage protection in most of Belgium, though it has been supplemented more recently in the Flanders region. In the 1950s, the inventories of historic sites and objects started more than a century earlier by the Royal Commission and its provincial offices were finally complete and publishable; however, by 1972, only 2,500 sites in Belgium were actually legally protected.¹⁹

In the late 1960s and in the revised Belgian constitution of 1970, a complicated political system was developed that simultaneously granted autonomy to Belgium's three cultural communities: the Dutch-speaking Flemish, the French-speaking Walloons, and the minority German speakers, as well as created three separate governing regions: Flanders, Wallonia, and the Brussels-Capital Region. Political necessity required dividing up various departments and governmental bodies and devolving formerly centralized responsibilities to the communities and regions. Power over cultural issues, including heritage conservation, was transferred to the communities, while power over property issues were transferred to the regions. Unfortunately, this has proven to be sometimes problematic and complicated for architectural heritage protection in Wallonia and Flanders and detrimental for heritage concerns in Brussels, where community and regional policies are often in conflict.

The government of the Brussels-Capital Region only recently enacted architectural heritage protection legislation. The Town Planning Act of 1991 created architectural heritage zones and permitted local authorities to refuse demolition requests based on cultural, historic, or aesthetic reasons.²⁰ The Heritage Conservation Act of 1993 enabled the government of the Brussels-Capital Region to create a list of protected historic buildings. As a result of limited funding and personnel, the Brussels-Capital Region's Monuments and Sites service has still only completely surveyed three of its nineteen municipalities, while surveys are currently in progress in three others, including Brussels City. This means the inventory contains only around seven-hundred sites to date.

While the government of the Brussels-Capital Region has authority and expertise over listing and protecting historic buildings, the nineteen municipalities within it hold the power to grant permission for demolition, and these two levels of government were often at odds until the "permis unique" was introduced. Political disputes between the Flemish and Brussels-Capital Region governments have also exacerbated the area's problems. In addition, because it is politically isolated from the rest of Belgium, the Brussels-Capital Region has little tax base and therefore little money for conservation efforts.

As a result of this confusion and lack of allocated funds for architectural heritage protection, in the second half of the twentieth century, the Brussels-Capital Region has undergone extensive redevelopment far exceeding the post-war reconstruction of typical European cities. Urban renewal began due to the need for highway access to the 1958 World's Fair, and the establishment of the European Commission headquarters in 1959. New construction demolished hundreds of nineteenth-century buildings, including architectural masterpieces, such as Victor Horta's art nouveau Maison du Peuple.



a



b

Figure 6-5 During the second half of the twentieth-century, planners and architects in Brussels replaced extensive areas of the capital's historic architectural fabric with new construction. Victor Horta's Maison du Peuple (a), which could have been restored after a disastrous fire, was a casualty of this philosophy of modernization in 1965. In its place the Bilton Tower (b) was constructed the following year.

Indeed, the term “Brusselization” (French: *bruxellisation*, Dutch: *verbrusseling*) has become internationally synonymous with the “senseless destruction of urban and cultural values in an historical town center.”²¹ Developers purchased listed or historic buildings, neglected them for a decade, and then applied for demolition permits because of the extensive disrepair of their sites. Another problem highlighted by André Loits, principal engineer of Brussels' Monuments and Sites Service, is that a decision about whether or not to protect a valuable building in Brussels usually occurs after a developer has already made plans for its demolition. Loits laments that these decisions, therefore, include either impossible attempts to restore already destroyed structures or last-minute, reactionary legal proceedings to block demolitions. According to Loits, “In the best cases, when popular protest against demolition becomes too high, a compromise is found in the way the developer can go on,” and all too often this compromise includes retaining only the most valuable facade and razing the rest of the historic structure.²²

Within Belgium's other two semiautonomous regions, Flanders and Wallonia, government conservation efforts have developed along different courses. Belgium's northern provinces, collectively known as Flanders, are home to some of its most historic and well-preserved cities: Ghent, Leuven, Tongeren, Mechelen, and the World Heritage city of Bruges. When given responsibility for cultural matters in 1968, Flanders enthusiastically took up the challenge of managing its own architectural heritage. In 1972 the first Flemish Public Service for the Conservation of Monuments and Sites was established and given the authority to enforce protection laws, including the 1976 Decree on Monuments and Landscapes passed by the Flemish Parliament.²³

In the 1980s as the regional government grappled with its increased responsibilities following its merger with the Flemish community, support for heritage policy and monuments protection in Flanders declined. Funding for conservation projects was gradually cut, the number of designations fell, and the Division for the Conservation of Monuments and Sites could no longer fully execute its duties. In 1984 Flanders passed ineffective tax incentive schemes for conservation in response to a critical report published by the Foundation Roi Baudouin / Koning Boudewijnstichting (King Baudouin Foundation), a nonprofit organization established during the Belgian monarch's twenty-fifth year on the throne in 1976. The report had criticized the weak heritage legislation

and enforcement throughout Belgium as well as the country's dearth of financial incentives and funding for conservation projects.²⁴

The popular attitude toward cultural heritage protection gradually began to improve in Flanders, and in 1991 government interest in the subject revived and conservation funding was increased.²⁵ Scores of historic structures and townscapes were listed and restored, as government funding was made available for up to 25 percent of total conservation costs. Flemish heritage policy today is the responsibility of the Afdeling Monumenten en Landschappen (Division for Monuments and Landscapes), which oversees matters of legislation, regulation, policy, documentation, and public education.²⁶ It also supervises and coordinates the activities and inspections carried out by its five province-level cells and ten special issue offices.²⁷ The Royal Commission on Monuments continues to advise the Division on its work.

Belgium's French-speaking southern provinces comprise the region of Wallonia, whose built heritage is protected and conserved by the Division du Patrimoine (Heritage Division) of the regional government's Direction Générale de l'Aménagement du Territoire, du Logement, du Patrimoine, et de l'Energie (General Directorate for Land Settlement, Housing, Patrimony, and Energy). Like its parallel Division in Flanders, Wallonia's Heritage Division is also advised by the Royal Commission. Within the Division, the Direction de la Protection (Directorate for Protection) is responsible for listing immovable sites of historic, archaeological, scientific, social, artistic, or technical interest. It is the contact point for management of Wallonia's four World Heritage Sites and participates in the Council of Europe's Heritage Network program. The Division's Direction de l'Archéologie (Directorate for Archaeology) oversees work and research at archaeological sites, and the Direction de la Restauration (Directorate for Restoration) administers technical and financial aid for listed buildings as well as coordinates the conservation efforts of the separate communes.

The Institut du Patrimoine Wallon (Institute for Walloon Patrimony) was created in 1999 to provide physical and consultation assistance to owners of listed buildings. By 2004, the organization had identified almost one hundred buildings suffering from serious decay and neglect, and it had begun work on their conservation. One of the Institut's first major pilot projects was the rehabilitation of the thirteenth-century Cistercian Paix-Dieu Abbey near Huy, which now serves as a training institute for heritage professionals.²⁸ Since inception, the Institut has also successfully collaborated with a number of public agencies and nongovernmental organizations to conserve the region's agricultural and mining culture.

A federal government agency that continues to provide much valuable support for heritage management and restoration is the Royal Institute for Historic Heritage, Brussels, that not only contains the national online photographic survey of about one million images (including most of the country's historic buildings) but also large-scale restoration workshops and laboratories.²⁹

LEGISLATION AND ADMINISTRATION IN THE NETHERLANDS

In the Netherlands the Koninklijke Akademie van Wetenschappen (Royal Academy of Sciences) formed a heritage commission in 1860 to take up the cause of conservation, marking the first organized attempt to document and publish information about the country's architectural heritage. An advisory council was founded within the Ministerie van Binnenlandse Zaken (Ministry of the Interior) in 1874 in response to an inflammatory essay on the state of Dutch heritage published the previous year by Victor de Stuers: the advisory council—largely comprised of “unity of style” proponents, including Cuypers and De Stuers—advised the government on the treatment of historic sites.³⁰ In 1903, the Rijkscommissie voor de Monumentenzorg (State Commission for Monument Conser-

vation) was formed to create a more formal inventory of all significant structures built before 1850 and to advise the government on their treatment.³¹ Though extending no formal protection, the Dutch government began offering restoration grants to owners of historic buildings in exchange for unenforceable promises to maintain them.

Immediately following World War I, the Dutch government established the *Rijksbureau voor de Monumentenzorg* (Department for Monument Conservation), within the *Rijkscommissie*, to focus specifically on overseeing restoration projects. In the 1920s the cause of Dutch architectural conservation was advanced by the publication of the first national inventory of historic architecture, which had been started two decades earlier under the direction of De Stuers and Cuypers. As planned, it caught the public's attention and encouraged regulation of the country's architectural heritage, including the passage of local ordinances prohibiting the demolition or alteration of inventoried structures.³²

After World War II the Dutch government took even greater steps to protect surviving historic buildings. By the order of the Army's chief of staff, no historic structure included on the interwar inventory of historic architecture could be demolished or altered without permission.³³ In 1947 authority for the protection of historic structures was transferred from the military to the Ministry of Arts and Sciences, and the venerable *Rijksbureau* was reconstituted and renamed the *Rijksdienst voor de Monumentenzorg* (State Service for Monument Conservation, or RDMZ).³⁴

In 1961 the Netherlands passed its first comprehensive legislation for the protection of significant buildings, the *Monumentenwet* (Historic Buildings and Monuments Act). This law called for each municipality to create an updated list of buildings over the next two decades. Though restricted to buildings built before 1850, this new list for the first time included vernacular buildings, and the list totaled over 39,000 sites.³⁵ Later the inventory was further expanded to include sites built after 1850 but that were at least fifty years old, and it also added two new listing categories: townscapes, which are historic districts within larger cities, and historic town centers, which have retained their physical appearance for over a century.³⁶

In 1988 a new *Monumentenwet* replaced the 1961 law. Though the state ministry was still charged with maintaining the list of historic sites, with this new law most decisions about alterations to listed sites were transferred to the municipal level, which already had authority over other land-use issues.³⁷ In 2005, in the Netherlands, the *Rijksdienst* (State Service) for listed monuments merged with similar inspectorates for archaeology, public records, and cultural heritage to form a new umbrella *Erfgoedinspectie* (Cultural Heritage Inspectorate) within the reconstituted Ministry of Education, Culture, and Science. In 2009 the system was revised again, and a *Rijksdienst voor het Cultureel Erfgoed* (State Service for Cultural Heritage) was formed with responsibility for archaeology, cultural landscapes, and monuments.³⁸

Rijksdienst officials are constantly reexamining and expanding heritage definitions to incorporate a broader scope of Dutch history. Currently, the more than 165,000 inventoried Dutch sites include more than 62,500 protected monuments (*rijksmonumenten*), including private homes, farms, churches, windmills, and numerous other types.³⁹ This list is augmented by protection of 30,000 additional sites at the local authority level (*gemeentemonumenten*) as well as the designation of 350 towns and historic town centers and seven World Heritage sites.

In the Netherlands today, the *Rijksdienst* identifies and lists sites that warrant state protection; educates the public about the cultural value of built heritage; consults with municipalities, private owners, and organizations about conservation; and awards financial aid to restoration projects. In 1985 the National Restoration Fund was established to promote private and institutional investment in heritage conservation and cooperation with the Dutch government in this area. The Fund offers grants and low-interest loans and mortgages to owners of historic properties.

The Rijksdienst has become increasingly involved with urban planning and land-use issues, as these decisions are integral to the protection of not only monuments but their historic contexts as well. It has also taken advantage of new technologies to continuously update its listing process, such as the digitalization of approximately 400,000 photographs and the use of Geographic Information Survey (GIS) data management systems.⁴⁰

ARCHITECTURAL CONSERVATION IN LUXEMBOURG

Although a Commission Nationale pour les Sites et Monuments (National Sites and Monuments Commission) was established in 1927, the Grand Duchy of Luxembourg's formal architectural conservation movement began only in the last quarter of the twentieth century.⁴¹ In 1977 the Service des Sites et Monuments Nationaux (National Sites and Monuments Service) was created within Luxembourg's Ministry of Culture, Higher Education, and Research to oversee cultural heritage protection. It maintains an inventory of archeological, artistic, aesthetic, and scientifically important individual sites and conservation areas that are to be protected, as well as a supplemental list of other important sites. The Monuments Service organizes Luxembourg's heritage into four categories: châteaux and rural, religious, and industrial sites. Soon after its establishment, the Monuments Service launched a campaign specifically aimed at restoring Luxembourg's rural heritage with traditional building methods and materials.

The earlier Commission Nationale still exists and collaborates with the Monuments Service on proposing new legislation and protective measures. Since 1980 the Ministry and its Monuments Service have also been advised on cultural heritage issues by the Conseil Supérieur des Sites (High Council for Sites), which is comprised of professionals representing relevant private institutions and nongovernmental organizations. The National Cultural Fund, established in 1982 within the Ministry, oversees Luxembourg's grant program for heritage conservation. The funding for these grants comes from private donations and from a national lottery, as in the United Kingdom. Luxembourg's governmental structures and procedures were strengthened significantly in 1983, when a comprehensive new law enhanced the scope of the earlier legislation and provided the framework for today's heritage protection system. In 1988 Luxembourg's cultural institutes were reorganized so that the Monuments Service has since shared responsibility for archaeological sites with the National Museum of History and Art, which oversees excavations and studies at those sites.

Within Luxembourg City, restrictive urban plans provide an additional layer of protection for its historic sites. The history of the Grand Duchy of Luxembourg is inextricably linked to its capital's architectural heritage as its history traditionally begins with the construction of Luxembourg Castle by Count Sigefroid of Ardennes in the tenth century. This mighty castle, and the fortified town that gradually grew up around it, were built upon the ruins of a Roman fort at a strategic point in the heart of Europe. The fortified center of Luxembourg City was designated a UNESCO World Heritage Site in 1994.

In 1993 the *Projet Général d'Aménagement* (General Management Plan) established protected zones within Luxembourg City, each with strict use, building, and design controls. The Plan also restricted development within a wide buffer area around these zones, which effectively includes most of the city. Extensive research and archeological excavations began earlier, when Luxembourg City's entire historic center came under control of the Monuments Service in 1989. This was followed by a five-year major restoration program to prepare for its role as European Capital of Culture in 1995. In addition to the work of city authorities and the Monuments Service, conservation in

Figure 6-6 The fortified center of Luxembourg City, dramatically situated on multiple hilltops separated by deep river gorges and built on a site dating to Roman times, was placed on the World Heritage List in 1994, one year after a comprehensive new General Management Plan established protected zones within the city.



Luxembourg City has also been undertaken by the Administration of Bridges and Roadways, which maintains and restores many of the city's precipitously sited 110 bridges.

In 2002 ICOMOS Luxembourg argued that a lack of clarity within Luxembourg's legislative framework had permitted the demolition of a significant medieval building in the market town of Larochette and threatened the integrity of its historically charming assemblage of buildings.⁴² In 2004 a new law was passed coordinating the work of the National Library and the National Museums of History and Art and of Natural History. Each maintained their separate purviews, but they were united in their mission and the new priorities of finalizing inventories and digitizing heritage. A new unified "cultural portal" was proposed to bring Luxembourg's heritage into the twenty-first century by providing a single point for information. It remains to be seen whether this new government structure will protect other cities and sites in Luxembourg from the real estate development pressures to which Larochette was subjected.

CONTEMPORARY CONSERVATION AND THE ROLE OF NONGOVERNMENTAL ORGANIZATIONS

Protecting built heritage in the late twentieth and early twenty-first century has been a continuing challenge for conservation communities in the Netherlands, Belgium, and Luxembourg. In the Netherlands, a number of publicly owned monuments and sites are suffering from deferred maintenance and poor management, as cities and municipalities struggle with growing populations and other urban issues. Many expansive sites—such as Amsterdam's Defense Line (the city's water-control fortifications) and the network of windmills at Kinderdijk-Elshout, both on the World Heritage List—need comprehensive attention ranging from maintenance to sympathetic development. The situation is somewhat better for the country's 31,000 privately held monuments, whose upkeep is often expensive. Although state funds are provided for private restoration, there are few incentives in place for owners to maintain their properties. This is especially the case for historic interiors, though they are well protected under Dutch law.⁴³

In addition to the government's traditional role protecting architectural heritage, Dutch NGOs also actively bridge the gap between the public and private sectors. Through advocacy and public awareness campaigns and direct restoration and conser-



a

Figure 6-7 The restoration of individual houses in Amsterdam (a) is a tradition that gained significant momentum through organized conservation efforts beginning in the 1960s. A variety of technical, administrative, and funding solutions for protecting the city's domestic structures are being addressed by public and private sectors working in harmony. The result is retention of Amsterdam's special architectural character, including its numerous canal houses (b) with their distinctive gables (c), as one of Europe's most notable achievements in architectural heritage protection.



b



c

vation efforts, these groups are a testament to the high value placed by the Dutch public on their historic and cultural resources. Over one thousand private organizations deal with cultural heritage sites, varying from vast cultural landscapes to windmills. The oldest of these NGOs is the Hendrick de Keyser Society, founded in 1918, which operates similarly to the British National Trust by acquiring and restoring significant buildings. Today the society owns over two hundred buildings, including seventy in Amsterdam.⁴⁴

In 2007, on the suggestion of the Ministry of Culture, the Stichting Erfgoed Nederland (Netherlands Foundation for Heritage) was formed when four nonprofit organizations with parallel agendas joined together.⁴⁵ The new organization promotes other organizations, provides training, conducts research, and advises on heritage policies. It is broadly concerned with all types of heritage: from archaeological to documentary, from intangible traditions to historic buildings. Erfgoed Nederland set an ambitious program for the years 2008 to 2012 with a focus on reinforcing and promoting heritage as cultural capital, developing creative and innovative methods to showcase heritage, and providing a platform for linking the work of others concerned with heritage protection.⁴⁶

Architectural and Social Preservation in Amsterdam

Tenacious Dutch ingenuity and engineering carved Amsterdam's complex, organic structure from the Zuider Zee, an inlet of the North Sea. The city exists thanks to a sophisticated network of seawalls and dikes, some of which were begun in the twelfth century. As a result, a major conservation issue for Amsterdam property owners has been the rotting of wooden pilings supporting its historic buildings.⁴⁷ Such restoration work is expensive and delicate because of fragile facades, the proximity of each building to adjacent ones, and the potential for destabilizing entire parts of the city.

Amsterdam's complex seawall networks have successfully separated the city from the sea over the centuries because of the unflagging maintenance given by cooperative public effort. According to Anthony Tung, this common interest and cooperative spirit constantly underscores the importance of a centralized government and has even formed a Dutch national persona, which is known for tolerance, public equality, and a wide social conscience.⁴⁸ In particular, a social consciousness has pervaded both Amsterdam's urban development and conservation efforts.

Over the years, Amsterdam has become what some have termed a laboratory for town planning experiments. When its seventeenth-century glory faded into a gentrification process in which the wealthy gradually relocated their economic interests to the city's outskirts, Amsterdam's built infrastructure deteriorated. At the turn of the twentieth century, the city's economic outlook was improving, but inner city living conditions remained dire. In response, private developers encircled the city with poorly designed, substandard housing tracts and speculative housing projects, which initiated a popular outcry for development that was more aesthetically pleasing and better managed. Both the private and government sectors responded. Architect H. P. Berlage attempted to reconcile the historic city's plan with modern urban development by introducing urban planning concepts that incorporated efficient circulation patterns with aesthetically pleasing new housing and communal open spaces. Berlage's ideas became the catalyst for the dramatic, high-quality buildings created by architects of what became known as the Amsterdam School.

In 1901 a Housing Act mandated a joint approach between civic authorities and nonprofit groups to create low-cost housing compliant with modern standards of health, safety, aesthetics, and planning. Amsterdam's attempts to alleviate human suffering as a result of crowded housing conditions were unusual for that time. By 1925 fifty-eight

officially recognized mutual benefit housing corporations were actively addressing social improvements and welfare, reflecting the Calvinist concepts of thrift, hard work, and individual responsibility.⁴⁹

In 1957 Amsterdam passed a series of ordinances to ensure retention of the character and silhouette of its historic center by regulating the size, height, and design of all new construction in the old town. This marked a continuation of its City Council's interest in design and beauty: for decades Amsterdam's public works department included an aesthetic advisor, and long before national heritage protection legislation, the city had formed a Committee on Urban Beauty, which reviewed proposals for alterations to historic structures and made detailed suggestions for design revisions.

From the 1970s through the 1990s, urban rehabilitation in Amsterdam replaced demolition as the preferred method of treating deteriorated neighborhoods and reinforcing central residential areas. An important player in this process was the organization Vereniging Vrienden van de Amsterdamse Binnenstad (Friends of Downtown Amsterdam, or VVAB), which was formed in 1975 to encourage quality work and living conditions in the inner city. The organization is still an active advocacy and watchdog group in Amsterdam today and continues to purchase and restore properties. Other urban renewal efforts saw underutilized parcels of land enhanced by sensitive new designs, including some that displayed remarkable sensitivity to urban context. Public efforts to improve the quality of life of Amsterdam's citizens with new housing developments in former industrial areas have been augmented by the initiatives of about sixty business-minded neighborhood revitalization groups. In turn private investors are engaged.⁵⁰

Today's Amsterdam also has several corporations that address a range of housing needs through architectural conservation. The Jan Pieters Haus Foundation restores buildings for musicians and the Aristiles Foundation converts buildings into condominiums for artists. Nonlisted historic buildings are restored and converted into subsidized housing by Stadsherstel (the Company for City Restoration), which remains involved as landlord. Stadsherstel's goal to sensitively revitalize neighborhoods has been so successful, for nearly fifty years, that property prices rise when one of their bronze medallions is placed on a building—proof that quality architectural heritage protection can be profitable as well as socially responsible.⁵¹



Figure 6-8 The Dutch organization Monumentenwacht (Monument Watch) was founded in 1973 to assist property owners with the upkeep of their historic sites. Its aims and methods have been adapted in neighboring countries. The emblem of Monumentenwacht is shown here.

One of the most active Dutch NGOs concerned with architectural conservation for the past few decades is Monumentenwacht (Monument Watch), which was founded in 1973 to assist property owners with the upkeep of their historic sites. Based on a philosophy that preventative maintenance and continuous care saves buildings and reduces expenses, the Monumentenwacht system involves inspecting buildings, completing small-scale repairs immediately, and preparing prioritized maintenance plans for historic sites. Monumentenwacht is funded through donations, payment from building owners, and subsidies from provincial level governments. Its more than fifty teams of inspectors visit more than 15,000 buildings each year—over 25 percent of listed buildings in the Netherlands—whose owners subscribe to Monumentenwacht's services.

The Monumentenwacht strategy has influenced the Dutch government's policies and moved it "away from expensive disruptive repair and restoration campaigns and toward encouraging and subsidizing regular systematic maintenance."⁵² In addition, over the course of nearly forty years of service, similar Monumentenwacht inspection organizations have been established in many other parts of Europe, including Denmark, Germany, and Flanders. Groups in additional countries are considering adopting variations of the Monumentenwacht model. Even conservators in the United Kingdom, with its plethora of NGOs seemingly addressing all possible conservation concerns, have studied the Dutch Monumentenwacht system and begun implementing it.

Monumentenwacht Vlaanderen (Monument Watch Flanders) was founded in 1991 by a group of Belgian private and public institutions. With funds from the National Lottery and the King Baudouin Foundation, it operates similarly to its sister organization in the Netherlands with its teams of conservators who inspect and advise the owners of historic buildings. Another NGO concerned with the protection of Flemish cultural heritage is Erfgoed Vlaanderen (Flanders' Heritage), founded in 1994. Like the British National Trust or the Dutch Hendrick de Keyser Society, it administers and restores threatened historic properties and makes them publicly accessible, complete with site interpretation. As of 2010 it holds twelve properties within its trust and aims to add to them. In 2011, Erfgoed Vlaanderen will merge with its sister organizations Open Monumentendag Vlaanderen and the Forum voor Erfgoedverenigingen, and has plans to also eventually merge with the Monumentenwacht Vlaanderen.⁵³

Nongovernmental organizations have also played a role elsewhere in Belgium. During the 1990s grass roots organizations such as Pétitions-Patrimoine (Heritage Petitions) protested the demolition of specific historic structures in Brussels, such as the interwar modern Radio and Television Building. Though successful at blocking the destruction of 80 percent of the projects they oppose, the limited resources of Pétitions-Patrimoine permits it to focus its efforts and energies only on the most significant sites. Another Belgian NGO, La Fonderie, promotes the social and economic history of the Brussels region, with a focus on industrial development, was active in the battle to save the early twentieth-century Tour and Taxis transportation terminal. The careful redevelopment of this structure won an European Union EU/Europa Nostra award for conservation in 2008.

The following year, the Maison du Patrimoine Médiéval Mosan in Bouvignes, Belgium won an EU/Europa Nostra Award for education, training, and awareness. This new local museum, focused on medieval civilization in the Meuse River valley, opened in 2008 in a sixteenth-century Spanish-style house. It combines the latest research and excavations from the region with interactive displays "to create dynamic links between the past and the present involving local life, tourism, and culture...for tourists and school visitors alike."⁵⁴

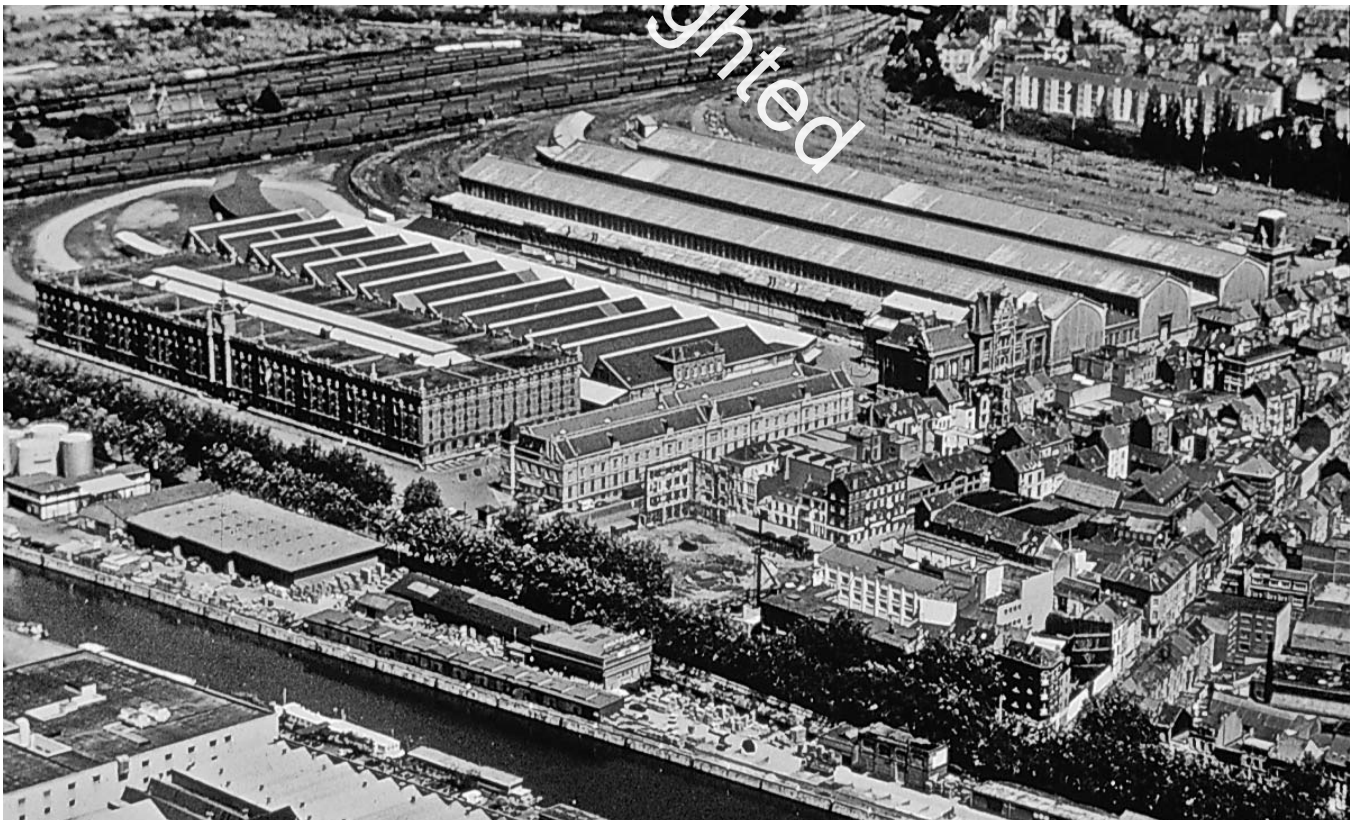
Another long-standing NGO that advocates the conservation and restoration of Belgian heritage held in private hands is the Association royale des Demeures historiques et des Jardins de Belgique (Royal Association of Historic Residences and Gardens of Belgium), operating within a federation of European associations of its kind (Union of European Historic Houses Associations). Its latest initiative concerns a public-private partnership for saving the castle of the 900-year-old family estate of the princes de Chimay at Chimay, following the approach of the British practice of keeping the original family deeply involved in the day-to-day running of the operation, both on an estate management and a tourist level.

Since 1988 the Cultural Heritage Items Fund of the King Baudouin Foundation has been more broadly concerned with conservation of heritage throughout Belgium. With funds from the National Lottery, it purchases movable objects and loans them permanently to museums, with the aim of preserving this heritage and keeping it in Belgium. In addition, the King Baudouin Foundation has financed architectural conservation projects abroad, most notably in Southeastern Europe, including conservation initiatives in Romania, Bulgaria, and Macedonia.

For larger projects, the King Baudouin Foundation organizes tax deductibility for heritage conservation projects, while smaller projects are usually handled by a society that was founded in 1977 on the initiative of the then Minister of Finance, Jean-Charles Snoy: Patrimoine Culturel Immobilier Onroerend Cultureel Erfgoed (Immovable Cultural Heritage), an effective solution to avoid complicated state bureaucracy had this tax deductibility been organized directed by the central government.⁵⁵

In Holland the Prince Claus Foundation for Culture and Development has played a similar role to the King Baudouin Foundation in Belgium. It has been active in emergency conservation projects around the world, most recently in Gaza and Indonesia (the former Dutch East Indies), where it was among the first to support inventorying damage and rebuilding of heritage following human-made and natural disasters in 2008

Figure 6-9 Aerial view of the Tour and Taxis transportation hub in Brussels that was saved by the efforts of the La Fonderie cultural center that first nominated it to WMF's World Monuments Watch list in 1996 and then again in 1998 and 2000. The local and international pressure to save the terminal resulted in new plans in late 2007 to convert most of the complex for mixed-use cultural and commercial activities.



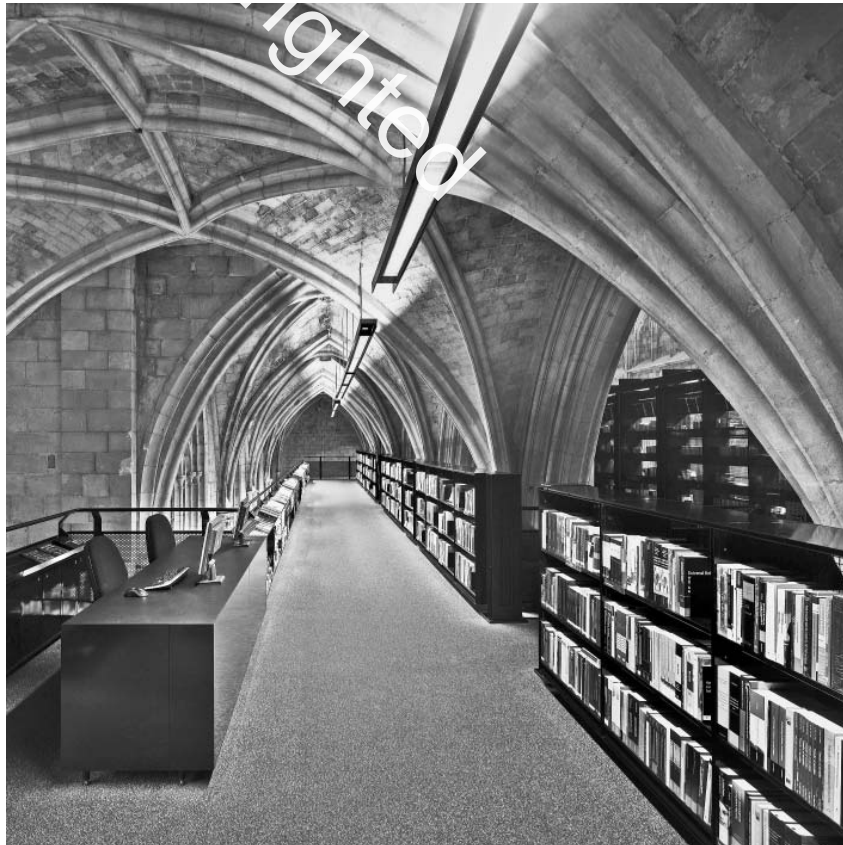
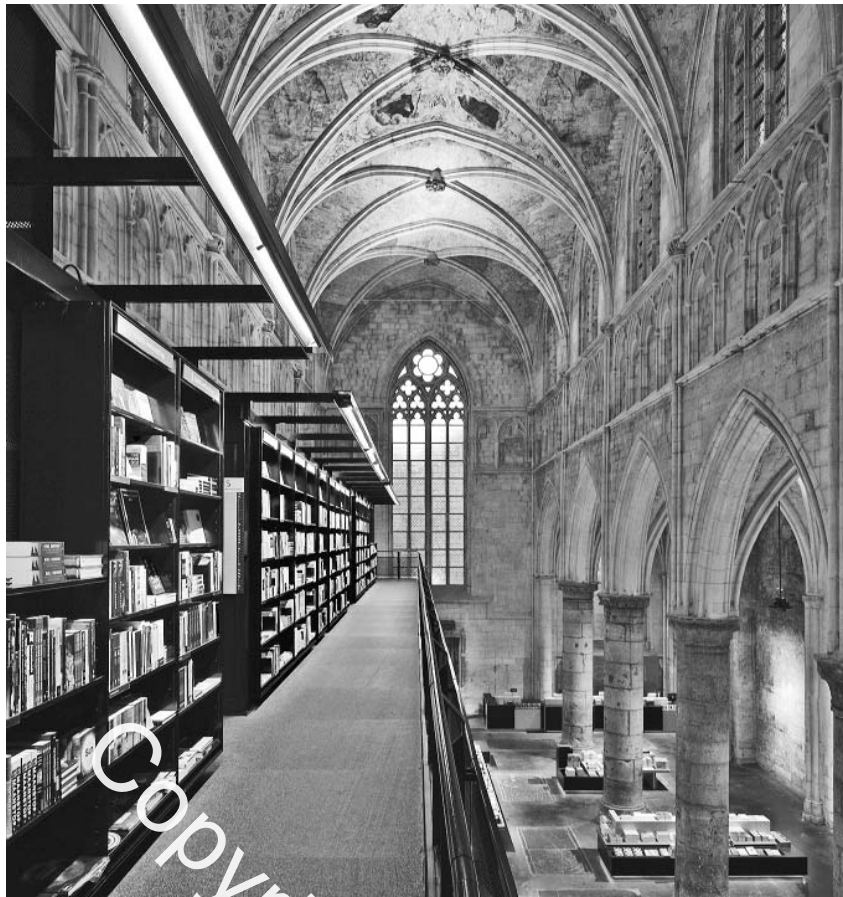
and 2009.⁵⁶ In fact, both the government and NGOs in the Netherlands have been involved in a variety of foreign conservation efforts, particularly though not exclusively in former colonies. The Netherlands vast overseas colonial architectural heritage includes seventeenth-century Caribbean fortresses, urban ensembles, plantation complexes, and ruins. Like Spain and Portugal, the Netherlands and Dutch NGOs have concerned themselves with the conservation of this colonial heritage, including the historic city center and harbor of Willemstad, Curaçao, a World Heritage Site (Figure 31-3). Balancing the needs of profitable tourist development with the simultaneous protection of heritage sites in the fragile economies of the Netherlands Antilles has proven to be no simple task. While certain islands, such as Saint Eustatius, are implementing conservation plans, other islands—such as Curaçao—have significantly reduced conservation efforts because of their faltering economies. The Netherlands aids heritage conservation in some of its former colonial possessions in Southeast Asia as well, particularly through the Foundation for Exploration and Conservation of Monuments of the Dutch West India Company (MOWIC), which is active worldwide. The Nieuw Nederland Erfgoed Stichting (New Netherlands Heritage Foundation) is focused on the Dutch architectural legacy in North America, and it has been active in surveying Dutch barns and houses in New York State as well as in creating a three-dimensional digital model of New Amsterdam (New York City) as it appeared in 1660.⁵⁷

One of the most important global NGOs concerned with architectural conservation, the International Committee for the Documentation and Conservation of the buildings, sites and neighborhoods of the Modern Movement (DOCOMOMO), was founded in the Netherlands. Originally the 1988 idea of Hubert-Jan Henket and Wessel de Jonge of the School of Architecture of the Technical University in Eindhoven, the Netherlands, DOCOMOMO's mission and goals were articulated two years later in the Eindhoven Statement, drafted at the organization's foundational conference.⁵⁸ These goals included raising public awareness and funds for the conservation of modern architecture, developing appropriate conservation techniques and advocating for these sites, and documenting and researching this period. In 2002 the DOCOMOMO International Secretariat moved to Paris, and this global organization today includes over fifty chapters from every continent and has proven to be a key specialized NGO in the field in the past few decades.

Exciting recent architectural conservation projects in the Netherlands include not only the rehabilitation of the Van Nelle factory in Rotterdam (Figure 6-4) but also the restoration of the neoclassical Town Hall in Utrecht and the reuse of building elements from a demolished adjacent structure in the new addition in 2000.⁵⁹ Maastricht is home to a series of exciting recent reuse projects, including a hotel in the fifteenth-century Kruissheren cloister and adjacent church. In addition, the thirteenth-century Gothic Dominican church in Maastricht was carefully transformed into a bookstore by the Dutch architects Merckx + Girod in 2007. The change of use was not controversial as the Dominicanen (or Dominican church) had not been used as a church in over two centuries (it has been used for bicycle storage, as stables, a boxing arena, and a car showroom, among other things). The insertion of contemporary steel shelves and staircases was paired with the cleaning of the paintings in the medieval ceiling vaults.

In part, because of its small size, conservation in Luxembourg has primarily been the purview of the Grand Duchy's government, and few significant private initiatives or non-governmental organizations have emerged in the field of cultural heritage conservation. Luxembourg is home, however, to the European Institute of Cultural Routes, a nonprofit organization founded jointly by the Council of Europe and the Grand Duchy in 1997. At the completion of Luxembourg City's tenure as a European Capital of Culture in 1995, it wanted to stay involved in European cultural policy integration, and thus took the lead in forming this Institute, which promotes heritage tourism and cultural partnerships throughout Europe, as well as organizes conferences and exhibitions, conducts studies, and publishes information on issues of heritage, society, and identity in Europe.

Figure 6-10 The medieval Dominican church in Maastricht was rehabilitated in 2007 by the Dutch architects Merx + Girod to become the Selexyz Dominicanen Bookstore. The project won the Lensvelt Prize for Interior Architecture in 2008 for the dramatic juxtapositions created by the church's restored features and the strikingly contemporary bookstore furnishings and fittings. The British newspaper *The Guardian* also named it the best bookstore in the world that same year. Images courtesy and copyright of Roos Aldershott, photographer and Merx + Girod.



Luxembourg's post-World War II record of caring for its most significant monuments and sites has been good. Other than its capital, few other cities developed in the Grand Duchy until the eighteenth century. Indeed, until the Industrial Revolution and the establishment of an investment friendly climate, most of the country was rural, agricultural, and isolated. Luxembourg's villages and historic châteaux have largely preserved their traditional appearance successfully, and proper architectural heritage planning and conservation is highly valued. For example, the Château Bettembourg was transformed into a congressional center, both preserving it for public use and ensuring its future maintenance.

Overall management of the Grand Duchy's architectural patrimony today faces new challenges posed by the economic success of its steel industry. Recent national prosperity has placed the country's heritage inventory under pressure. The growing financial sector workforce, coupled with the office space requirements of many European Union institutions, has created a high demand for quality new housing and office space, some of which must be met by Luxembourg City's historic building stock. Insensitive adaptive reuse of historic structures is common because of conversion deadlines and budgetary constraints. Renovation work often demolishes original interiors and structural elements, leaving only the historic facades intact. Rising land prices have also led to the purchase and demolition of smaller old buildings, which are then razed and replaced by larger structures that are less sympathetic to the local character. Alternatively, according to ICOMOS *Heritage@Risk 2000* report, buildings are being overrestored by enthusiastic new owners, whose zeal has turned humble farm houses into mini manor houses.⁶⁰

On the other hand, the Adolphe Bridge in Luxembourg City has been the focus of conservation attention in recent years and is slated to undergo an exciting and complicated restoration and reconstruction in the coming years. The sandstone bridge was built in 1903 across the deep gorge of the Petrusse River, and an investigation in the early 1990s revealed extensive damage to the stone and steel from a century of weathering as well as problems arising from concrete interventions intended to raise and widen the deck in the 1960s.⁶¹ Emergency stabilization through the insertion of additional steel bars was carried out in 2003 and 2004. After additional study and public hearings revealing widespread support for conservation of the bridge, a popular tourist destination and symbol of Luxembourg, a complete reconstruction is planned. A temporary bridge will be built to reroute traffic and a scaffold will be erected to support the main stone arch while the stone balustrades, piers, and relieving arches above are completely disassembled. Then the main arch will be reinforced with concrete and the balustrades, piers and roadway above will be rebuilt.⁶²

In all, the countries of Belgium, Luxembourg, and the Netherlands represent a very important facet of contemporary European architectural conservation practice. Each country has a wealth of historic architectural resources that each has managed to preserve, often in difficult circumstances, including war. Over the past century and a half, conservation practice in Belgium, Luxembourg, and the Netherlands has evolved from methods of restoration and conservation borrowed from France and England to each country developing and refining its own system of heritage protection today. Commitment to architectural conservation in the region is evidenced in a number of ways, but mainly by the appearance and appeal of historic centers and through some of their remarkably innovative architectural heritage protection schemes.

ENDNOTES

1. "Architects: P. J. H. Cuypers (1827–1921), part 1/2," Archimon: The Virtual Museum of Religious Architecture in The Netherlands, www.archimon.nl/architects/pjhcuyppers.html (accessed December 9, 2009); Hetty Berens (ed.) P.J.H. Cuypers (1827-1921), *The Complete Works* (Rotterdam: NAI Publishers, 2007); AJC van Leeuwen, *Pierre Cuypers architect (1827-1921)* (Zwolle: Waanders, 2007)

2. Wim Denslagen, *Architectural Restoration in Western Europe: Controversy and Continuity*, trans. Jane Zuyl-Moores (Amsterdam: Architectura & Natura Press, 1994), 189.
3. The Ridderzaal building underwent yet another restoration in 1895–1905 which replaced the iron Gothic ceiling with a wooden one of a different design. It also received a new neo-Gothic exterior, complete with turrets.
4. Denslagen, *Architectural Restoration in Western Europe*, 210.
5. Ibid., 205.
6. Charles Buls, *La restauration des monuments anciens* (Brussels: P. Weissenbruch, 1903), www.kikirpa.be (accessed July 21, 2010).
7. Jokilehto, *A History of Architectural Conservation*, 250.
8. Buls, vol. XLIV, 498–503 and vol. XLV, 41–45.
9. Jokilehto, *A History of Architectural Conservation*, 250.
10. Ibid., 250.
11. Alois Riegl, “The Modern Cult of Monuments: Its Character and Its Origins,” trans. Kurt W. Forster and Diane Ghirardo, *Oppositions* 25 (1982): 24. See also Stubbs, “Riegl and the Meaning of Monuments,” in *Time Honored*, 38.
12. Theodore H. M. Prudon, “Architectural Preservation in the Netherlands,” *Curator* 16, no. 2 (1973): 107–137.
13. Beginning in the 1920s, Dutch architecture became influenced by French (Le Corbusier), American (Frank Lloyd Wright), and German (Bauhaus) styles. Functionalism became an obsession for some architects, and it would become especially popular after World War II. However, the debate between Dutch traditionalists and modernists was abruptly halted by the outbreak of war in May 1940 and the Netherlands’ subsequent German occupation.
14. Lynn H. Nicholas, *The Rape of Europa: The Fate of Europe’s Treasures in the Third Reich and World War II* (New York: Vintage, 1995), 295. Firsthand accounts of the search for pillaged art and the outcome are offered in Robert Edsel and Brett Witter’s *The Monuments Men: Allied Heroes, Nazi Thieves, and the Greatest Treasure Hunt in History*, Center Street Books (Hachette), New York, 2009.
15. Alessandra Melucco Vaccaro, “Introduction to Part VI: Reintegration of losses,” in *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, eds. Nicholas Stanley Price, M. Kirby Talley Jr., Alessandro Melucco Vaccaro (Los Angeles: Getty Conservation Institute, 1996), 325–421.
16. Albert Philippot, “Le problème de l’intégration des lacunes dans la restauration des peintures,” *Bulletin de l’Institut royal du patrimoine artistique* 2 (1959): 73.
17. Today Rotterdam is one of Europe’s most thoroughly contemporary cities, a stark visual contrast to Amsterdam, Maastricht, or Utrecht. Postwar architects designed a new city center from the ground up, incorporating sensible design elements. Tower blocks and wide thoroughfares improved civic life, and broad sidewalk overhangs offer weather protection to pedestrians during the country’s long rainy winters. It is a haven for those interested in modern architecture and transport: Europoort makes it the busiest port city in the world.
18. Luc Devliegheer, “The Inventories of the Belgian Artistic Heritage,” *Monumentum* 20–21–22 (1980): 69; www.international.icomos.org/monumentum/vol20-21-22/vol20-21-22_6.pdf (accessed June 11, 2010). After World War I, Professor Maere suggested abandoning “the system of separate initiatives for the individual provinces in favor of a central publication on the same lines as in Germany, Austria and Holland” (Devliegheer, 69). Though a Joint Inventorying Committee was established, it was underfunded and understaffed, and the provincial commissions continued their work, with interruptions from both the world wars.
19. André de Naeyer, “Preservation of Monuments in Belgium since 1945,” *Monumentum* 20–21–22 (1980): 158; www.international.icomos.org/monumentum/vol20-21-22/vol20-21-22_13.pdf (accessed June 11, 2010).
20. André Loits, “Brussels Social and Economic Integration of Heritage,” in *European Research on Cultural Heritage: State-of-the-Art Studies*, vol. 1, ed. Miloš Drdáký (Prague: Advanced Research Centre for Cultural Heritage Interdisciplinary Projects [ARCCHIP], 2004), 31. Originally presented as: “*Social and Economic Integration of Cultural Heritage in Europe*” (paper, 1st Ariadne Workshop, Prague, Czech Republic, April 23–29, 2001).
21. Ibid.

22. Ibid.
23. One of the first Ministers of Flemish Culture, Rika de Backer-Van Ocken, and her chief private secretary Johan Fleerackers, created the new Flemish policy toward heritage protection. Their efforts were bolstered by the launch of the European Architectural Heritage Campaign in 1975, which successfully promoted the appreciation of architectural heritage throughout the European Community. A year later Backer-Van Ocken's policies were incorporated into the Decree on Monuments and Townscapes. Her efforts toward this legislation were aided by Raymond Lemaire and the representatives in Parliament from Antwerp, Bob Cools and André De Buel.
24. Loits, "Brussels Social and Economic Integration of Heritage," 34–6.
25. Ibid., 36. Popular interest was invigorated by Flanders' first annual Monuments Day and the official promotion of monuments and heritage sites. In 1991 Louis Waltiel, Minister for Environmental Planning, Housing, and the Conservation of Monuments, was responsible for renewed government interest.
26. What is today the Afdeling was established in 1972 as the Rijksdienst voor Monumenten en Landschappen (State Service for Monuments and Landscapes), which during a reorganization of the Flemish Government in 1980 became the Bestuur (Directorate) within the Administratie voor Ruimtelijke Ordening en Leefmilieu (Administration for Physical Planning and Environment). In 1991 the Bestuur was moved into the Departement Leefmilieu en Infrastructuur (Environment and Infrastructure Department), and finally, in 1995, the Bestuur was renamed the Afdeling (Division).
27. "Home," Onroerend Erfgoed, www.onroerenderfgoed.be (accessed December 9, 2009).
28. "Home," Institut du Patrimoine Wallon (IPW), www.institutdupatrimoine.be (accessed December 9, 2009); "Home," Direction générale opérationnelle—Aménagement du territoire, Logement, Patrimoine et Energie, Ministère de la Région wallonne, <http://mrw.wallonie.be/dgatlp/dgatlp/default.asp> (accessed July 15 2010).
29. "Home," Royal Institute for Cultural Heritage, www.kikirpa.be (accessed December 18, 2010).
30. Jokilehto, *A History of Architectural Conservation*, 251.
31. Rob Berends, *Monumenten Wijzer: Rijksdienst voor de Monumentenzorg* (The Hague: Sdu Uitgeverij Koninklijke, 1995), 10, 12.
32. Dale, A. "France, Great Britain, Ireland, the Netherlands" in vol. 1, 106 of Stipe, R. (Ed.) *Historic Preservation in other countries*. Washington, DC: ICOMOS.
33. Prudon, *Preservation of Modern Architecture*, 117.
34. Dale and Stipe, *Historic Preservation in Other Countries*, vol. 1, 17.]
35. Marieke Kuipers, "Dutch Developments in Documenting Built Heritage," in *European Research on Cultural Heritage: State-of-the Art Studies*, vol. 2, ed. Miloš Drdácý (Prague: ARCHIP, 2004), 93. Originally presented as: "Documentation, Interpretation, Presentation and Publication of Cultural Heritage" (paper, 5th Ariadne Workshop, Prague, Czech Republic, September 17–23, 2001).
36. Dale and Stipe, *Historic Preservation in Other Countries*, vol. 1, 112; Denslagen, *Architectural Restoration in Western Europe*, 233.
37. Kuipers, "Dutch Developments in Documenting Built Heritage," 95; also, Ministry of Education, Culture and Science in the Netherlands, *Cultural Policy in the Netherlands* (The Hague: 2003), 96.
38. "Home," Rijksdienst voor het Cultureel Erfgoed, www.cultureelerfgoed.nl (accessed December 9, 2009).
39. Ministry of Education, Culture and Science in the Netherlands, *Cultural Policy in the Netherlands*, 97.
40. Kuipers, "Dutch Developments in Documenting Built Heritage," 94.
41. The legislation that created this commission and that concerned Luxembourg's heritage was amended in 1930, 1945, and 1968.
42. ICOMOS Luxembourg, "Luxembourg: Larochette, A Disappearing Historic Town," *Heritage@Risk 2002–2003* (Paris: ICOMOS, 2003), www.international.icomos.org/risk/2002/luxembourg2002.htm (accessed December 9, 2009).
43. The listing of a building Dutch law implies obtaining permission, even for interior works that do not affect the exterior; this is unlike Flanders and Wallonia, where listing of only the facades and roofs means no protection at all for the interiors)

44. Dale and Stipe, *Historic Preservation in Other Countries*, 120.
45. "About the Netherlands Institute for Heritage," Erfgoed Nederland, www.erfgoednederland.nl/english (accessed December 14, 2009). The four NGOs that merged to form the Netherlands Institute for Heritage were the National Contact Monuments, Foundation for Netherlands' Archaeology, Association for Documentary Information Supply and Archiving, and the Foundation for Cultural Heritage.
46. "Missions and Objectives," Erfgoed Nederland, www.erfgoednederland.nl/english/organisation/mission-and-objectives (December 14, 2009).
47. Tung, *Preserving the World's Great Cities*, 222–3.
48. *Ibid.*, 212.
49. *Ibid.*, 228. Although the government eventually retracted from its partnership position in developing social housing, Amsterdam remains committed to providing aesthetically pleasing, modern housing for everyone.
50. *Ibid.*
51. *Ibid.*, 237. Tung further describes the social good resident in sound urban preservation and design: "When contrasted with the armadas of repetitive, mass-produced urban housing built in the decades to come, in communist, capitalist and democratic societies—the social housing experiment in Amsterdam in the early twentieth-century conveyed an enduring message; that people of all classes deserved good design."
52. Nigel Dunn, "Maintaining Europe's Built Cultural Heritage" (paper, From Cataloguing to Planned Preservation, Politecnico di Milano, Milan, Italy, November 23, 2000).
53. Contract signed by Flemish Minister Geert Bourgeois at Sissinghurst, Kent, 22 June 2010.
54. Maison du Patrimoine Médiéval Mosan, Bouvignes-sur-Meuse, Belgium, 2009 *Laureates: The Euro/ean Union Prize for Cultural Heritage/Europa Nostra Awards* (The Hague: Europa Nostra, 2009), 54.
55. "Presentation," Patrimoine Culturel Immobilier / Onroerend Cultureel Erfgoed, www.cultural-heritage.be (accessed December 18, 2010).
56. "Cultural Emergency Response," The Prince Claus Foundation for Culture and Development, www.princeclausfond.org/en/what_we_do/cer/index.shtml (accessed December 9, 2009).
57. "New Netherland Heritage," New Netherlands Heritage Society, www.newnetherland.net/Home.html (accessed December 14, 2009).
58. "Home," Royal Institute for Cultural Heritage.
59. Prudon, *Preservation of Modern Architecture*, 462–72.
60. ICOMOS Luxembourg, "Luxembourg," *Heritage@Risk 2000* (Paris: ICOMOS, 2000), www.international.icomos.org/risk/world_report/2000/luxem_2000.htm (accessed December 9, 2009).
61. ICOMOS Luxembourg, "Luxembourg: Le Ponte Adolphe," *Heritage@Risk: 2006–2007* (Paris: ICOMOS, 2007), 111.
62. Ministry of Public Works, Administration of Bridges and Roads, "Réhabilitation du Ponte Adolphe à Luxembourg," Press Conference, June 28, 2006 (Luxembourg City: Ministry of Public Works, 2006), 7–13.