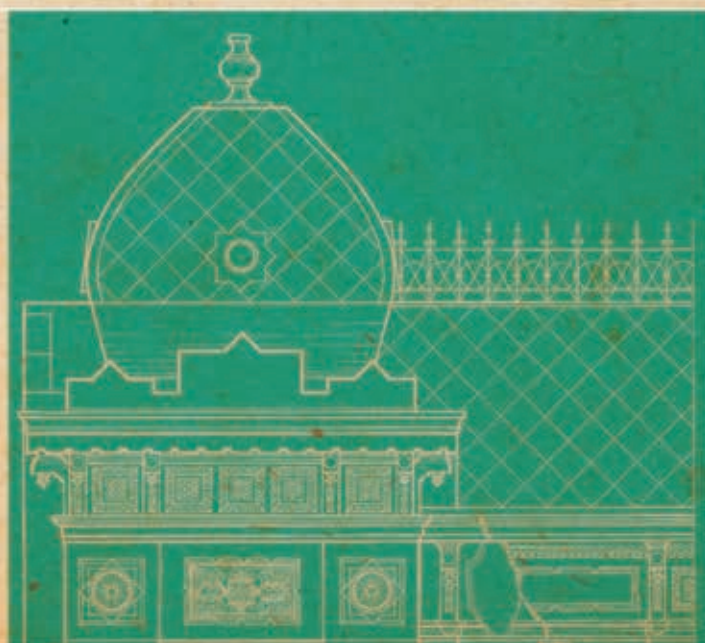




# INTRODUCING YOUNG PEOPLE TO THE PROTECTION OF HERITAGE SITES AND HISTORIC CITIES





# **INTRODUCING YOUNG PEOPLE TO THE PROTECTION OF HERITAGE SITES AND HISTORIC CITIES**

**An Introduction Course  
for Schoolchildren**

**Supplementary Manual for Teachers in Georgia**



Project Leader - **Merab Bochoidze**, ICOMOS Georgia

The original text for the Georgian edition reworked  
and the illustrative material prepared by:

**Manana Tevzadze**  
**Tsitsino Chachkhunashvili**  
**Nato Tsintsabadze**

Editor: **Tea Karchava**, PhD

Translated by **Konstantine Getsadze**

Cover Design: **Marina Balavadze**

Proofreading and text adjustment: **Konstantine Getsadze**

Layout and Design: **Tamaz Chkhaidze**

Cover: Tbilisi, Qvemo Kala, sketch by Eter Makhatelashvili

Preparation and publication of this manual is funded by the European Union and  
Ministry of Culture and Monument Protection of Georgia.



EUROEAST  
CULTURE



This publication was implemented by financial support of the European Union.  
The contents of this publication are the sole responsibility of the ICOMOS Georgia and  
can in no way be taken to reflect the views of the European Union.

© UNESCO-ICCROM 2003, 2006

© ICOMOS Georgia, 2014

16 B Betlemi Ascent, 0105 Tbilisi, Georgia

[www.icomos.org.ge](http://www.icomos.org.ge)

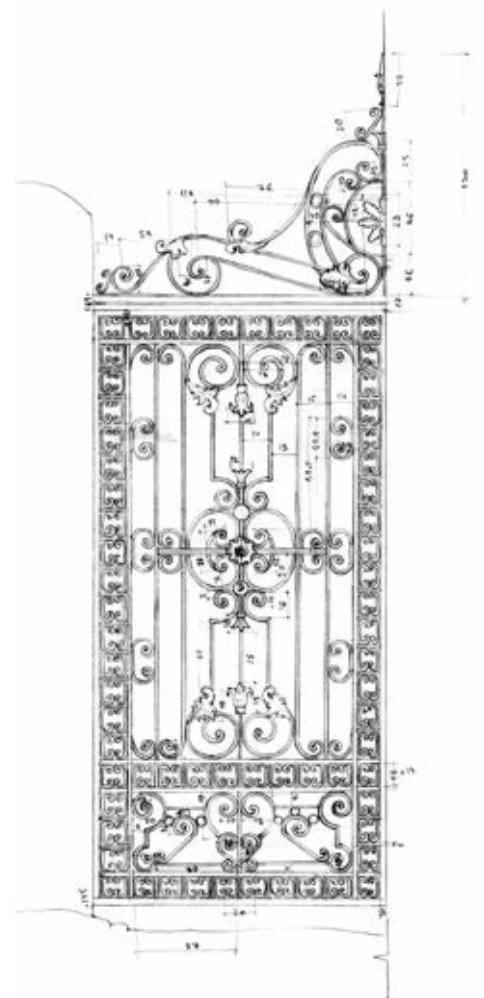
[info@icomos.org.ge](mailto:info@icomos.org.ge)

Tel: +995 322 984527

All Rights Reserved

ISBN: 978-9941-0-7186-7

In 2006 ICCROM published a second revised edition of the 2003 publication. In 2014 ICOMOS Georgia prepared and published a Georgian version of the second edition – “Protection of Cultural Heritage Sites and Historical Cities: An Introductory Course for Schoolchildren”. This publication was implemented within the project financed by the Eastern Partnership Culture Programme – “Regional Cooperation for Cultural Heritage Development”. Project coordinator – **Nato Tsintsabadze**. ICOMOS Georgia is responsible for the scientific quality of this publication.





# Table of Contents

<b>INTRODUCTION</b>	<b>7</b>
<b>HOW TO USE THE MANUAL</b>	<b>10</b>
<b>UNIT 1</b> The Concept of Cultural Heritage	<b>13</b>
<b>UNIT 2</b> Perception of Historic Place	<b>27</b>
<b>UNIT 3</b> Dangers and Causes of Damage to the Cultural Heritage	<b>57</b>
<b>UNIT 4</b> Protection and Management of Cultural Heritage	<b>71</b>
<b>UNIT 5</b> Socio-economic and Tourist Development	<b>83</b>
<b>UNIT 6</b> Awareness and Promotion	<b>95</b>
<b>UNIT 7</b> World Cultural Heritage	<b>107</b>
<b>A CASE STUDY – MTSKHETA</b>	<b>121</b>
<b>BIBLIOGRAPHY</b>	<b>145</b>
<b>LOCAL AND INTERNATIONAL ORGANISATIONS ACTIVE IN THE FIELD OF CULTURAL HERITAGE</b>	<b>148</b>
<b>GLOSSARY</b>	<b>151</b>
<b>ABBREVIATIONS</b>	<b>153</b>
<b>ILLUSTRATIVE MATERIAL</b>	<b>154</b>
<b>ACKNOWLEDGEMENTS</b>	<b>155</b>





# INTRODUCTION

Protection Georgia's Cultural Heritage has always been the matter of utmost concern. It is recognized, that the most successful means of protection the cultural heritage is teaching younger generation an appropriate respect for the antiquities in general and especially finding effective instruments for the protection of cultural heritage.

This Manual is the first attempt to introduce in secondary schools topics and activities concerning protection and management of cultural heritage, which will remarkably contribute to the inclusion of these themes in the subsequent edition of the national curriculum, in terms of social sciences.

This publication is a Georgian version of the book – “Introducing Young People to the Protection of Heritage Sites and Historic Cities: a practical guide for school teachers in the Arab region”, based on 2003 and 2006 editions, which are developed and published by UNESCO (United Nations Educational, Scientific and Cultural Organization) and ICCROM (International Centre for the Study of Preservation and Restoration of Cultural Property). While preserving main features and capacity of the original content, in most instances patterns and examples provided in Georgian edition have been restructured and changed to the realities applicable in this country.

Publishing of the supplementary manual became possible with the assistance of the European Union's Eastern Partnership Culture Programme - “Regional Cooperation for the Development of Cultural Heritage, realized by ICOMOS Georgia (Georgian National Committee of International Council on Monuments and Sites).

One of the project components, namely public awareness, implied organization of seminars on the protection of cultural heritage. For piloting of this module, an old capital of Georgia – Mtskheta was selected. During a defined period of time for different representatives of public groups (local government unit employees, monument owners and managers, school teachers, museum staff and senior class pupils of the secondary school) in Mtskheta were held seminars on the following topics:

1. Cultural Heritage – Protection of Past for the Future (types of cultural heritage, its value and significance, potential dangers and basic principles for protection).
2. Mtskheta as a site of cultural and natural heritage, its significance and opportunities for the future development.

Seminars for the senior classes (7-9 and 10-12 classes) were held in all three secondary schools of Mtskheta. Materials provided for the seminars (information data, exercises and photo material) had been prepared on the basis of this manual and could be considered as a kind of first piloting of the book. Students listened to the lectures on the mentioned topics and performed interactive exercises. These seminars were met with vast interest by students as well as by teachers and the school officials.

Publishing of the manual was preceded by a number of discussions with participation of teachers and education specialists. In parallel to Mtskheta workshops in October 2013 was organized another dialogue with school educators and the employees of the State Archeological Museum of Greater Mtskheta in order to introduce the idea of preparing Georgian version of the manual. In November 2013 the project of the manual was introduced to the secondary school history teachers of Akhalqalaqi and Akhaltsikhe, within a two-day workshop - "How to Teach a Common and Shared Past in Multi-ethnic Societies".

While working on the Georgian version of the book, a further discussion was organized with members of the Association of History Teachers and representatives of the National Curriculum Unit (Department for National Curriculum and General Education Development) of the Ministry of Science and Education. One of the latest discussions conducted in March 2014, aimed at presenting a draft of the book to the branch experts and representatives of governmental and non-governmental organisations working in the field of cultural heritage. This discussion ended in a decision to enlarge Georgian version with a new chapter - Intangible Cultural Heritage and its Protection, which definitely earns more diversity to the manual. A digital version of the Georgian version is available for all concerned on the website [www.rcchd.icomos.org.ge](http://www.rcchd.icomos.org.ge), as well as on the Teachers Internet- Newspaper [www.mastsavlebeli.ge](http://www.mastsavlebeli.ge) and a website of the Association of History Teachers [www.imsa.ge](http://www.imsa.ge). A printed version of the book will be distributed to all public schools.

## **GOALS**

### **The goals of the manual are:**

- To encourage schools get involved in the protection of cultural heritage;
- To promote schools participation in the educational programmes for preservation of cultural heritage;
- To establish links between teachers and experts responsible for conservation and management of cultural heritage;
- To enhance the level and pace of co-operation between schools and those responsible for the protection of cultural heritage;
- To endorse establishing a long-term co-operation model between schools and organisations liable for cultural heritage sites.

This book has been designed as a supplementary manual for teaches.

Tutors or instructors can adjust and adapt it for the use in various age groups according to their requirements. It is the first manual of its kind focusing on the protection of cultural heritage sites. We hope that other probable programmes examining the intangible cultural heritage or natural heritage sites as well as a variety of museum exhibits will enlarge the scope of knowledge and lead to developing a series of reference material for teachers that will help them to more broadly demonstrate and discuss the heritage protection issues.

It should be noted that this manual does not aim to provide ready-made recipes, but rather to offer guidance on how to enhance young people's perception of and obligation regarding their own historical environment.

The last chapter of the book (which implies teaching on a particularly specified example) is a case study dedicated to the former capital of Georgia – Mtskheta. Teachers may easily transform the exercises and field activities prepared for this chapter and fit them to the characteristic features and realities applicable to heritage sites or historic cities of their specific choice.

Apart from preservation and safeguarding heritage sites, students' role should imply promotion of their local sites that will allow them to contribute to the economic development and revival of their region. In accordance to certain characteristics of the particular monument, students may expose their individual approach and choose such means and ways for protection and popularization of the concrete local site that were not applicable at Mtskheta, but seem more effective in regards to the particular heritage site.

The set of activities and exercises proposed in the manual are just a few examples on how to achieve objectives of each unit of the book. Hence, teachers are free to propose such methods and technique for the design of innovative activities or exercises, which are specifically applied to the selected cultural heritage site.

The aim of the work is on the one hand, to offer a teacher more flexibility and opportunity for variations and on the other, to convey basic and essential knowledge to the class. While performing activities teachers will have to take into account the level of training of the students involved, as well as characteristics of the heritage site and its method of management. To this end, each unit of the manual is accompanied by instructions, which should serve for teachers as a guide throughout their work.

# HOW TO USE THE MANUAL

The manual is in two parts. The first part is divided into units presenting activities and exercises relating to specific topics; the second part provides examples of practical application of these topics in relation to the world heritage site of Mtskheta as a case study. The manual consists of seven units covering the following topics:

- Unit 1: Notion of the Cultural Heritage
- Unit 2: Perception of Historic Place
- Unit 3: Dangers and Causes of Damage to the Cultural Heritage
- Unit 4: Protection and Management of Cultural Heritage
- Unit 5: Socio-economic and Tourist Development
- Unit 6: Awareness and Promotion
- Unit 7: World Heritage

Each unit is divided into sections as follows:

- Guidelines for Teachers
- Basic knowledge and Glossary
- Exercises and Activities

The case study of Mtskheta provides activity sheets that may be adapted by teachers to meet requirements of the selected heritage site.

## **1. Guidelines for teachers**

This section informs teachers how to design and set up exercises and activities for each unit (e.g. arrange meetings with site managers and local officials responsible for the site; discover and acquire maps; retrieve and prepare necessary documentary material). All of the said will help teachers to co-ordinate the necessary arrangements and direct organizational matters prior to students visit to the site.

## **2. Basic knowledge and Glossary**

This section provides basic information to support recommended exercises and practical activities. It also reviews essential notions of the subject in question. The section also includes a glossary of terms and definitions used in the practical exercises in order to assist students in their overall comprehension of the unit topic.

## **3. Exercises and Activities**

This section aims to test students' comprehension of the fundamental notions of the subject discussed in each unit. At the same time, the section sums up and classifies the facts investigated by students for the selected site. Worksheets provided for each unit should be photocopied and distributed to students.

The second part of the book provides worksheets and information data designed for the Holy Cross Monastery in Mtskheta. The sequence of units and activities are identical in both parts. We hope that topics and activities proposed and discussed in the first part of the manual in combination with the case study of Mtskheta, will inspire teachers to develop similar projects for other historical cities or heritage sites.

There is no need to strictly follow the suggested order of activities during the teaching course. Teachers should feel free to make their own choice, or even elaborate new activities, they would consider more suitable for the selected site as well as taking into account students' overall education background and their level of knowledge.

Although each unit of the manual has its particular objective, after completion of the course students should be able to:

- Understand the links between historical and natural environment and the necessity of their preservation for the future generations and the humanity in general;
- Describe and distinguish the historical, cultural and socio-economic values of the particular heritage site;
- Recognize potential threats to cultural heritage;
- Understand importance for adequate analysis of intangible cultural heritage specifics and comprehend the significance of its preservation;
- Investigate and understand alternatives for the proper conservation and sound management of the heritage site;
- Understand prospective benefits and impending dangers of tourism;
- Identify the principal interest groups and stakeholders responsible for the management and maintenance of the heritage site;
- Understand the necessity of their personal liability and contribution to the protection of cultural heritage;

Teachers should aim to insure students' involvement at all stages of the course. For example, the selection of the site itself should be a result of their joint decision. This could be achieved by developing selection criteria for a variety of sites in the vicinity of the school or the sites could be chosen by uncomplicated voting in class. Teachers, of course, should provide students with necessary information on all sites of possible interest. It is very critical for the students to feel that their input for the final decision is crucial. It may even be possible to select two different sites and divide the school term into two periods. However, students should know the precise time allotted for the completion of project and achievement of goals.

This supplementary manual offers teachers a few guidelines and recommendations in heritage education. It is designed to be flexible and provide a platform for teachers for a further development of the proposed activities as well as to intensify students' awareness of heritage issues. Before formally incorporating 'Protection of Cultural Heritage' as a separate course in the national curriculum and elaborating a certified manual dedicated particularly to this subject, teachers of art, history and civic education are encouraged to put into practice this transitional manual.

Guidelines for teachers provided in the book are designed in such a way that gives teachers more flexibility and the ability for the development and implementation of new ideas. Teachers may also consider it appropriate co-ordinating lessons with other teachers in order to link their activities with different subjects in the school curriculum such as art, chemistry, geography, history etc. It is expected that such approach will reveal the interdisciplinary nature of cultural heritage and noticeably enhance students overall motivation.





# UNIT 1

## THE CONCEPT OF CULTURAL HERITAGE

### PURPOSE OF THE LESSON

At the completion of this unit, students will be able to:

- Recognize and determine the values and importance of cultural and natural heritage;
- Comprehend the concept of heritage and transmit the messages kept in the past to future generations;

1. Mtskheta, Georgia  
View from the Holy Cross Monastery  
1991 photos

## **GUIDELINES FOR TEACHERS**

This unit deals with the significance and notion of cultural heritage and the messages it conveys. It is very important that students realize that value of a single heritage is not an absolute category, but a construct of personal perception, and a product of historical and socio-economic developments. Start by analyzing of students' homes or objects belonging to their families, trying to reveal their relation and attitude regarding these objects. Expand the scope of the discussion reaching as far as the district and city they live in; determine which heritage sites are of special interest for them and discuss the reasons for such interest.



2. Georgian National Museum Simon Janashia Museum of Georgia, main façade



3. Exhibition at the Georgian National Museum



4. "Ganedlebuli Jvari", The Alaverdi Gospels, year 1054 (The manuscript is rewritten in Syria, the Black Mountain, Calypsos Georgians Monastery of the Virgin Mary) Georgian National Museum, Fund: Manuscripts and Library

5. Kolkheti National Park Georgia



## BASIC KNOWLEDGE

### a) What is Heritage?

If you look in a dictionary, you will find out that heritage means something that has been inherited. This word expresses the connection between the past and the future and includes the concept of transmission from the past to the future. Heritage in fact, should be considered a legacy that we receive from our ancestors and have to pass on to future generations.

Cultural heritage is a creative expression of people's existence in a distant or near past and present. It tells us about traditions, beliefs and the achievements of a country and its people.

We distinguish two types of cultural heritage: tangible and intangible. The first signifies physically perceivable, material heritage such as buildings, sculptures, paintings, artifacts of personal adornment (embroidery, decorations), books, manuscripts etc.



6. Painting: Niko Piroshmanishvili, 'a Seated Lion' Georgian National Museum Shalva Amiranashvili Museum of Fine Arts

7. Embroidery collection: Mitre of the High Priest Mitrophan The eve of 16<sup>th</sup>-17<sup>th</sup> centuries Georgian national Museum Shalva Amiranashvili Museum of Fine Arts

8. Adornment: openwork buckles head decoration Tomb #24 at Vani Burial place Second half of the 4<sup>th</sup> century BC Georgian National Museum, Archaeology Fund

9. Butterfly, Georgian National Museum Collections of Natural History

10. "Deda Ena", a school textbook for elementary classes  
Author: Jacob Gogebashvili

The second deals with immaterial heritage such as folk music and dances, theatre, time-honored performances and rituals, languages as means of expression, religious ceremonies and long-established traditions and customs etc., which are recognized by the particular community or group of individuals as characteristic features of their own cultural heritage.

Tangible heritage, in its turn, consists of movable (which can be easily moved from one place to another; i.e. objects) and immovable heritage (which cannot be removed from its original location; i.e. buildings)

Tangible and intangible heritage comprise one complete cultural phenomenon. Cultural heritage in its material or immaterial aspect must be linked with the cultural values of the society that has produced it.

The notion of cultural heritage has undergone changes and got much advanced over the past decades. Originally the term – 'Cultural Heritage' referred only to masterpieces of historical and artistic value, now it is used in a broader sense and covers everything that has a particular significance for people.

The word heritage alone implies both cultural and natural heritage. If we want to properly comprehend the cultural diversity that exists in the world,





11. Georgia, Khertvisi  
Khertvisi Castle Hall.  
10<sup>th</sup>-18<sup>th</sup> centuries 2010 photos



12. Georgia, Vardzia  
Church of the Dormition of the Virgin  
Mary in Vardzia  
\*Ancha Icon of the Savior, 12<sup>th</sup> century,  
2010 photos  
(The Holy Mandylion (Napkin) of Christ  
(not-made-by-hands); a holy image of  
Jesus Christ)

we cannot separate culture from nature. Culture and nature are inseparable. People have changed the environment and the environment on its turn has affected human activity. We may classify heritage sites into cultural and natural categories, belonging to one group or the other, but some sites incorporate characteristic features of both, thus belonging to a new category called "Mixed Heritage" (World Heritage Convention).

At the same time, some products of intangible cultural heritage turn into tangible for example a carpet made by means of traditional craftsmanship technology, which itself belongs to the movable tangible heritage category.

Craftsmanship is linked with knowledge and skills, which are passed on from generation to generation on the word of mouth tradition. The nature of this heritage has values of intangible heritage and its further liveliness depends on the person who holds this information.



13. Icon of St. Nino in Shio-Mgvime  
17<sup>th</sup>-18<sup>th</sup> centuries  
Georgian National Museum  
Shalva Amiranashvili Museum of  
Fine Arts

**It is quite frequent that a cultural heritage item combines two or more of the following categories:**

- Architectural works and monuments
- Historical centers
- Groups of buildings
- Museums
- Archives
- Libraries
- Archaeological sites
- Cave dwellings
- Historical parks and gardens
- Zoological and botanical gardens
- Industrial archeology

**Intangible cultural heritage includes the following fields:**

- Spoken traditions and ways of its expression, including language as means of expression
- Customs, holidays, celebrations
- Knowledge and practices in relation to nature and the universe in general

- Informative knowledge and skills concerning traditional fields of craftsmanship

**Natural heritage are as follows:**

- Landscapes of natural beauty
- Geological and physical formations having scientific or aesthetic value
- Demarcated areas that comprise the habitat of endangered class of animals and plants such as natural or maritime parks
- Natural caves

However, to better understand and clarify the differences among the heritage categories see the table below:

CULTURAL HERITAGE			NATURAL HERITAGE
TANGIBLE HERITAGE		INTANGIBLE HERITAGE	TANGIBLE & IMMOVABLE HERITAGE
IMMOVABLE	MOVABLE		
Architectural works; Monuments; Archaeological sites; Historical centres; Groups of buildings; Cultural landscapes; Historical parks & gardens; Botanical gardens; Industrial archaeology.	Museum collections; Libraries; Archives.	Folk dance; Folk music; Holidays & celebrations; Traditional knowledge; Craftsmanship traditions; Rituals; Spoken traditions; Traditional performances; Customs and rules; Cultural spaces etc.	Natural and maritime parks of ecological importance;  Geological and physical formations;  Landscapes of outstanding natural beauty.



## WHY IS HERITAGE IMPORTANT?

Among the main obligations of a human being the duty of the utmost importance is to take care of its cultural heritage because it:

- **Carries diverse fundamental messages and conveys a variety of significant values (historical, artistic, aesthetic, political, religious, social, spiritual, natural, scientific etc) which are of the primary magnitude for people's life;**

Archaeological sites and museums carry memories of the past and transmit a historical message by telling us how men lived in the past. The Genbaku Dome at Hiroshima (Japan) gives evidence of the atomic explosion tragic consequences and is the anti-war warning for future generations. Churches, mosques and temples are considered not only for their religious significance, but also for their artistic and architectural merits. Mtskheta, for example, is important not only for its churches and rich archaeology, but also for its cultural landscape, which includes both, tangible (material) and intangible (non-material) heritage. As we said above, heritage may communicate more than one message or value, which depends on the socio-economic context in which the concept of heritage was originated and evolved. The perception and assessment of a particular heritage type can vary and change in the course of time.

- **Represents the identity of a social group;**

People preserve their identity through their heritage whether it is tangible or intangible. Quite frequently a country is identified with a particular monument or site, for instance, Italy with tower of Pisa and Florence or Venice; Egypt with Pyramids; India with the Taj Mahal; United Kingdom with Shakespeare, Turkey with Istanbul and Georgia with Svetitskhoveli Cathedral, wine and \*Pirosmari paintings. On some occasion, specific monuments and cultural sites are intentionally attacked with the only aim to destroy and eliminate a powerful symbol of country's identity. This was the case during the war in former Yugoslavia.

- **Helps to comprehend a distinguishable nature of a particular people or nation and act for the development of peace and mutual understanding;**

Heritage is a way to observe cultural diversities and recognize the links that exist among peoples and various cultures. We should not forget that a cultural pattern of every nation is being encouraged and nourished by the culture of other nations or peoples.



14. Vintage.



15. Georgia, Kazbegi  
Kazbegi Treasures  
Bead - amulets  
5<sup>th</sup> century BC

- **Is the basic instrument for economic development;**

Since 19<sup>th</sup> century cultural heritage has always been among the main attractions of travellers. Heritage tourism has significantly increased in recent years and has become an important economic resource for many countries. Properly managed heritage tourism creates new jobs, attracts foreign capital, improves local infrastructure and promotes mutual understanding. In contrast to this, uncontrolled, mass tourism may have a detrimental effect on local population.

- **Is unique and irreplaceable**

Deterioration of cultural values or elimination of a particular heritage monument or site is a devastating loss for the whole humanity. An annihilated heritage masterpiece cannot be restored or replaced.

## GLOSSARY

### **Archeological Site**

Any place that is no longer inhabited and where are observed traces of human life and activity in the past. Such remains might range from a simple housing as hearth to the abandoned cities of the past civilizations. It could be an excavated site or preserved ruins. Underwater sites, rock and cave paintings as well as paleontological sites also fall under this category.

### **Archeology**

One can everywhere observe the traces of the past, but often they are not visible and may be buried or concealed. In order to obtain material approval of such hidden traces of the past, appropriate geodetic surveys and scientific research and excavation works should be conducted. The task of archaeology is to interpret the past by investigating and studying its physical remains above and below the ground.

### **Archives**

A collection of historical records and documents, which are properly and accurately registered, protected and systematized. Archives are a reach source of information for the correct comprehension of the past and have scientific and educational value.

### **Museum** (means Temple of Muses)

A scientific, educational and research institution open to the public. It acquires collects, protects, and exhibits evidence of material or spiritual heritage culture for the purpose of study, education and enjoyment. Museum serves the society and its development. Museum collections incorporates objects and artifacts of archaeological, historical, artistic, natural and scientific interest such as paintings, textiles, sculpture, scientific instruments, coins, ceramics, archaeological finds etc. as the evidence material of people and their environment. The term 'museum' may be applied also to scientific centres, planetariums, botanical and zoological gardens and vivaria.

### **Library**

A building/institution, which combines collections of books, manuscripts, periodicals and audio-video material to consult, borrow or refer to.

### **Cultural landscape** (German "LAND" – land and "SCHAFT" – look)

A Unified system of tangible and intangible values of natural geographic scope or/and created by means of nature or human intervention.

Natural environment or area where human interference is observable through traditional buildings or rural and agriculture activities (vineyard or fruit terraces, olive or palm groves, citrus or cotton plantations, rice

terraces etc). Areas of agrarian culture and traditional settlements become part of the landscape and shape the character of a particular region.

**Industrial archaeology**

Industrial archaeology is the study of past generations' physical labour and its production on the basis of survived documentary and physical evidence. It explores topics such as "what machines, equipment and sources of energy did our ancestors use? And "what were the working conditions and in what type of buildings did they use to work?

**Intangible Cultural Heritage bearer**

Person or group of persons having knowledge or skills related to intangible cultural heritage, which is an integral part of tradition, everyday life and cultural identity; such individuals possessing outstanding knowledge and skills are referred to as "living treasures" and are granted special status as best keepers of the traditions.

**Intangible Cultural Heritage Space**

Is geographical area, which is related to the intangible cultural heritage and provides essential environment for the survival of cultural heritage.

## ACTIVITY 1

**Worksheet – Types of heritage**

- Goals:** Students obtain information about various types of heritage
- Location:** Classroom
- Procedure:** Start by explaining meaning and importance of the different kinds of heritage (cultural, historical or natural sites, monuments, collections exhibited in the museums etc.) Provide each student with a photocopy of the worksheet and ask him/her to put a cross in the corresponding column and complete filling of the list, as in the first example, on their own.

ITEMS	MOVABLE HER- ITAGE	IMMOVABLE HER- ITAGE	INTANGIBLE HER- ITAGE
Cross of King Tamar	x		
The legend of King Mirian			
Chalice from Bedia			
Betlemi District			
Atskuri Castle			
The Adishi Gospels			

**Discussion:**

Ask students to describe an object belonging to their family, which has been passed on from generation to generation, for example from their grandparents to their parents and so on. What is the unique value of this particular object for them and why? Ask them to explain what they mean by word 'value', is it a monetary or symbolic term, or does it imply any other meaning?

## ACTIVITY 2

## Learning from objects

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To build up and expand students' ability to study, inspect and observe;</li> <li>• To encourage students' curiosity and by inviting them to identify how a particular object is made;</li> <li>• To explain to the students that objects may change their function or Purpose over the time;</li> </ul>
<b>Location</b>	Classroom
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Photos of objects made of different material (textile, glass, stone, ceramics. Some of the objects provided could be modern and of common use;</li> <li>• Sheet of paper or notebook.</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Explain to the students techniques used in the past to create some materials such as ceramics, glass, wool, bricks etc.</li> <li>• Divide students in small groups;</li> <li>• Distribute to each group a photo representing a particular object;</li> <li>• Ask each group to describe the matching photos paying attention on the following:             <ol style="list-style-type: none"> <li>a) Physical feature (what is it made of? What colour is it? Is it natural or manufactured? Is it worn out or not? And if yes, why?);</li> <li>b) Structure and construction of the material (How is it made? Is it handmade or machine-made? How was this material made – what is the material production method and technique?</li> <li>c) Function (what is the main purpose of the object it is made for? What are the objects supplementary functions, if any? Has the Purpose of its use change in the course of time?);</li> <li>d) Décor (How is decorated? Is it a simple or complicated work? How long do you think it took to realize this work? Do you like the way it looks?);</li> <li>e) Value (How valuable is this object to the people who made it? To the people who have used it? To museum? Has this object a value in monetary term? What kind of values do you think it has?).</li> </ol> </li> </ul> <p>Ask students to imagine the object telling the story of its life (Where it comes from? How many houses has it changed? Why is it now preserved and exhibited in the museum?).</p> <p>Encourage students to use their imagination;</p> <p>Ask each group to make a presentation in class of the whole work they have carried out while examining this object.</p>



## ACTIVITY 3

**Discussion: Interrelation of culture and nature**

Natural environment plays key role in shaping the style of local architecture and construction approach. Ask students to examine and note down differences (building material, roof type, colour etc.) among traditional houses in different parts of the world. What was the inspiration and what influenced the variety of styles of these buildings?

Below you can find some illustrative samples:



**16. Spain**  
Tile roofing  
White colour  
Windows, shutters  
What factors influenced the style of this house?

© ICRROM

**17. Norway**  
Sloping roofing  
Building material – wood  
Bright colours  
What factors influenced the style of this house?



© ICRROM



© ICRROM

**18. Yemen**

Flat roofing

Building material

Height and shape of building

What factors influence the style of this house?

**19. Georgia, Svaneti**

Temuri Tower

Roofing style

Shape of the building

What factors influence the style of this house?



© ICRROM

**20. Oceania**

Absence of windows

Building material – cane

What factors influence the style of this house?





# UNIT 2

© Sh. Lejava

## PERCEPTION OF HISTORICAL PLACE

### PURPOSE OF THE LESSON

At the completion of this unit, students will be able to:

- Link the historical information acquired at the lesson with the data discovered at the archeological and urban sites;
- Detect diverse architectural styles and periods of specified buildings and monuments and identify archeological values of the fragments found at these sites;
- Spot the planning of a particular historical city and determine its links with the present;
- Conduct typological assessment of the wide-ranging immovable cultural heritage sites of Georgia.

## GUIDELINES FOR TEACHERS

This unit reviews organization of field-classes at archeological sites in the old parts of the city or at the one particular monument. Selection of the site is mainly conditioned by:

- Willingness of specialists responsible for the protection and management of monuments and historic districts to assist teachers and students in the project implementation process;
- Possibility on carrying practical exercises and activities under the guidance of professionals and specialists;
- The proximity of the selected site to the school.

The teacher must arrange preliminary meeting with the manager or specialist responsible for the protection of the selected site and coordinate the Field Study Programme as well as selecting the monuments, which are important for the perception of the particular historical place and could serve as a good model to discuss specific problematic issues of conservation. For this purpose it is desirable that a specialist preliminarily provide teacher with existing historical and architectural information in relation to the site and advise on the site protection diverse techniques. Teacher should introduce students with available information before visiting the site. It will be helpful if the specialist will be able to attend field activities and assist teachers while introducing specific aspects of site conservation issues.

## BASIC KNOWLEDGE

Prior to the field activities teacher provides students in the class with basic information about historical and architectural peculiarities of the visiting site. The spot selected for the field activities may vary from archeological site to historical district and the like. It is essential to provide students, in as far as possible clear and simplified form, with adequate information on political events that affected development of the particular heritage site.

In this regards should be stressed the following issues:

- **Time / historical period**  
(Who were the first inhabitants (first settlements), and when was the heritage site area first inhabited?)
- Location  
(Where is the site located and why was it built exactly at this place?)
- Function  
(Was it a religious, military, commercial or political center?)
- Links to other sites in the region
- Urban spatial arrangement  
(For what aspect of the mode of life was basically intended this urban space: religious, social, housing etc. It is also possible to illustrate these places while viewing the site).
- What were the major circumstances that influenced development of the cultural heritage site or caused its damage:
  - a) Political, economic or religious state of affairs  
(e.g. example: the spread of antique culture, converting to Christianity, Russian invasion, the Fall of the Byzantine Empire, trade relations etc.);
  - b) Natural phenomena (such as: earthquakes, floods, bog up)
- Political structure
- Religion
- Burial rituals
- Basic facilities (such as: the city walls, fortresses, churches, monasteries, public baths, markets, graves/tombs, houses)

## HISTORICAL CITIES AND MATERIAL CULTURE

(Historical and architectural review)



22. Stepantsminda, Georgia, Gergeti Trinity

© Sh. Lezhava

### TERRITORY

History of each country is largely determined by its location, relief, nature and people. Located on the very edge of the important intersection of East and West, Georgia has always had close relations with neighboring as well as distant countries of thoroughly different cultures and traditions, hence generating a favourable ground for the constant renewal and development of its unique culture.



23. Kolkhetti National Park





24. **Bagineti**, Georgia. The Six-Apsed Temple  
Wine cellar and fragments of bath  
2010 photos



25. **Sarkineti**, Georgia.  
Terracotta image of Dionysus.  
2<sup>nd</sup> Century BC

26. **Mtskheta**, Georgia. Holy Cross Monastery  
2010 photos

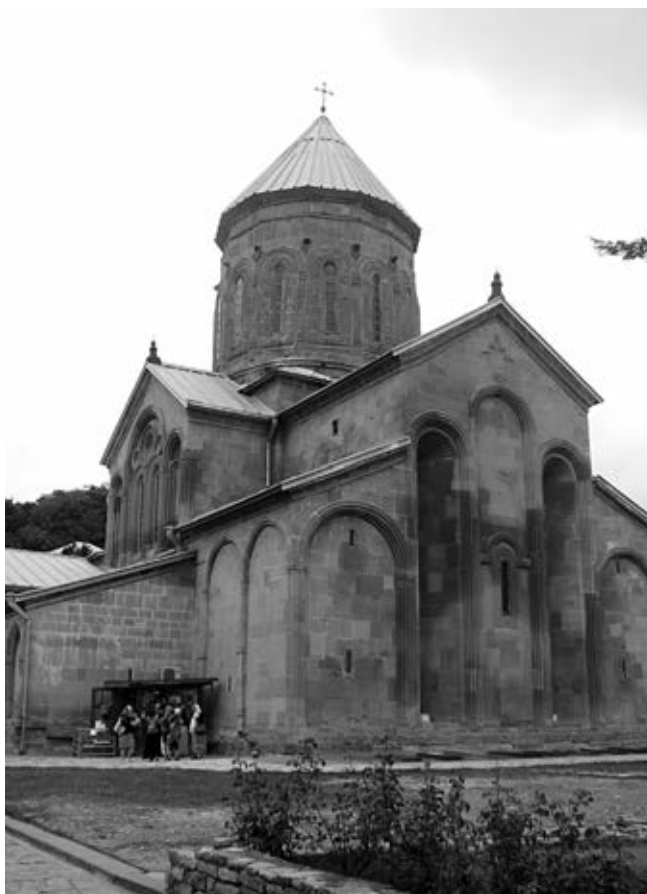
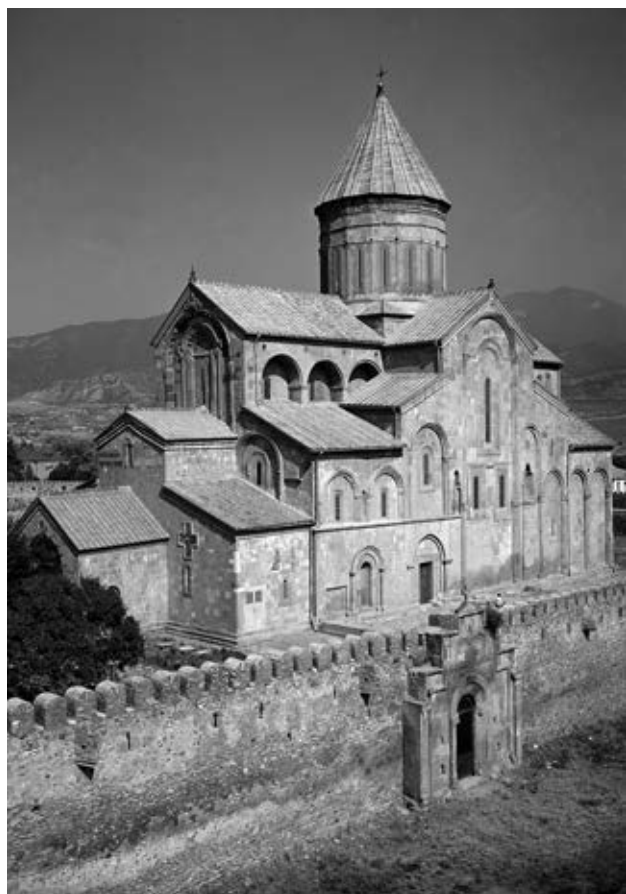


## OLD CAPITAL

On the edge of 4<sup>th</sup>-3<sup>rd</sup> centuries BC was formed Qartli (Iberia) Kingdom with a center in Mtskheta. Since then Mtskheta was the capital of Qartli for eight hundred years. Favourable natural environment and great location at the intersection of trade routes determined Mtskheta's formation as a principal city. Surrounded by high mountains in Mtkvari and Aragvi valleys Mtskheta was naturally protected.

According to Georgian historical tradition Qartlosi – the Ethnarqi (head of the family tree) of Georgians was the first to arrive and settle at the intersection of Mtkvari and Aragvi rivers, while his son Mtskhetos built a city at this junction and called it after his own name.

Written sources, archeological excavations and material culture provide a rich material on the origin of Mtskheta, its history and ancient religious beliefs as well as concerning the establishment of Christianity in the country. However, it should be noted that Mtskheta still conceals many secrets.



27. **Mtskheta**, Georgia  
Svetitskhoveli Cathedral. 11<sup>th</sup> century

28. **Samtavro**, Georgia. 11<sup>th</sup> century.  
2013 photos

29. **Mtskheta**, Georgia  
Holly Cross Monastery. South façade  
2007 photos

As a result of several important findings of almost continuous archeological excavations from the 19<sup>th</sup> century up to nowadays we can assume that Mtskheta and its environs were inhabited from the III-II millennium BC (Early and Middle Bronze Ages). Following the convergence process of the existing settlements was emerged a city of “Greater Mtskheta”, which was united with a common defense system, consisting of separate districts. The dominant position was held by Armaztsikhe, where the royal residence was located.

Besides Georgians the multiethnic population of the city was presented by Jews, Armenians, Assyrians and Greeks. Inhabitants of Mtskheta com-



30. Mtskheta  
The Holy Cross Great Cathedral,  
South Entrance timpani

municate with each other in six languages. According to historical sources a certain class of city's resident population held privileged position. Granting of such privileges was prerogative of the King, and could also be conferred to foreigners.

Georgian pantheon is notable for its diverse nature. In this regards we may observe obvious tendencies inflowing from different cultures intercrossing initially with tribes of Georgian origin and later with Georgian kingdom. All six major gods [deities] (Armazi, Zadeni, Gatsi, Gaimi, Anina, and Danina) of Qartli are considered to be placed in the Mtskheta-Armazi vicinity.

Historical sources clearly indicate on Mtskheta's special role in inculcation and strengthening of Christianity in Qartli. Before St. Nino's entrance to Mtskheta the new teaching had been preached by Judaist Christians residing in Mtskheta. In the beginning of the 4<sup>th</sup> century, as a result of efforts carried out by St. Nino, Equal to the Apostles and the Enlightener of Georgians, Christianity was recognised the state religion of Qartli. The new religious teaching influenced the city's toponymy, emerging new geographical and place names associated with Christ's life in the holy land, such as Antioch, Gethsemane and Golgotha.

After transferring the capital city of Qartli to Tbilisi in the 6<sup>th</sup> century, the political and economical power of Mtskheta noticeably diminished, accompanied by devastating invasions of foreign conquerors. Boundaries of Mtskheta have changed over the centuries and it has seen both the fall and the rise periods, but its sacred essence and meaning remained untouched. Mtskheta has always been a major Christian center of the country.

The natural dominants and architectural monuments of Mtskheta such as the Qartli Mount, the confluence of the Mtkvari and Aragvi rivers, and a nearby raised mountain ending with a Holy Cross Monastery placed on the edge of its vertical cliff, form the united grand ensemble crafted by men and the nature itself. This area is full of historical, archeological, architectural and material monuments revealing historical and cultural life with roots in ancient times. Such is a terraced old settlement of Armaztsikhe located on the ridge of the mountain and

looking down on river Mtkvari; the Holy Cross Monastery erected on the hill straight in front of the town; the heritage sites disclosing rich archeological material and yet unexcavated territories; the Svetitskhoveli Cathedral and Samtavro Monastery, which gathers and summarizes prospective for the development of the city.

Most of the old residential buildings have disappeared. We do not even know the style of the building mentioned by Vakhushti Batonisvili as "Great-Great Chambers", located in the east of the river Aragvi. No trace of the famous in scientific literature buildings such as "the Mrevlishvili Halls" and "the Imerlishvili Halls", which were both built with the high skill techniques as reviewed by a well-known Georgian scientist Giorgi Chubinashvili in 1920s.



The old design of the buildings is partly preserved. Houses nearby the Svetitskhoveli Cathedral disclose the earlier layers, which in their turn, stand in place of the older buildings and are part of the district of the old town.

In the photos taken at the end of the 19<sup>th</sup> and the early 20<sup>th</sup> centuries we can observe terraced residential houses of Mtskheta, most of which had flat roofing. From the beginning of the 20<sup>th</sup> century noticeably increase d the number of buildings with sloping roofs which rose up to 99% for the mid-century.

Locations of churches determine the overall organization arrangement of the spatial urban planning of the old city of Mtskheta. Among these houses of warship a particularly evident and special position is occupied by Svetitskhoveli Cathedral placed in a spacious courtyard surrounded with a fence. To the North of Svetitskhoveli we may view Samtavro Monastery, the Gethsemane Church to the West and Antiochia to the East built at the bank of the river. Conclusion of this composition is the Holy Cross Monastery built on the ridge of mountain, just above the confluence of Mtkvari and Aragvi rivers, and hanging like a crown on the city of Mtskheta.

## THE CAPITAL CITY

Georgian historical tradition declares King Vakhtang Gorgasali as founder of Tbilisi, but the city and its surrounding area was utilized for living much earlier. Distinguished natural features and advantageous strategic location contributed to the fast development of urban life in these areas. It was a junction of many internal side roads as well as the main crossroad for external journeys.

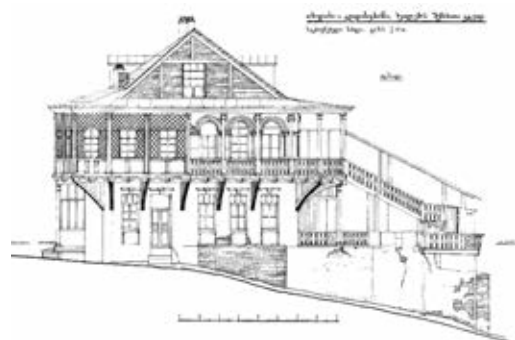
Formation of Tbilisi as an urban area coincided with the feudal period of the country in its initial stage. In the 4<sup>th</sup> century AD, Tbilisi is "the city-fortress" while by the 6<sup>th</sup> century it became the capital city of the Kingdom.

Consequently, the residence of the ruler of Qartli was moved from Mtskheta to Tbilisi, which accordingly led the high society of the country to move from the old capital to Tbilisi. That was a factor of big importance for the development of the city. Historical sources and archeological excavations have revealed the material evidence which testifies a fact that residential districts varied to a great extent depending on the society class residing in these areas.

The architectural style of old Tbilisi, which was spread in the Mtkvari valley, was extensively influenced and still is, by the surrounding high mountains, the river and a complex, multiform relief placed between them where a chaotic medieval planning tailored to it is still readable. Although the city was repeatedly damaged by the earthquakes and invasions, its plan, surely along with natural dominants, has not undergone any radical changes for centuries. In addition was a frequently renewed defense system, consisting of multiple thresholds, fences and surrounding walls, at the mouth of the river Mtkvari and Tsavkisi valley, introduced by the leadership of the fortress,



31. Tbilisi, Georgia. Kldisubani



32. Tbilisi, Georgia. Gomi Street  
Measurement: 5/12



33. Narikala Fortress, Mosque and the nearby dwellings



34. 1809 map of Tbilisi

which is mentioned by different names in historical sources: Kala, Dedatsikhe, Tavadi Tsikhe, and Narikala.

Mostly by the 19<sup>th</sup> century Tbilisi exceeded its medieval walls towards the south-west outskirts, the boundaries of which had changed over time. Some of these areas had been already assimilated, but during the enemy attacks the city's population was still locked inside the protective fence.

In the early 19<sup>th</sup> century already existed the directions and guidelines for the future development of the City's outskirts such as for Kaloubani and Qvashveti and the Blue Monastery churches area advancement planning. By the mid-century was designed a map for the city's growth outside the fence walls, and in 1833-35 had been drafted the uptown development master plan, according to which Rustaveli Avenue was declared the main axis for the further advancement and enlargement of the city.

In Sololaki District, which was occupied primarily by the royal family and the noblemen owning luxurious apartments and vast garden flats was planned construction of the regular network of streets, which step by step



35. Metekhi Church & Castle and Caravanserai  
Tbilisi, Georgia  
Photo taken on the edge of 19<sup>th</sup>-20<sup>th</sup> centuries

36. Arshakuniani Palace, general view  
Years 1884 - 1886

37. Hotels "Kavkaz" and "Internatsionalni"  
Tbilisi, Georgia. Yearly 20<sup>th</sup> century photos

evolved to the residential quarter belonging predominantly to aristocracy with a few exception of very prosperous men of commerce. The uptown highway – Golovin Avenue (currently Rustaveli Avenue) was taken up by administrative and cultural purpose buildings. Nowadays Freedom Square, which was a traditional marketplace, was housed by banks and posh hotels such as "Kavkazi" and "Internatsionalni" (buildings were destroyed in 1991); this period saw the increase of buildings in the European architectural style. The center of the Square was occupied by theatre, where performed the opera troop invited from Italy (no longer exists). In the same square was built the Caucasus Army Headquarters (currently Liberty Square No 4 building) and a little further to the headquarters the Palace of the Caucasian Governor General (currently the Youth Palace). On the site of the current City Council was built the police building, which was remodeled and renovated at the end of the 19<sup>th</sup> century.

Broadly expanded extensive reconstructions clearly showed that the old center of the city in Kala district had lost its importance and by the last decades of the 19<sup>th</sup> century the city center had been moved to the Golovin Avenue and the Sololaki district.

During the 60s and 80s of the 19<sup>th</sup> century Golovin Avenue had become





38. No 2 Lado Gudishvili Street  
Years: 1830 – 1850, 2007 photos

39. 19<sup>th</sup> century residential house at the crossing of Ninoshvili and Mazmashvili Streets, 2007 photos

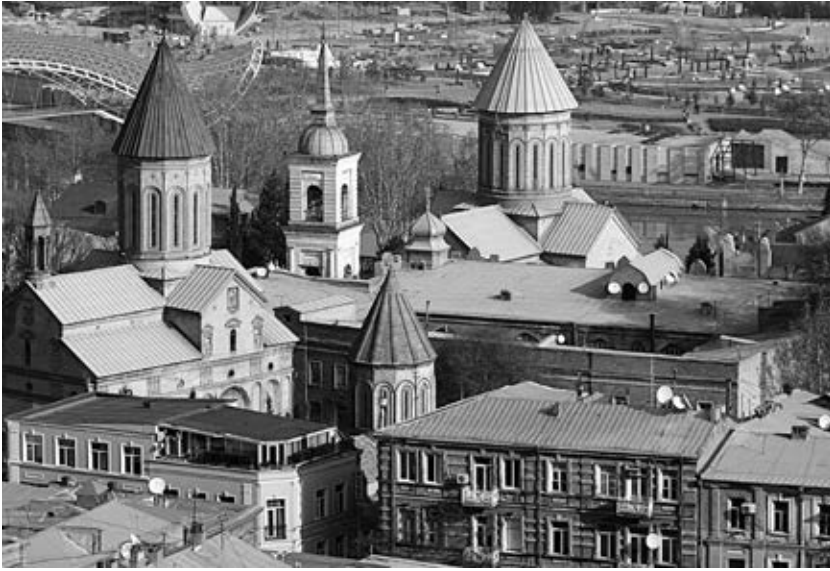
40. Aleksandre Chavchavadze Street, 2010 photos



a cultural, administrative and entertainment center of the city. In the Golovin Avenue were constructed buildings for the opera and the artistic society (currently Shota Rustaveli National Theatre). In close proximity, on the opposite side of the street was located an entertainment club – “Тифлисский Кружок” [Tiflis Circle] (currently the Officers’ House), and since 1906 in the corner room of the No 24/1 building had been functioning the fruit waters shop – “Lagidzis Tsklebi” (Lagidze’s Waters). In the neighbouring Aleksandr Griboyedov Street was founded the Music School (currently Tbilisi State Conservatory after Vano Sarajishvili).

If you compare the 19<sup>th</sup> century Tbilisi development map with the earlier one, you will clearly notice the difference between them. The medieval characteristic feature of chaotic, relief-oriented planning is mostly preserved in the earlier map, while the 19<sup>th</sup> century Tbilisi map is rather different, with clearly observable regular network of streets, which is especially true in regards to the Sololaki district, but even here the relief of this particular area greatly contributes to the formation of the creative image of the city. Relief peculiarities have always been the determining factor for the city, which will hopefully remain in the future. In this regard, the city has still retained its core resources that determine its identity.





41. Sioni, Jvris mama & Norasheni Churches and the nearby development, Tbilisi, Georgia  
2014 photos

42. Ateshga  
Remains of the Zoroastrian temple  
Tbilisi, Georgia  
2014 photos

Religious architecture delivers its exclusive look to the city till nowadays. The monumental places of worship of the multiethnic city are inseparable in terms of spatial organisation and development planning. The city preserves the Fire-Worshippers temple – Ateshga, built in early middle ages and which was later turned into a mosque.

Except the written notification in fact almost nothing is left of the old residential palaces, which were located in the district of Anchiskhati. The only remaining masterpiece is the baths of King Rostom's Palace back from the 19<sup>th</sup> century, which has been repeatedly renovated and where later on had been operating the mint.

Also, a little has been survived from the 19<sup>th</sup> century palaces. In the mid years of the 19<sup>th</sup> century in Griboyedov Street (at that time named Komen-dant Street) was built the Palace of the Honorary Citizen of Tbilisi owned by the representatives of the Arshakun dynasty. This building, which has undergone imperative changes and losses, is preserved till nowadays (No2 Aleksandr Griboyedov Street).

The halls of this palace are decorated in late Iranian style, and the façade design is based on the classical, Islamic and baroque stylization. In this regard, the building continues the tradition of the late Middle Ages, which is reflected in the fusion of Eastern and local architectural forms and techniques of art.

In 1869-86 the palace housed in its apartments, a so called "Tbilisi Kruzhoqi" ("Тифлисский кружок", Tbilisi Circle), which had been organizing stage performances, evening balls and family events. In 1902 in line with the wishes of the new owner of the palace was carried out a partial reconstruction of the façade implemented by an architect Simon Kldiashvili, subsequently in the palace was opened an art school, which was the base for the Academy of Arts founded in 1922.

On the edge of the 19<sup>th</sup> and 20<sup>th</sup> centuries a German architect Peter Stern,



43. 6a Ingorokva Street  
Fragment of the façade and sculptural decor. Tbilisi, Georgia  
2007 photos



44. Tbilisi "Artistic Circle". Years 1984-1986

45. 6 Ia Kargareli Street  
State Museum of Theatre,  
Cinema and Choreography  
Tbilisi, Georgia  
2010 photos



who was settled in Tbilisi built the palace located on the left bank of the river Mtkvari, in former Baghi (Eng. garden) Street (currently 6 Ia Kargareli Street). At different periods of time, owners of the palace were Konstantin Friedrich Peter von Holstein-Gottorp – Duke of Oldenburg, known in Georgia as “Prince Oldenburg” (1850-1906) and the youngest son of the Ruler of Samegrelo (a region in the West part) David Dadiani and Ekaterine Chavchavadze – Andria Dadiani (1850-1910). This building, (currently State Museum of Theatre, Cinema and Choreography) is an architectural unity that covers three certain periods of time. Originally, the interior of the palace was decorated with sculptured elements and wall paintings. The floor of the great hall had a crystal covering producing a kind of water effects.

We have very few preserved specimens of the 19<sup>th</sup> century Tbilisi residential housing. Some of them are fragmentary exposed in repeatedly modified and renovated buildings. According to the historical sources, the vast majority of the city's houses had flat roofing. Representatives of the high-class society and the wealthier part of citizens, as a rule built for themselves more spacious residence like dwellings with larger halls and more advanced loft facilities.

In the first decades of the 19<sup>th</sup> century was established a variety style of houses typical for Tbilisi, which combine the binding construction norms with planning compositions from Middle Ages and the traditional art.



## LATE MEDIEVAL CITY

### Signaghi

Contemporary Signaghi is located in the former Kambechovani vicinity of Kakheti region. Kambechovani area was a very important zone since ancient times. It was a crossroad connecting Qartli, Armenia and Albania. Good location at the junction of main roads and favorable agricultural opportunities contributed to a great extent to its rapid growth and raise to the city status.

‘Signaghi’ is a Turkish word meaning – shelter. Supposedly, it got this name, when by the order of King Erekle the Second, the city was delimited by a fortress, where people used to move during the wars. Development of trade was considered by King as major factor for the country’s economic revival, consequently it was necessary to ensure safety of towns and organisation of public services and amenities.

Unlike most of the older cities, signaghi is not located in the river valley and does not have the inner fortress. The silhouette of the town is somehow determined by the relief itself in combination with a large fence surrounding it. You can not find here palaces of kings or noblemen, which have a sort of unifying function in the spatial planning and organisation of the medieval



46. Signaghi, panorama  
Georgia. 2010 photos

47. Signaghi, Georgia  
2010 photos



48. Signaghi, Vano Sarajishvili Street  
Georgia. 2005 photos





49. Batumi, panorama  
2013 photos

50. Fragment of the map  
From the Cultural and historical  
Support Master Plan of Batumi  
2005 c National Geographic  
Fund for the Protection of Cultural  
Heritage

51. at the crossing of General  
Mazniashvili  
and King Farnavaz Streets  
First decade of the 20<sup>th</sup> century  
2007 photos

city. From the very outset, Sighnaghi was established as the city of merchants and artisans devoid of big caravanserai and market places. The market itself was created by a row of shops, incorporating both, trade and craftsmanship functions.

Original image of Sighnaghi is highly determined by the city's location and terrain as well as the local traditional buildings and the grand fortress, ornamented by European architectural decorations, similar to which can not be found in any other historic cities of Georgia.

## CITY ON THE EDGE OF 19<sup>TH</sup>-20<sup>TH</sup> CENTURIES

### Batumi

The city on the Black Sea coast Batumi was built primarily in the end of the 19<sup>th</sup> and the first decades of the 20<sup>th</sup> century, but traces of human life in this vicinity are confirmed from ancient times. During the mid centuries Batumi and its surroundings were a disputed territory between the Ottoman Empire and Georgian Kingdoms and principalities. According to Vakhushti Batonishvili as described in his "Qartlis Tskhovreba" (Life of Qartli) "...at



the mouth of the Sea and the Northern limb of Chorokhi (name of the mountain) is located Batumi, a small town and a strong castle, now occupied by the Ottomans" ("Qartlis Tskhovreba", Vol. IV, Description of the Kingdom of Georgia, Tbilisi, 1973, page 792).

Last decades of the 19<sup>th</sup> century is the period of significant changes in the history of the city. In 1873 Niko Nikoladze wrote: "They call Batumi city a residential area with around hundred of buildings some of them are wicker huts, some made of wood and a couple of limestone. ("Collection", 1873, N4, page 31). Soon after, by 1890 Tedo Sakhokia noted as follows "...a place that just some years earlier could be identified as a rural village is completely altered and instead of wicker huts and tiny wooden houses we witness a two-and three-storey buildings in elegantly cobbled and paved streets and a full-fledged trade all around the city, where you can find travellers from the all parts of the world; in the city are opened gymnasiums for boys and other high schools as well as financial institutions and factories. Beautiful gardens of the city are decorated with tropical plants..." (Journeys, Tbilisi, 1950, page 249).

52. Batumi. Sanapiro (currently Gogebashvili) Street  
Hotels – "Bellewue" and "Oriental"  
The edge of 19<sup>th</sup> and 20<sup>th</sup> centuries

53. Batumi. Gogebashvili Street  
development  
2007 photos

54. Batumi. Residential house  
5, Khomakhidze Street  
2007 photos





55. Residential house  
Batumi, Georgia

56. 42 Gorgasali Street  
Batumi, Georgia. 2007 photos

57. Fragment of decoration  
Entrance of the residential building  
Batumi, Georgia

Natural environment and big opportunities of the Batumi Gulf greatly contributed to its transition into a noteworthy port city, which was duly appreciated in the last decades of the 19<sup>th</sup> century; of big importance was also the abolition of the so called “Porto Franco” in 1886, foreseen by the Berlin Treaty of 1878, after which Batumi ceased to be the sales market for the European capital.

19<sup>th</sup> century photographs clearly show that the coastal development was just ten meters away from the embankment, where was located the Shipping Company piers, a lighthouse, a military Fort and the Customs Office. In close proximity was located the trade center lines in Renaissance and Classical style and fashionable hotels – “Bell-View” and “Oriental”. Hotel - “London” was considered as one of the best buildings of Batumi (None of these buildings survived till nowadays).

At the beginning of the twentieth century in the city was in service the Orthodox, Roman Catholic and Armenian churches as well as the Synagogue, which is indicative of diverse religion faiths and confessions of the population. The city was supported with adequate infrastructure. On the edge of the 19<sup>th</sup> and 20<sup>th</sup> centuries Batumi already had its own post office (Batumi Post and Telegraph Office), functioning in a two-storey building, built in the Renaissance-Baroque architectural styles, which played its dominant role in the development of the site (only façades remain from this building placed in the Nikoloz Baratashvili and Memed Abashidze Street).

Typically, the city has a regular planning, only in the older part of the coastal district, in the area adjacent to nowadays Khulo Street, could be observed some asymmetry of the earlier development. The city is primarily built at a time when the world saw a run over of the eclectic wave. You can find here a number of buildings in Renaissance, classical, Baroque, Modern or Constructivism styles.





## CHURCH ARCHITECTURE

In the 4<sup>th</sup> century, after recognition of Christianity as the state religion in Qartli region, construction of churches and translation of theological literature became obviously necessary. This required the establishment of very close cultural relations with the first Christian centers in the Holy Land.

At the early stages of the spread of Christianity, the rules of worship developed in the temple of the Christ's tomb was essential for the rituals of the church, while in the 7<sup>th</sup> century Constantinople became the most powerful center of Christianity, extending its influence to other churches of the East.

In the construction of churches were established two architectural types: the Basilica and the centric structures, though it was not a simple and easily developing process. Each country accepted the universally acknowledged norms, but built churches in accordance with their own traditions and culture. Georgian craftsmen not only adopted the brought in architectural themes and structures, but also creatively developed and transformed them. In the 6<sup>th</sup> century on the native basis was designed a so called tripartite church basilica (basilica consisting of three churches), very few specimens of which could be found outside our country, while this theme has undergone a continuous development in Georgia till nowadays.

In the 6<sup>th</sup>-7<sup>th</sup> centuries the dome construction design prevailed against the basilica architectural theme throughout the Christianity. Development of the older themes of Georgian architecture resulted in creating unique world-class masterpieces of Mtskheta Holy Cross Monastery and Tsromi Church.

Church architecture is closely linked to the construction of the stone relief, the earliest example of which is dated by the 5<sup>th</sup> century (the Bolnisi Sioni), reaching its highest level in the sculptural images of the Mtskheta Holy Cross Monastery (the edge of 6<sup>th</sup>-7<sup>th</sup> centuries). On the edge of the 10<sup>th</sup>-11<sup>th</sup> centuries such relief is designed and set up under a fully-thought-out programme, which is incorporated in the decorative system of the church. The best preserved example of such relief structure is Nikortsminda Temple (1010-1014 AD).



58. The Bolnisi Cathedral,  
East façade,  
years: 478-493

59. Urnisi Basilica, 5<sup>th</sup>-6<sup>th</sup> centuries

60. Bolnisi Sioni Cathedral, Interior,  
1938 photos



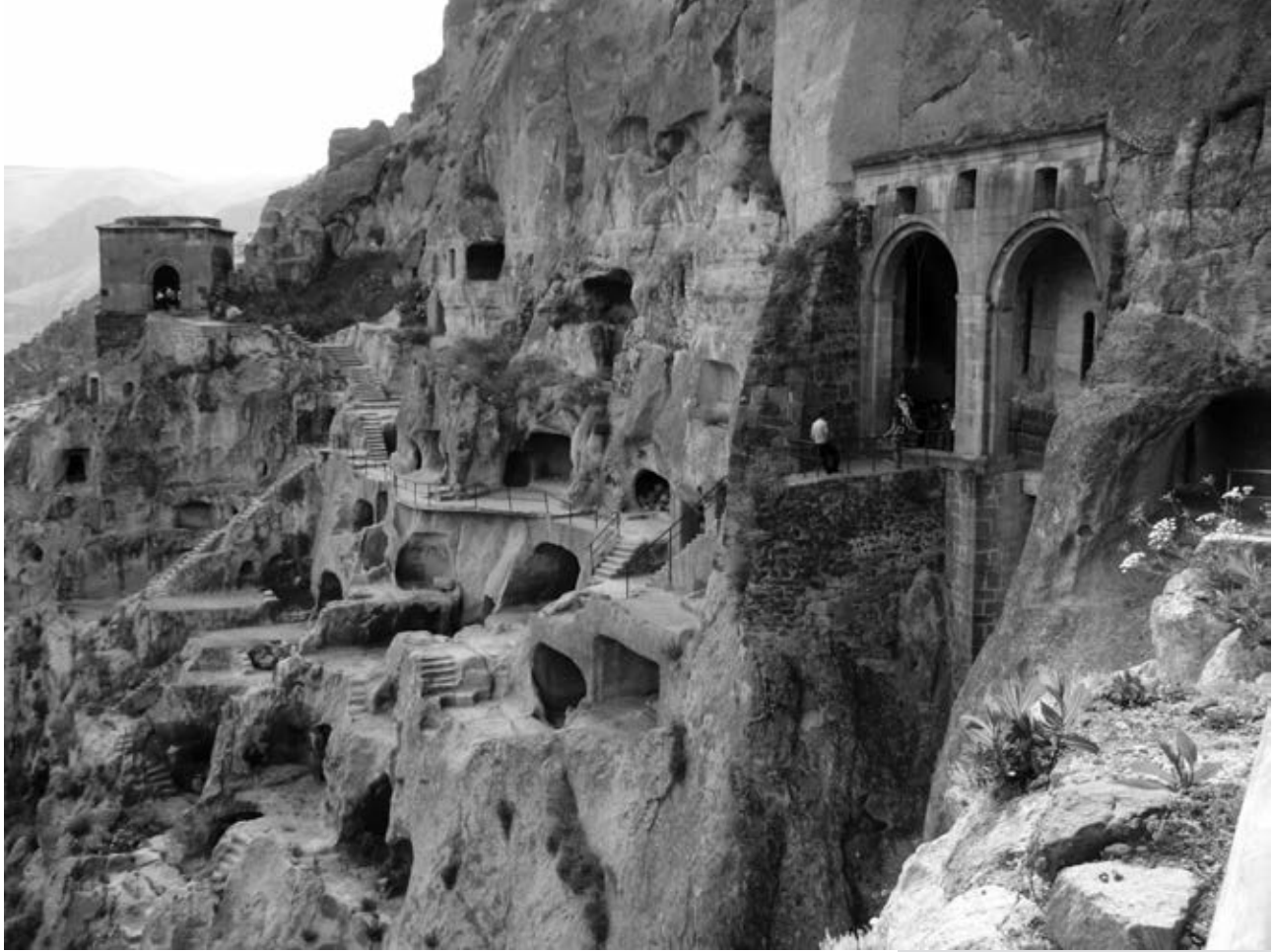
61. Ateni Sioni. 7<sup>th</sup> century  
Georgia. 1985 photos

62. Manglisi Temple. 11<sup>th</sup> century  
Georgia. 2007 photos

63. A two-nave church in Upper Vardzia  
The edge of 10<sup>th</sup>-11<sup>th</sup> centuries  
Georgia. 2007 photos

64. Mankhuti church  
Georgia. 2009 photos

The wall painting has experienced its own distinctive way of development. The impact of Byzantine art is perceptible to some extent, but Georgian Christian monumental paintings are distinguished by their original manner of design and the selection of topics. It should be noted that in addition to the content of Christian compositions, Georgia has developed a whole series of depicting the lives of the saints.



## ROCK SITES (ROCK CUT ARCHITECTURE)

65. Main temple of Vardzia Monastery  
chapel and caves  
2010 photos

### Vardzia

In Georgia you can find a lot of rock-cut sites – monasteries, churches, cities and villages. The dominant among them is Vardzia Monastery, (or Vardzia Cave Monastery) located in the lower Javakheti. Construction of the monastery is related to Queen Tamar (1184-1213) also known as King Tamar. According to an unknown historian of Queen Tamar's life "...This monastery was at first launched by Tamar's beloved father Giorgi, but he could not accomplished it". The monastery was firmly protected from the enemy.

Presently, the façade of the cave is collapsed. Damaged from the earthquakes or invasions this carved in rock monastery ultimately deserted in the 16<sup>th</sup> century.

Construction of Vardzia lasted from the second half of the 12<sup>th</sup> century to the end of the 13<sup>th</sup> century. Paintings of the monastery's main church, which is implemented with a financial assistance of the Governor of Qartli – Rati Surameli, is dated exactly by 1184-1185 years.

The Vardzia Monastery complex, which is carved in the mid layers of rock, is stretched over 500 meters in length and consists of more than 600 premises arranged in tiers (5 or 7 and in some areas 13 tiers). The facade of the caves is presently collapsed. Originally, along the caves were located the roofed corridors, and the floors were connected to each other via the holes cut in the ceiling and the secret tunnels.





66. Davit Gareji Monasteries  
St. Davit's Laura

67. Davit Gareji Monasteries  
Main Temple of the Desert Monastery  
St. Davit Garejeli, Lukiane and deers  
11<sup>th</sup> century



On the caves background is clearly distinguished the tower and a rock-hewn double vaulted construction of the main church's gate. The wall painting of the Virgin Mary church is a notable sample of the medieval Georgian monumental painting. The North wall of the church exposes portraits of the ktitors, illustrating the Royal family: Giorgi the III (1156-1184) and still very young Tamar (later on Queen/"King Tamar").

To the west of the complex is located a 10<sup>th</sup>-11<sup>th</sup> centuries rock village of Ananuri, which is integrated in the overall composition. Here we come across interesting rock houses and a church with 7<sup>th</sup> and 15<sup>th</sup> centuries' paintings.

With the aim to protect the complex of Vardzia in 1930s was initiated a museum-conservation area. In the same years the caves were cleaned from the collapsed masses. Appropriate protection measures have been continuously implemented till nowadays.

## FORTRESSES

There is not a single valley or path in Georgia, along which you would not find diverse types of defense buildings such as the fortress, the castle-



68. Tbilisi Mother Fortress  
(Or Narikhala Fortress)  
Tbilisi, Georgia. 2002 photos

69. Atskhuri Fortress  
Georgia. 2009 photos

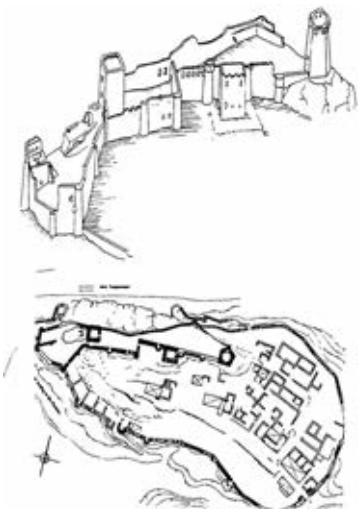
70. Khertvisi Fortress.  
Georgia. 2008 photos



hall, a stronghold, a wall, a bailey or a stand-alone tower. All these constructions are integral components of the corresponding landscape. Presently, these buildings are inactive, but in the past they contributed much to the country's political and social life.

During the powerful periods of the country, fortresses and castles were normally built in the frontier lines, whilst throughout the weak periods or when the integrity of the country was violated such defensive structures were constructed in the internal area of the state. The most important fortresses formed a united defense system. The alarm signal of the enemy's attack was transmitted from the top of the towers located among the defensive buildings, which contributed to the fast promptness of the country against the rival attacks.

In addition to its main defensive function, necessary for the strength of a state, fortress also had another denotation. Possession of a defensive building was an essential condition for gaining a place in the society. In Middle Ages even the lower class of aristocracy owed some type of the defensive con-



71. Khertvisi Fortress plan and  
axonometric drawing





72. Shatili  
Georgia. 2013 photos

struction. For example, a nobleman would not be accepted in the higher society if he did not owe any kind of defensive building, at least the tower. More well-off feudal lords built spacious residences such as, castle-halls consisting of the walled towers, a palace and even the church.

The fortresses and castles were built in inaccessible areas and strategically favourable location with precondition that the owner could control tactically important roads. Especially suitable spot for the construction of defensive buildings was a confluence of two rivers, such as Khertvisi Fortress, since apart from its favourable natural conditions it would be located at the cross-roads alongside the two rivers. Khertvisi is a relatively well-preserved defensive construction, which had been continuously operating for almost eight hundred years (historian sources indicate even earlier period but became more famous from the 10<sup>th</sup> century AD). Khertvisi Fortress has undergone a number of renovations over the centuries. Accordingly, each of the following owners of Khertvisi at different times has altered the architectural body of the complex in its own way. Initiators for such renovations were representatives of the higher society or the invaders who owed the fortress for an extensively long time.

Nearly the same could be said about one of the most well-known and beautiful fortresses of Georgia, which is located in the lower Javakheti region at the confluence of the river Mtkvari.

In the frontiers of the country were located a so called fortress villages, such as Shatili and Mutso.





## DWELLING AND ENVIRONMENT

Human Dwelling depends largely on the environmental conditions. Diversity of Georgian nature determines existence of varied types of housing.

According to historical sources in medieval Georgia are documented several types of housing: Tower Hall, flat roofing house, and buildings with enfilade planning, having a suite of rooms (facilities) formally aligned in a row with each other.

An enfilade planning can be found in the palaces of landlords and the clergy back in the 7<sup>th</sup> and 9<sup>th</sup> centuries such as: Kvetera, Nekresi, Vanta, Vachnadziani etc. The main purpose for the construction of this type of building was to establish as many contacts as possible with the outside world. As a rule, enfilade type construction is not locked and therefore, major importance was paid to the selection of the right location.

An enfilade structure palace was generally built at the spot with good panoramic prospects. It was almost necessary for such palaces to have large cut straight from the floor windows. Similar types of buildings were also built in the late 19<sup>th</sup> century, such as palaces in Ninotsminda, Khobi, Akhlagori and Bodbe. It is worth noting that enfilade planning was a basis

73. Wooden house (Oda-sakhli)  
Chitaia Ethnographic Open Air Museum  
Abasha Region, Georgia. 2010 photos

74. Traditional folk housing  
Alpana, Georgia. 2010 photo



75. Episcopal palace  
Kvetera, Georgia. 9<sup>th</sup>-10<sup>th</sup> centuries  
2010 photos

76. A countryside house  
Sakire, Georgia. 2010 photos



for the nineteenth century residential houses built in Tbilisi as well as in other cities of Georgia.

The Eastern (Iranian) influence on the late medieval residential architecture of Georgia had its peculiarities. The established tradition was so deep and strong that this influence was only revealed to some extent in the decoration of buildings, while the principles of planning and the common masses kept the previously recognised development line.

The rich folk art of Georgia varies according to the region, as well as greatly differ the life in the mountains and lowlands. In the mountainous border areas (Svaneti, Tusheti, Khevsureti, and upper Racha) is still preserved a traditional tower housing complexes having both, residential and defensive function. We should also mention here about the good resistance qualities of these buildings against the natural disasters such as earthquakes or avalanches. As mentioned by Vakhushti Batonishvili in his "Description of the Kingdom of Georgia" the tower houses built of stone and soil were very strong and steady and had no windows.

77. Darn for the maize  
Sakire, Georgia. 2000 photos



78. Traditional village housing  
Sakire, Georgia  
2000 photos



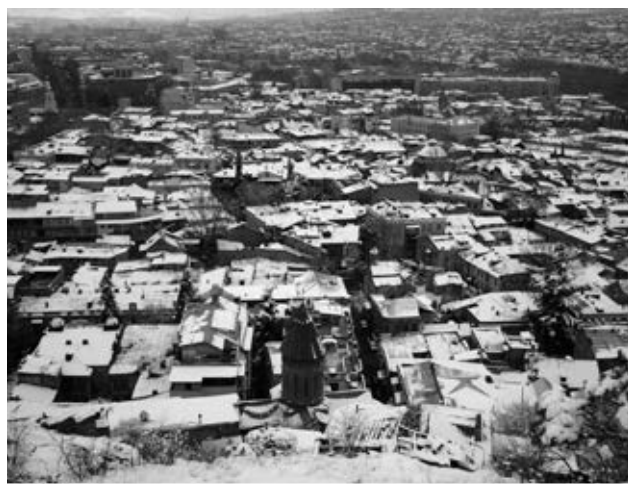
## ACTIVITY 1

**Field activity at the archeological site**

2

Before the field lesson the teacher should obtain the map of the selected site, explain the proposed route and provide the necessary information for a better perception of the history and urban nature of the site. During the lesson, teacher should focus students' attention on the survived relic and such details as the site's creative importance, the baths, the amphitheatre, the baptize place etc.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To learn how to read a map and be able to focus on the area of the site;</li> <li>• Students should be able to comprehend the historical and architectural context of the site.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> <li>• The site</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Maps of the site area (A3 format)</li> <li>• Sheet of paper or notebook</li> <li>• Pen or pencil</li> </ul>
<b>Procedure</b>	<p>While in the field:</p> <ul style="list-style-type: none"> <li>• Ask the students to designate the route and all major monuments of their visit on the map;</li> </ul> <p>In the classroom after visiting the site:</p> <ul style="list-style-type: none"> <li>• Ask students to write down on a sheet of paper what made the biggest impression on them (for example: magnificence of the ruins, the history, the charm of the site, physical condition of the site etc.;</li> <li>• Attach the sheets on the wall and ask the students to compare the different views they might have about the site;</li> <li>• Identify jointly with the students the most important aspects of the site and discuss how valuable is the site for them.</li> </ul>



79. Florence. View of the historic center Before visiting the old city teacher should provide the students with the map of the old city and introduce them with necessary information about the city's history and 80. Tbilisi its development. View of the historic center

## ACTIVITY 2

### A Stroll in the old city

<b>Goals</b>	<ul style="list-style-type: none"> <li>Students should learn how to read a map and be able to orient and get adjusted in the unfamiliar area of the old city;</li> <li>Students should be able to comprehend the historical and architectural context of the site.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>Classroom</li> <li>The sit</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>Map of the site (A3 format preferable)</li> <li>Sheet of paper or notebook</li> <li>Pen or pencil</li> </ul>
<b>Procedure</b>	<p>While in the field:</p> <ul style="list-style-type: none"> <li>Ask the students to designate the route and all major monuments of their visit on the map;</li> </ul> <p>After the visit, in the classroom:</p> <ul style="list-style-type: none"> <li>Ask students to write down on a sheet of paper what aspects of the old city impressed them most during their visit (e.g.: magnificence of the place, its history, a hidden spirit of the place*, physical condition of the old part of the city, any legend or historical figure associated with this place, the narrowness of streets). What did they like or did not? And why? Which buildings had attracted their interest and why? Ask students if they would like to live in the historic centre / old city?</li> <li>Attach the sheets on the wall and ask the students to compare the different views they might have about this visit;</li> <li>Ask students to express their views on the advantages and disadvantages of living in the historic centre / old city.</li> <li>Identify the most important aspects of the historic centre / old city together with students and find out which monuments would they like to preserve most.</li> </ul>

\* The spirit of place (Genius loci) – is used in the field of cultural heritage, as a complex, multi-form expression denoting a remarkable place. The spirit of place is combination of material and immaterial values. The spirit of place, in its one form or another, exists almost in every culture of the world.



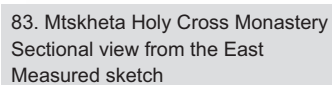
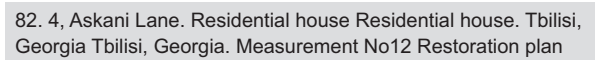
## ACTIVITY 3

**Surveying and monitoring**

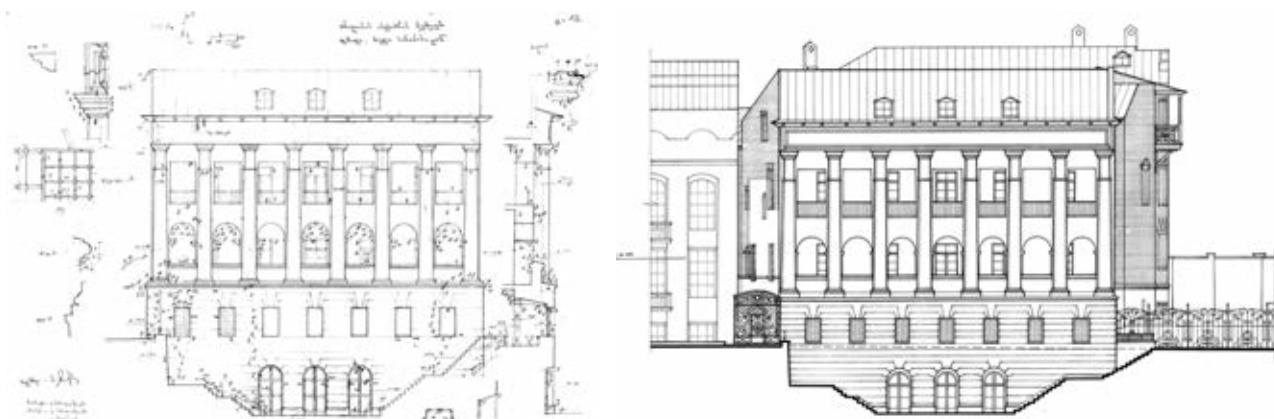
Site managers in collaboration with teachers should select and suggest one or more monuments of particular significance and present problems of conservation. If possible those responsible for the site should be involved in the process and assist the students.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To stimulate students' power of observation;</li> <li>• To assist students to in identifying the architectural elements of the monument and its state of conservation.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Site</li> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Camera</li> <li>• Folding rulers for measuring</li> <li>• Felt tip markers</li> <li>• Drawing book and paper</li> <li>• Pens / pencil</li> </ul>
<b>Procedure</b>	<p>While at the site:</p> <ul style="list-style-type: none"> <li>• Divide students into small groups and ask them to examine the site/monument using different methods, as taking photos or making sketches, measuring and drawing up a possibly accurate plan;</li> <li>• student shall complete their survey by writing a text focusing on the following points:             <ol style="list-style-type: none"> <li>1.) History (When was the monument built and by whom? How has it changed over the centuries?);</li> <li>2.) Construction (How was the monument constructed? What materials were used? What building techniques were applied?);</li> <li>3.) Function (What was it built for? Has its use changed over the centuries?);</li> <li>4.) Style (Which style influenced its architecture? What are the characteristic elements of the building? How is it decorated?);</li> <li>5.) State of conservation (Is the monument damaged or not? Are there any visible traces of decay or restoration and if so, where? What are the main problems of conservation of the monument and its surrounding?);</li> <li>6.) Value (Has the monument a special value or meaning for them? If yes, which one?).</li> </ol> </li> </ul> <p>After the visit, in the classroom:</p> <ul style="list-style-type: none"> <li>• Ask each group to make a presentation of its work for the</li> <li>• whole class</li> </ul>

# 2







84. Grishashvili Historical Museum of Tbilisi. National Museum of Georgia  
Eastern façade. sketch and measurement of the façade

## ACTIVITY 4

### Gain knowledge for formulating the hypothesis

One of the considerable tasks of archaeology is to collect facts in order to re-establish the picture of the past, which is often hidden in the fragments and objects of daily use. The proposed game aims to simulate the deductive method used by archaeologists, so as the students be able to restore the past to the level of hypothesis.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To stimulate students' power of observation and investigation;</li> <li>• To help students to formulate hypothesis by analyzing collected elements.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Two dustbin bags, which should be used by teacher to collect information about the family who generated the rubbish (e.g. milk box, fragments of envelope, a lip-stick, a pricked balloon, a doll, cigarette-ends, written documents etc).</li> </ul>
<b>Procedure</b>	<p>Begin with composing an imagery family (number of persons, possible age of each member, their occupation, what they eat, etc.). After that, supposing family, fill the bags with all those elements that give information about its way of life;</p> <ul style="list-style-type: none"> <li>• Divide the class in two groups and distribute the dustbin bags to each group;</li> <li>• Ask students to analyze the content of the bag and formulate hypothesis about the family based on the material found in the bag;</li> <li>• Invite them to pin the sheets on the wall and compare the solutions.</li> </ul>



# UNIT 3

## DANGERS OF CULTURAL HERITAGE AND CAUSES OF ITS DAMAGE

### PURPOSE OF THE LESSON

At the completion of this unit, students will be able:

- To realise that cultural heritage is a tender and fragile phenomenon and requires adequate protection;
- To determine and classify main threats facing cultural heritage in general as well as distinguish between the forms of decay affecting specific archeological monument or historic place.

85. Tabakini  
Wall painting  
Fragment from the composition of the  
western wall painting  
16<sup>th</sup>-17<sup>th</sup> centuries  
2010 photos

### **GUIDELINES FOR TEACHERS**

This unit aims to focus students' attention to the threats which put in danger cultural heritage as well as materials at home or personal belongings of especial value.

During viewing the site, teacher should point out (where possible) the deterioration aspects of the monument and designate the conservation methods appropriate for this particular monument. In this task teacher should be assisted by the manager of the site or any responsible person of the staff, who can provide the necessary information.

It is vital to explain to the students that all materials, both at home or outside, deteriorate as a result of physical, chemical and biological causes.

Practical experiments conducted in class will help the students to understand such reactions as crystallization, pollution etc.

## BASIC KNOWLEDGE

What are the threats facing our cultural heritage today?

Our cultural heritage is not eternal. Its deterioration is an irreversible process that we can delay but not avoid. People do not recognize this fact. As heritage has survived for hundreds and even thousands of years, they think it will survive forever. In actual fact, all materials comprising our cultural heritage, whether monuments or objects, are deteriorating as a result of physical, biological or chemical changes that occur over time.

The way a monument or an object deteriorates depends on the material it is made of and on the conditions it is kept in. Granite and porphyry, for example, are hard and extremely durable rocks. Sandstone, on the contrary, is relatively fragile and subject to wind and water erosion. As a general rule, deterioration is slower if the environmental conditions are stable, even if they are not ideal.

Heritage has been seriously threatened over the last hundred years not only by natural causes of decay, but also by social and economic changes such as urban development, increasing tourism and ethnic/religious conflicts. The same could be said about intangible cultural heritage such as oral traditions, customs, habits and folk art which are at serious risk due to similar reasons.

In addition to the said, globalization itself stands out as one of the major threats to the world's diverse cultural heritage, and in this respect, protection



86. Stone erosion  
Mtskheta Holy Cross Monastery  
Cross-raising composition  
Fragment  
2007 photos





of local intangible cultural heritage as a determinant of national or regional identity becomes an issue of the utmost importance.

The threats that menace our cultural heritage may be of natural and/or human origin, which put in danger buildings, monuments, historical and archaeological sites as well as objects and works of art exhibited in museums. Here are some examples:

- **Climate** (frost, sun, rain). Frequent changes of temperature between night and day cause the water present in building masonry to evaporate and condense or freeze and thaw, when temperature cyclically changes around 0°. Stress caused by freeze/thaw cycles deteriorates the material over time.
- **Pollution** (industrial and exhaust emissions). Pollutants combined with rainwater (acid rain) produce effects such as blackening and erosion. Pollution is a major cause of deterioration in monuments, especially in the case of marble, limestone and lime mortar. Bronzes are also seriously affected by pollution. Air inside buildings may also become polluted by internal sources such as heating, burning candles, open fires, etc.
- **Earthquakes, floods and volcanic eruptions**
- **Wars, vandalism**
- **Light.** Visible and ultraviolet light as well as heat from light causes fading and discoloration on objects of organic origin (paper, wood, textiles, photos, etc.).
- **Humidity, moisture and rising damp.** Excess humidity can produce diverse effects depending on the material. It can, for example, corrode metal, swell paper and expand wood. Water is one of the main elements responsible for the deterioration of building masonry. It facilitates the interaction of pollutants, encourages the growth of micro-organisms, moss and intrusive

Damages as a result of military operations

87. Mostar  
Territory of former Yugoslavia

88. Hotel Tbilisi (1991 photos)  
Former Hotel "Kavkazi"





89. Hotel Tbilisi after hostilities, 1991

90. Ikorta Temple (1172) damages following the earthquake of 1991

91. Abastumani, the Royal Palace after the fire of 2007



vegetation, and conveys soluble salts that produce erosion phenomena.

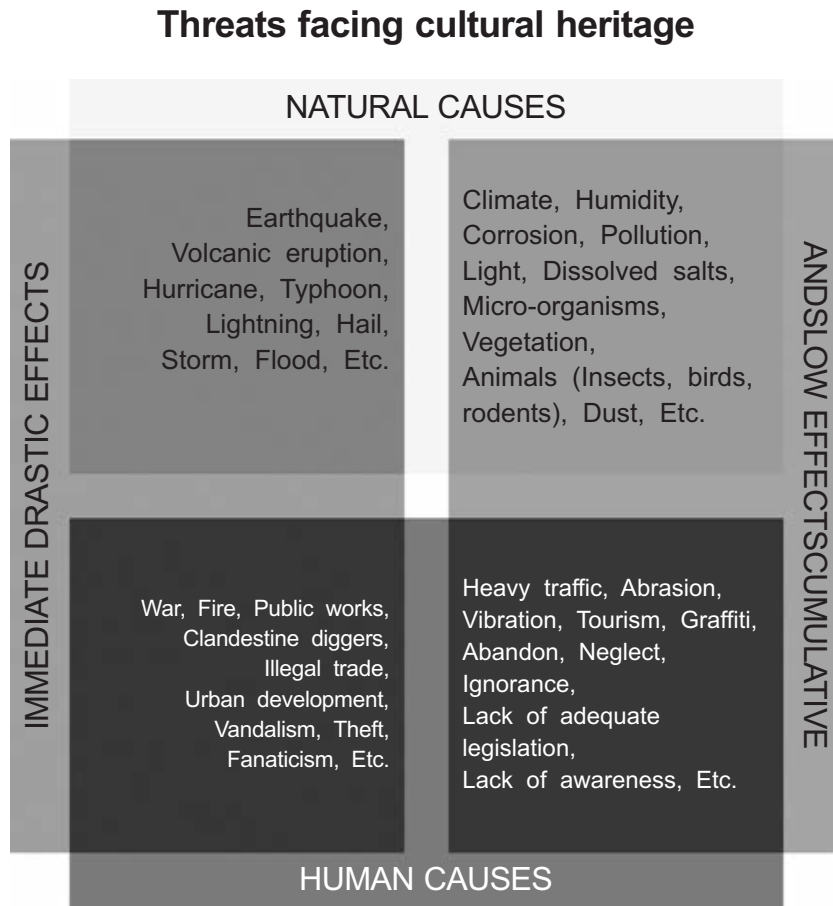
- **Animals** (pests, birds, rodents, etc.). Wood, leather, wool and paper are considered delicacies by mice, rats and a variety of insects. Bird and bat droppings contain acids that have a corrosive effect on stone or bronze.
- **Neglect and/or abandon.** Once a building becomes disused, its deterioration rate accelerates as nobody is interested in taking care of it any longer.
- **Lack of adequate legislation**
- **Clandestine diggers** as well as the use of metal detector by treasure hunters cause great damage to an archaeological site. By not excavating scientifically, they destroy many things and historical information. This makes it more difficult for archeologists to interpret the past. It also encourages illegal Trafficking of antiquities, which is a serious problem as it robs many countries of their history.
- **Urban development.** The increase in population and the need to expand lead to an uncontrolled urban development that causes the destruction of ancient and characteristic buildings. In the case of archaeological sites, urban development resulting from tourism threatens the integrity and beauty of the surrounding landscape, which often enhances the value of a site.

These agents do not have the same effect. Some of them damage heritage immediately and permanently, such as earthquakes, fire and war. Others work slowly and it is a long time before damage becomes really visible, as in the case of corrosion, moisture, light or pollution.

Archaeological sites are particularly exposed to climatic conditions, theft, vandalism, illicit excavations and tourism's negative impact, whereas historical centres are especially menaced by uncontrolled urban

development (construction of new roads, parking, modern buildings, extra stories etc.), unsuitable modifications or changes of use, heavy traffic, pollution, tourism and lack of adequate laws.

To better understand the threats facing our cultural heritage, see the diagram below:





92 – 93. Damage of the monument as a result of vandalism



## TERMS

### Organic material

A term describing materials which originate from animals or plants (former living source) such as ivory, wool, leather, wood, paper, etc. Plastic materials, such as PE (polythene), used for mineral water bottles, or PVC (polyvinyl chloride) used for many household items, are also organic materials, but they are obtained from oil through complex chemical processes.

### Inorganic material

A term describing materials which originate from rock and minerals (non-living source) such as marble, gold, iron, pottery, bronze, glass, brick, etc. As a general rule, materials from inorganic sources are more resistant to decay than those of organic origin.

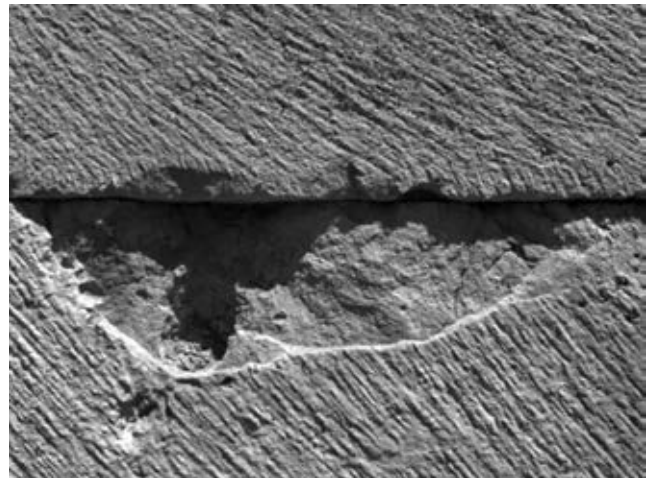
### Deterioration / Decay

A slow process of degradation due to chemical, physical and biological factors. Adequate measures can halt or slow down this phenomenon.

### Biodeterioration

This term refers to any undesirable changes in the properties of a material caused by the vital activities of micro-organisms and organisms such as bacteria, fungi, algae, lichens, mosses, higher plants (trees and intrusive plants) and animals. Some of these organisms attack material directly for nourishment (insects, mice, etc.). Other organisms cause damage indirectly by chemical action producing acid and corrosive substances. Yet others can damage material by mechanical and physical action (e.g. tree roots





cracking underground pipes, creepers damaging walls). Environmental factors such as water, light, heat and wind are very important in determining the development of these organisms that play a role in the decay of both organic and inorganic materials.

### Porosity

A pore is an empty space within natural stone and artificial building material (such as mortar or bricks). Porosity is the total amount of these empty spaces in the rock or material (the volume that can contain fluids). Some types of rocks such as limestone and sandstone are very porous; other rocks such as granite or marble are not very porous. The interaction between water and porosity is one of the main causes of stone decay. The water affects the material in different ways, it can freeze and thaw creating additional stresses, it can transport and deposit harmful salts (see crystallization below), or it can produce chemical reactions, especially in the case of pollutants.

94. Stone damage  
Gelati St. George's Church of the Gelati Monastery  
12<sup>th</sup> century. Gelati, Georgia

95. Salt crystallization on the stone surface  
The Ateni Sioni Church  
Early 7<sup>th</sup> century. Ateni, Georgia

96. Damage of the façade stone (alveolization)  
Great church of the Mtskheta Holy Cross Monastery. Mtskheta, Georgia

97. Stone damage (breaking of edges)  
Gelati St. George's Church of the Gelati Monastery  
12<sup>th</sup> century. Gelati, Georgia

## Crystallization

Crystallization is the process of forming crystals from a liquid. The crystallization of salts within the fabric of a building is a major cause of deterioration. The salts are present in the water, which, in turn, is either in the building material, or is drawn up out of the ground, or deposited out of the atmosphere. There are various 3 sorts of soluble salts and the damage they produce may be different from one another. As soon as the water evaporates completely, the salts crystallize giving rise to phenomena such as surface efflorescence (1), cracks, corrosion, encrustation, chromatic alterations, etc. Each kind of salt produces a different form of reaction and deterioration that affect the building surfaces and structures.

## Stone and rocks

Stone and rocks are an aggregate of one or more minerals. They can be classified as follows:

- Igneous rocks are formed by cooling and solidification (2) of magma (3) (e.g. granite, basalt, porphyry). Generally, igneous rocks are resistant to the attack of acid substances and are highly durable.
- Sedimentary rocks are derived from the disintegration or chemical weathering of pre-existing rocks and deposited by wind, water and glaciers (e.g. sandstone, volcanic tuffs, (4) limestone, and travertine (5)). Because of their composition, their physical properties are very different from one another and it is difficult to determine their durability and resistance to acid substances.
- Metamorphic rocks (6) are derived from transformations of pre-existing rocks due to pressure and heat. The most well-known rock in this category is marble, which was widely appreciated in antiquity and used for prestigious buildings and monuments. Marble is sensitive to the attack of acid substances (pollutants).

---

1. **Efflorescence** – (means "to flower out" in French) in chemistry denotes the loss of water (or a solvent) of crystallization from a hydrated or solvated salt to the atmosphere on exposure to air.

2. **Solidification** – Process of transition into a solid state substance – e.g. transformation from liquid into solid state substance.

3. **Magma** – Molten silicate mass erupted from the depths of the earth as a result of the volcanic activity.

4. **Volcanic tuff** is a pyroclastic, consolidated rock composed of compacted and cemented volcanic ash, from volcanic eruptions. The rock is often soft and porous.

5. **Travertine** – Porous, low-density semi-crystalline solid fine-grained rock, formed from hot or cold sources.

6. **Metamorphic rocks** – Metamorphism – Process of geological changes in the structure and composition of the rocks.

## ACTIVITY 1

**How materials deteriorate**

Everyday, both at home and outside, we can see evidence of damage to materials we use and to those that surround us, due to physical, chemical or biological causes. Carpets wear out, textiles fade, cars rust when the paint begins to flake off, and shoes are damaged by rain, etc.

3

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To explore the main factors that cause damage to old materials, including those that surround us;</li> <li>• Encourage students to investigate how the materials react to these factors</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Sheet of paper or notebook</li> <li>• Pen or pencil</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Start by explaining how heat, water, light, animals and everyday use can cause damage to materials;</li> <li>• Ask students to describe at least five examples of decay they have observed at home on different materials (textiles, paper, leather, metals, plaster, wood etc.), and to identify the elements responsible for their deterioration;</li> <li>• Discuss with students what measures are taken at home to prevent these different forms of damage. Tell students to ask their parents about how they maintain the building fabric, furniture, textiles and objects of value in their homes.</li> </ul>

## ACTIVITY 2

**Practical experiment in class: crystallization and deterioration through capillary action**

The presence of water-soluble salts in porous building materials is one of the major conservation problems. The following experiment illustrates the crystallization process.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Help students to understand the phenomenon of capillarity and crystallization in building materials.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• 1 brick</li> <li>• 1 basin (big enough to place the brick in</li> <li>• 150 ml of water</li> <li>• 540 g of sodium sulfate or table salt</li> <li>• A radiator or hot sunshine</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Fill in the basin with warm water, ensuring that the water level does not exceed 10 cm;</li> <li>• Add the sodium sulfate little by little and stir until the salt dissolves and you obtain a solution (common table salt [sodium chloride] may be used if sodium sulfate is not available;</li> </ul> <p>Place the brick vertically inside the basin of water and leave it there for one or two days.</p> <p><b>How to carry out the surveillance</b></p> <ul style="list-style-type: none"> <li>• Dry the brick in the sun or put it on the radiator for 24 hours;</li> <li>• Immerse the brick totally in the solution for another 24 hours; remove it, shake off the excess water and dry it in the sun again for a further 24 hours;</li> <li>• Repeat this procedure at least three times or until some evidence of deterioration is visible.</li> </ul> <p><b>What has happened?</b></p> <ul style="list-style-type: none"> <li>• Describe the different phases of the experiment, its purpose and results</li> </ul>



## ACTIVITY 3

**Practical experiment in class: grow the mould yourself**

The amount of water in the atmosphere affects many types of materials. The problems caused by dampness are aggravated by heat. In hot and humid climates/environments, mould and fungi develop easily and attack organic materials such as paper, wood, leather, wool, natural textiles, and others.

3

<b>Goals</b>	<ul style="list-style-type: none"> <li>To show and explain how the mould grows almost anywhere as long as there is heat and moisture.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>3 bowls</li> <li>3 table glasses</li> <li>3 different types of organic materials (e.g. paper, cotton wool, wood)</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>Place a piece of damp paper in one bowl with a small amount of water in it and cover the paper with a glass;</li> <li>Place a piece of damp cotton wool in another bowl with a small amount of water in it and cover the cotton wool with a glass;</li> <li>Place a piece of damp wood in the third bowl with a small amount of water in it and cover wood with a glass;</li> <li>After four to five days, look closely at your samples.</li> </ul> <p><b>What has happened?</b></p> <ul style="list-style-type: none"> <li>Ask students to describe how the different materials have reacted.</li> </ul>

## ACTIVITY 4

**Brainstorming virtual session: conduct of visitors at cultural sites**

Archaeological sites are particularly exposed to climatic variations, theft, vandalism, illicit excavations, and the negative impact of tourism. Their survival concerns us all, and depends, in part, on our actions. How should we behave when we visit a site of cultural or natural heritage?

3

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To focus students' attention on damages caused by man (visitors/local population);</li> <li>• Encourage students to decide on what action/s to take in order to preserve the site.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• A sheet of paper (big enough for one comment per sheet)</li> <li>• Pen / pencil</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Divide students into two groups and ask them to answer the following questions:</li> <li>• Who do usually visit the heritage sites? (school children, local people, tourists)</li> <li>• How do the visitors contribute to deteriorating the site they are visiting?</li> <li>• How the visitors should not behave while at the site, and what should they avoid doing?</li> <li>• How could they contribute to the safeguarding of site?</li> <li>• Why are clandestine excavations harmful?</li> <li>• What is illicit trade and how is it encouraged?</li> <li>• Do they know if there are adequate laws against trafficking antiquities?</li> </ul> <p><b>Following the above questions, collect the worksheets and pin them on the wall</b></p> <ul style="list-style-type: none"> <li>• Compare the presented sheets, discuss answers with the students and identify what initiatives should be taken to protect the site from a tourist-related impact.</li> </ul>



Damage as a result of vandalism  
(Postscripts of visitors)

98. The Miracle of St. David Garejeli  
Main temple of the David Gareji  
Desert Monastery  
Davit Gareji Monasteries  
Early 11<sup>th</sup> century



# UNIT 4

## PROTECTION AND MANAGEMENT OF CULTURAL HERITAGE

### PURPOSE OF THE LESSON

At the completion of this unit, students will:

- be able to understand general principles related to the protection, safeguarding and management of tangible as well as intangible cultural heritage sites;
- be aware of the necessity to control the development of urban and/or rural settlement areas, where cultural heritage sites are located and of some essential legal and administrative mechanisms required for the management of heritage sites;
- have clarified the visitor-related issues concerning the proper use of heritage site, correct management of diverse groups of visitors and the heritage site presentation specifics.



## GUIDELINES FOR TEACHERS

As in previous units, teachers should meet in advance with the site manager or any other person in charge, to define the scope of activities that should be realized in this unit. They will need to select jointly the monuments that are either undergoing restoration treatment or are in need of simple conservation measures such as consolidation, cleaning and maintenance. The site manager should provide teachers with information on the protection measures adopted at the site, visitor frequency patterns, conservation work in progress and/or plans to protect specific monuments. It is hoped that the site manager or any of employees will be able to assist teachers in conducting practical exercises with students engaged.

Involvement of students in the practical field activities will depend on such factors as:

- the availability of those responsible for the site to assist teachers and students in carrying out these activities, which must be closely supervised by specialists and/or conservators;
- the proximity of the site from the school; and
- the availability of the necessary materials and tools in the area or on the site for practical conservation work.

In order to assess both the satisfaction and negative impact of tourists, it will be necessary to select times during the day when groups are visiting, so that students can interview them at an appropriate moment during their itinerary.

## BASIC KNOWLEDGE

A variety of possible threats to the heritage sites were listed and clarified in the preceding unit. This unit concentrates on how to counter these threats through the systematic management of sites or individual monuments using conservation methods.

Safeguarding, protection and accurate management of archaeological sites are critical for many reasons. Heritage sites and monuments record past human activities. Understanding the origin and development of these activities is of fundamental importance to humanity in identifying cultural and social roots, and in learning lessons from history for the benefit of present and future generations. These sites are irreplaceable and invaluable to humanity as sources of education and gratification that enrich the quality of daily life. Consequently, these sites represent the legacy of the universal importance and therefore, should be available for visitors from around the world.

Preservation and safeguarding of our historical and archaeological heritage is based on conservation and management principles that take many aspects into account and require a wide range of professional skills.

Site management is the process of planning and implementing measures to protect the site and its values. In order to achieve these objectives, the planning process must include the following steps:

1. Analyzing and assessing the characteristics of the site and its values, which may be aesthetic, architectural, historical, natural, religious, scientific and/or social. Understanding of these values represents the first step in establishing an adequate conservation plan.
2. Documenting the site by taking photographs, drawing detailed plans, making inventories, researching and recording historical information, etc.
3. Analysing the state of conservation of the archaeological remains or historical buildings and identifying the causes of deterioration in order to define priorities and schedule the necessary treatment.
4. Identifying people or institutions with an interest in the site (municipal authorities, urban planners, local residents, etc.) and getting them to co-operate in seeking viable solutions to protect the site.
5. Examining the financial and human resources available for daily care

and maintenance of the site and the legislation governing it. In fact, legislation, urban planning and listing are vital in protecting our cultural heritage. Urban planners, for instance, may restrict or ban traffic from the area surrounding an archaeological site or an historical centre to protect it from pollution. Listing a building or monument ensures that it cannot be demolished, or altered without first considering the cultural implications.

6. Devising strategies to protect the site so as to meet the requirements/demands of the authorities and interested parties in the best possible way. Strategies may include ways of presenting the site to the public, checking the flow of visitors, providing facilities such as toilets, car parks, shops and restaurants without debasing the aesthetic value of the site.

## 4

As far as, the intangible cultural heritage, as opposed to the tangible cultural heritage, is a live tradition, which implies a constant interpretation, the mechanism of its protection accordingly completely differs from the specific conservation approach used for the protection of material heritage sites.

Therefore, protection of the intangible cultural heritage includes:

- investigation and inventory;
- promotion in the society;
- social protection of the possessor of intangible cultural heritage;
- encouragement and support and of formal and informal learning;

All the said, in its turn, determines transmission of intangible cultural heritage from generation to generation and the liveliness of the tradition

# TERMS

## Values and significance

Aesthetic, historical, scientific or social meanings and particular aspects of a heritage site inclusive of its surrounding environment and contents.

Importance of the elements of intangible cultural heritage and the site itself in the formation of the identity and cultural diversity of a local community.

## Conservation

A series of actions undertaken to slow the rate of decay of both cultural and natural heritage. It also aims to communicate the messages held in a cultural heritage object.

## Safeguarding and maintenance

Harmless, long-term and systematic maintenance of the contents of the site's cloth (cloth – the physical structure and each component of a monument or a place) and the environment intended for the protection of site. It involves cleaning the dust, sweeping roofs from the snow, cleansing etc.

Continual active care to prolong the benefits of a restoration operation as long as possible or to prevent negative effects (e.g. biocide treatment against micro-organisms after restoring a mosaic floor, regular monitoring).

## Preservation

To preserve and maintain the cloth of the site in the existing condition.

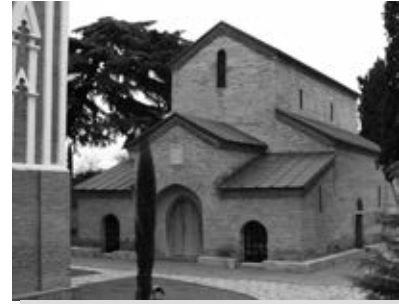
## Restoration

A direct and optional treatment to facilitate the legibility and understanding

100 – 101. 1939 engineering solution for the protection of the neck of the dome of Pitareti Church  
Interior and façade  
Pitareti Church (early 13<sup>th</sup> century)  
Pitareti, Georgia  
2009 photo







102. The Monastery of St. Nino at Bodbe (9<sup>th</sup> century)  
Before restoration  
Early 20<sup>th</sup> century photos

103. after the first phase of restoration  
1987 photo

104. after the completion of restoration  
2012 photo

of a seriously damaged work of art (e.g. treating a lacuna, gluing broken shards of pottery together, replacement of missing parts of an architectural structure). Restoration may frequently be a traumatic operation, the reason why it is better to prevent damage rather than restore it.

Restoration suggests to restore the cloth of the site to its original form by removing the excess add-ons and and/or connecting the existing parts. The aim of restoration is on the one hand to protect the monument physically and on the other to reproduce the original design and initial appearance. Such reproduction is based on the available physical or documentary records, and loses its sense at the point where any sort of supposition is initiated.

### Reconstruction

General meaning of restoration is to re-build something. The term applies to the efforts of rebuilding the original monument with the use of modern building materials as well the old, ruined parts. Reconstruction like restoration should be based on the accurate architectural and archeological records, and never on supposition.

### Adaptation

To make changes in the layout of the site, in order to adjust it to the new functions. Adaptation is only acceptable if no other chances are left to achieve the conservation of the site. The adaptation works should not affect and profane the values of the cultural heritage site.

105, 106, 107. Ikorta Church of the Holy Archangel  
12<sup>th</sup> century, village Ikorta, Eastern Georgia

105. after the earthquake of 1991

106. Restoration of the church and reconstruction of the dome

107. Subsequent reconstruction of the church in 2000s  
2003 photos





108. Zababurgh Castle  
14<sup>th</sup> century, Germany  
Adaptation  
2012 photos

109. Tbilisi  
16b Betlemi Ascent  
Adaptations of the 17<sup>th</sup> century  
residential house



#### Site management

Necessary measures which should be implemented for the protection of heritage site and its values in the planning and implementation process.

#### Site conservation condition

Availability of the appropriate mechanisms, essential for the physical condition and conservation of the heritage site.

#### Authenticity

Appraisal of the Authenticity of cultural heritage depends on the credibility of sources, which determine the values of this heritage.

Depending on its nature, authenticity issue is linked to the reliability of sources. The source could refer to the form and its execution, the material and its composition, the use and function, traditions and techniques, location and environment, the spirit and essence, as well as other aspects. The use of any of these sources provides an opportunity to show specific creative, historic, social, and scientific dimensions of cultural heritage.

110 – 111. The residential house in its  
authentic form and a fake rehabilitation  
Tbilisi, "Tsikhisubani"  
2010 photos







112. The loss of authenticity  
the use of non-traditional material  
(blocks)  
False restoration  
Tbilisi, Tsikhisubani  
2010 photos

### Prevention

A series of preventive actions to delay the eventual deterioration of a property before it develops, such as environmental monitoring, climate control, or biocide treatment to prevent insect attack. Remember that “prevention is better than cure”.

### Curative conservation

A direct action to ensure the survival of a cultural property/object when its integrity is threatened (e.g. consolidating a tottering wall, disinfecting a wooden statue, removing intrusive vegetation from ancient walls).

### Element of the intangible cultural heritage

Unit sample of the intangible cultural heritage

### Intangible cultural heritage site

Constituent element of the intangible cultural heritage, which was awarded the heritage or the heritage of national importance status.

113-114. Masons during the restoration process



## ACTIVITY 1

**Site exercise: State of conservation and conservation treatments**

While many sites of cultural heritage and historical buildings have undergone conservation treatments, some others have been still neglected till today. It is essential to understand the existing state of conservation of the selected site.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To stimulate students' power of observation in assessing the physical state of the site;</li> <li>• To understand and illustrate the state of conservation of the site;</li> <li>• To encourage students to suggest their proposals and strategies to counter the identified problems;</li> <li>• To introduce students to simple management processes and possible decisions, which will positively affect and benefit the site.</li> </ul>
<b>Location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> <li>• Site (selected monuments)</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Overhead projector</li> <li>• Notepad/ paper</li> <li>• Pencils/Coloured pencils</li> </ul>
<b>Procedure</b>	<p><b>In the classroom, before visiting the site</b></p> <ul style="list-style-type: none"> <li>• Give students a list (or show slides/photos, if possible) of examples of decay on the site caused by human factors, such as graffiti, vandalism, urban development, incorrect restoration.</li> </ul> <p><b>At the site</b></p> <ul style="list-style-type: none"> <li>• Arrange with site manager to visit parts of the site where the various types of decay are visible;</li> <li>• Ask students to note any examples of decay they observe on a photocopied plan of the site and compare them with the list presented to them in class.</li> </ul> <p><b>In the classroom after the visit</b></p> <ul style="list-style-type: none"> <li>• Ask students to give possible reasons to the failures detected by them (e.g. absence of necessary staff/professionals on the site);</li> <li>• Ask students to list possible solutions to the problems they identified.</li> </ul>



## ACTIVITY 2

**Practical exercises: participation in or observing of ongoing conservation work**

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Inclusion of students simple maintenance procedures under the supervision of managers or conservation specialists;</li> <li>• To assist students understand state of conservation – condition and physical needs, the strength of the construction and various ways of conserving its structures, as well as ensure their physical engagement in the conservation works.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Selected built features on the site;</li> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Notebook/drawing pad</li> <li>• Pen/pencil</li> <li>• Cameras</li> <li>• Tools and equipment to be provided by site manager/conservator.</li> </ul>
<b>Procedure</b>	<p><b>Before visit</b></p> <ul style="list-style-type: none"> <li>• Examine the possibilities of elementary field work on the site with the site manager and/or conservator;</li> <li>• Arrange for a supervisor/conservator to show students different types of ongoing maintenance procedures and conservation treatment on the site.</li> </ul> <p><b>On site</b></p> <ul style="list-style-type: none"> <li>• Divide the class into two or more small groups depending on its size (alternate groups when necessary);</li> <li>• Introduce students to the works supervisor and ask them to take notes on his/her comments, to take photos of work in progress, and to list the tools and materials used.</li> </ul> <p><b>In the classroom</b></p> <ul style="list-style-type: none"> <li>• Ask students to illustrate one or more of the operations carried out on a poster with photos they have taken or drawings they have made;</li> <li>• Ask students to comment on what they have learnt from practical exercises on site.</li> </ul>

## ACTIVITY 3

**Site exercise: Assessing visitor satisfaction**

Presentation of the heritage site involves various means of communication: drawings, signs, reconstructed models, introductory films, guidebooks, brochures, maps, etc. Presenting this information to visitors is the responsibility of the site manager and his / her team.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To assess the effectiveness of current site presentation materials and methods by measuring visitor satisfaction and their understanding of the history, values and original architectural layout of the site;</li> <li>• To make students aware of the need to present the site effectively to the public;</li> <li>• To present a report of this survey to the site manager.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> <li>• Site (strategic areas)</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Notebook</li> <li>• Pen/Pencil</li> </ul>
<b>Procedure</b>	<p><b>In the classroom</b></p> <p><b>Students devise a set of questions to ask visitors. These may include:</b></p> <ul style="list-style-type: none"> <li>• Why did you visit the site?</li> <li>• How far have you come to visit the site?</li> <li>• What did you know about this site before coming here?</li> <li>• In your opinion, what are the most interesting features of the site?</li> <li>• Why do you think that the site is important?</li> <li>• Have you been provided with enough information about the site?</li> <li>• How did you get this information?</li> <li>• Is the information well presented in your opinion?</li> <li>• Do you consider that there is enough to do at the site?</li> <li>• What do you think of the condition of the site?</li> <li>• Can you suggest any changes to improve the site?</li> <li>• Do you have any particular comments to make?</li> </ul> <p><b>On site</b></p> <ul style="list-style-type: none"> <li>• Ask students to work in pairs and interview three visitors per pair, writing down the visitor's answers on their worksheet.</li> </ul> <p><b>After the visit</b></p> <ul style="list-style-type: none"> <li>• Students compare visitors' answers and decide what the positive and negative aspects of the survey are;</li> <li>• Students could express results in percentages (e.g. 80% of visitors thought that they did not have enough information on the site);</li> <li>• Students produce a report for the site manager based on the results of the survey, and make suggestions for possible improvements, including any useful suggestions made by visitors.</li> </ul>

## ACTIVITY 4

**Discussion: Managing tourist facilities**

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To help students understand that efficient tourist facilities and tourist satisfaction are fundamental to the success of a site, but striving for these goals must not threaten the site's integrity;</li> <li>• Develop students reading and note-taking skills and help them identify successful and unsuccessful initiatives in site management and protection.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Site (main itinerary)</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Notebook</li> <li>• Site maps or photocopies of a drawing of site and its surroundings;</li> <li>• Pencils, paper;</li> <li>• Camera, if available./Drawing pad</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Examine the students indicate the normal visitor itinerary at the site on their maps;</li> <li>• Take photos if possible to illustrate a particular point (a positive or negative aspect);</li> <li>• Distribute the exercise sheet below to the students and ask them to answer the questions.</li> </ul>

**Exercise Sheet**

1. Locate the following on your maps and give them a reference number for the future use: signs to the site, car parking, ticket office guide services, guidebooks, information boards/panels (e.g. 6a, 6b, 6c, 6d, etc.), souvenirs, snacks, toilets, litter bins, other facilities, unsafe locations, possible areas of risks.
2. Decide whether the signs and information for visitors are sufficient to guide them successfully around the site. What would you suggest to improve visitor orientation? Indicate on your map where visitor information is lacking and/or where you would introduce any improvements.
3. In your notebooks, write down the reference numbers of the other facilities and decide whether you think they are adequate. If not, write down your reasons.
4. Note any visitor congestion at these facilities or at any stage of the itinerary. Count the approximate number of visitors at these locations if you consider they put any archaeological remains at risk.
5. Note any areas where irresponsible/improper conduct by visitors may be detrimental to the site.



## UNIT 5

### SOCIO-ECONOMIC AND TOURISM DEVELOPMENT

#### PURPOSE OF THE LESSON

At the completion of this unit, students will be able to:

- realize the relationship between cultural heritage and the local socio-economic development;
- identify principal groups and individuals interested in a site and realize why it is essential to cooperate with them;
- recognize the useful as well as dangerous aspects of tourism;
- realize that lack of town planning may lead to an undesirable development, which may damage or even destroy a heritage site.



## GUIDELINES FOR TEACHERS

This Unit should be based on the investigation and assessment of the area surrounding the heritage site to understand how the site has improved the economic, urban and/or territorial development and how many interest groups or individuals are involved. Prior to exploring the area, teachers will have to contact the municipal planning authorities in order to obtain as much information as possible on legislation/regulations protecting the site or controlling urban development. If available, old photos/drawings/maps of the site and its surroundings should be photocopied for use in the class.

Teachers will also need to ask the site manager to provide them with a list of the main stakeholders in the area. During the survey, students must take note of all the activities that exist on or around the site, and assess how they may affect the site both positively and negatively.

In close co-operation with the site manager and/or his/her staff, teachers should arrange a meeting between students and representatives of key interest groups (e.g. tourist operator, shopkeeper, economic developer, archaeologist, conservator, urban planner). The meeting may take the form of an organized round table discussion (Activity 4: procedure 1) to be held at school so that students can understand the role of various bodies in planning and/or controlling the development of the area. This solution would help to establish links between schools and non-governmental organisations.

Alternatively, students may voluntarily embark on their own research by contacting interest groups and arranging individual meetings or interviews with their representative(s) (Activity 4: procedure 2). In the latter case, students will need help in devising a basic questionnaire to interview the various representatives. However, students should be encouraged to prepare their own questions in a logical order, and represent their own conclusions on completion of the interviews.

This unit will form a basis for students to put forward their recommendations and devise the messages they want to communicate to the public.

## BASIC KNOWLEDGE

For many countries, tourism is one of the most important industries supporting economic development. Heritage plays an essential role in the expansion of tourism; both depend on each other. Visiting cultural sites, even today, represents one of the main attractions for travellers. Archaeological sites are particularly attractive to tourists and are seen today as sources of revenue for investors and the local population alike.

A cultural site (archaeological site as well as historical centre) generally fosters economic growth as it creates job opportunities for the local population, offering new services in and around the archaeological area such as hotels, restaurants, cafes, bookshops, souvenir shops, guided tours and transport facilities (car hire, buses and sometimes even airports).

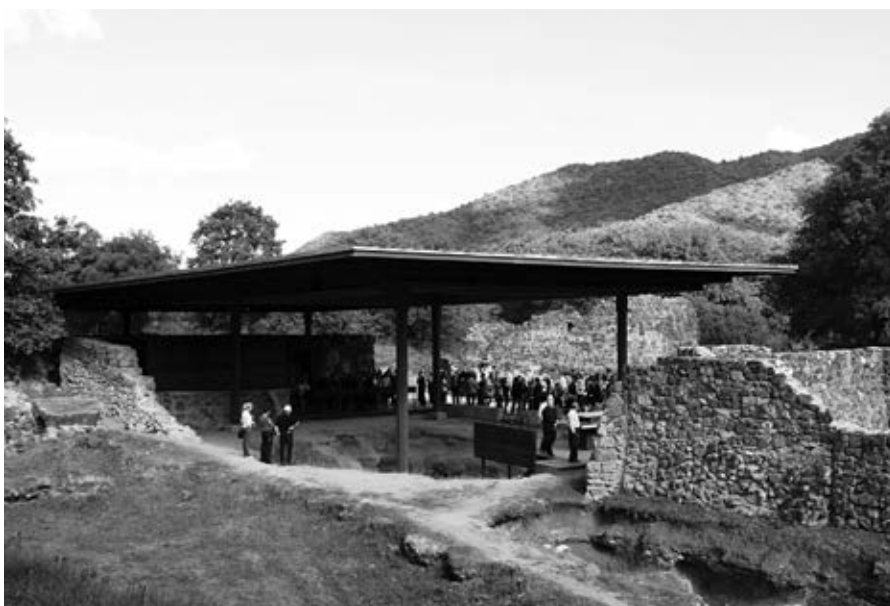
All these activities contribute to the economic, urban and environmental development of the area or region where the site is located. While well-planned tourism may have positive effects on the region, uncontrolled mass tourism can have a detrimental impact on the site and even destroy its original ambience, which is often the reason why tourists wish to visit it in the first place.

In order to avoid negative results, tourism development must be considered within the context of a balanced urban plan that takes into account both the preservation of the site and its values, and the economic needs of the local population. This requires a collective effort involving representatives from all the different interest groups: site managers, archaeologists, urban

116. Visitors in Svaneti Museum, Svaneti, Georgia

117. Inner yard of the Georgian national Museum, Tbilisi, Georgia

118. Museum-Reserve in Dmanisi, Dmanisi region, Georgia





119. Chitaia Ethnographic Museum in Open Air

120. Prometheus Cave

planners, municipal authorities, tourist agencies and operators, investors, the local population and even the visitors themselves. Indeed, only mutual collaboration between governmental and non-governmental institutions together with the local population can help primary decision-makers to protect the site. This is why it is essential to include cultural heritage in the municipal planning of the area.

An integrated approach must:

- impose rules and regulations that control urban development and specify maximum height, colours, and materials of buildings situated in the vicinity of the site; they may also establish a buffer zone around the site to protect it from the encroachment of new construction. Car parks, restaurants and other services must be planned as part of a global project in consultation with site managers as well as the local population;
- draw up specific plans to protect the environmental quality of the site and its surroundings, for example, by excluding any local industrial activity that could cause air pollution and limiting the construction of major roads to keep exhaust emissions and harmful vibration to the minimum;
- encourage the use of local goods and services.

Successful tourism at heritage places depends on understanding the different points of view communities, etc., and then establishing common ground with the aim of mutual collaboration. Only in this way can the negative impact of tourism be reduced and cultural sites sustained for future generations.

We must always take in mind that conservation precedes tourism.

Once conservation experts have approved the conditions for visitor access and the construction/ location of facilities in and around the site, tourist operators can begin their task of attracting visitors, and thereby generate income for the continued conservation, protection, interpretation, and future development of the heritage site.

# TERMS

## **Tourism**

The theory and practice of touring and traveling for pleasure, as well as the business of attracting tourists and providing accommodation and services for them.

## **Tourist**

A person who is traveling or visiting a place for pleasure or interest, especially abroad.

## **Cultural tourism**

Tourism that focuses on the cultural aspects of a destination (e.g. culture and lifestyle of local population, visits to museums and heritage sites, attendance at cultural events).

## **Gastronomic Tourism**

Tourism, which is focused on tasting cuisine, wines and the like of a different country or region as well as its related cultural context.

## **Nature-based tourism or Ecological tourism**

A range of tourist activities and experiences that occur in natural areas, or are based around experiencing and learning about aspects of natural heritage.

## **Sustainable tourism or Viable tourism**

Able to be carried out without damaging the long term health and integrity of natural and cultural environments, while providing for present and future



economic and social well being. Sustainable tourism, in fact, can be sustained over the long term because it results in a net benefit for the social, economic, natural and cultural environments in which it takes place.

### **Stakeholder**

A person or group of people (company, institution, local community) that has a personal or financial involvement in a business or an industry.



121. Pitcher wine

## ACTIVITY 1

**Class discussion: Benefits and dangers of tourism**

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To clarify the advantages and potential threats of tourism to historical sites</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Whiteboard/a large sheet of paper</li> <li>• Felt-tip pens</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Divide students into two groups</li> <li>• Ask the first group to make a list of the benefits that tourism produces for a local archaeological site;</li> <li>• Ask the second group to make a list of threats caused by tourism to an old urban centre;</li> <li>• Invite one representative of each group to display the two lists written on a large paper sheet/whiteboard;</li> <li>• Ask students from one group if they can add any benefits/threats to the other group's list and vice versa;</li> <li>• Discuss and list ways to minimize these threats and gain further benefits.</li> </ul>

## ACTIVITY 2

**How cultural sites contribute to economic development**

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Help students to understand that tourist and commercial facilities may be set up at and around archaeological sites to benefit the local economy, but at the same time must be carefully planned so as not to put the site at risk in any way or threaten its integrity.</li> </ul>
<b>Location</b>	<ul style="list-style-type: none"> <li>• In and around the site by bus or on foot depending on its size.</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Map(s) of site and surrounding area, detailed site plans if available;</li> <li>• Cameras if available;</li> <li>• Paper, pencils.</li> </ul>
<b>Procedure</b>	<p><b>At the site and its surroundings</b></p> <p>Students will visit the site and its surrounding area and list:</p> <ol style="list-style-type: none"> <li>1. all the commercial establishments present that benefit financially from the existence of the site (e.g. hotels, restaurants, bars, shops, souvenir stalls);</li> <li>2. all the infrastructure that has been built specifically to cater for tourists (e.g. new roads, car parks, ticket office and reception area, toilets, information panels, litter bins).</li> </ol> <p><b>In the classroom</b></p> <p>After the visit students will</p> <ul style="list-style-type: none"> <li>• Discuss the values of the site focusing on the visual and aesthetic aspects;</li> <li>• Discuss the impact of development and construction in the area on these values;</li> <li>• List positive aspects (if any) of development on the site in order of priority;</li> <li>• List negative aspects of development on the site in order of seriousness;</li> <li>• Suggest actions/provisions to mitigate negative impact and improve current situation.</li> </ul> <p><b>Students may illustrate their findings with photos or drawings</b></p>

## ACTIVITY 3

**Role-play: who has an interest in the site?**

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To make students aware of how many different groups of interest are involved in the heritage site (it can be either an archaeological or an urban centre);</li> <li>• Encouraging students to decide on what action to take in order to ensure the integrity of the site.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Notebook/Sheets of paper</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Start by asking students to write down their concerns about the values of the site and compare their answers;</li> <li>• Imagine a discussion between different people concerned with the site and carry out a role-play stressing the objectives of each character.</li> </ul> <p>Students could play the following roles:</p> <ul style="list-style-type: none"> <li>• conservator</li> <li>• archaeologist</li> <li>• tourist operator</li> <li>• urban planner</li> <li>• shopkeeper</li> <li>• economic developer</li> <li>• illicit digger</li> <li>• tourist</li> <li>• local inhabitant</li> <li>• potential investor</li> </ul> <ul style="list-style-type: none"> <li>• Compare the different objectives. Are they compatible with the safeguarding of the site? What is the role of the site manager?</li> </ul>



## ACTIVITY 4

# Round-table or interview: analysis of interest groups related to the site

Teachers and students might investigate how many different groups have a vested interest in a heritage site. Its conservation may upset many people's plans. The challenge is to find a balance between protecting the site and satisfying the economic needs of the local population.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To get students acquainted with the various bodies or groups who have a stake in the site and its protection;</li> <li>• To understand the role and needs of each group;</li> <li>• To assess the impact of each group(s) needs particularly on the physical integrity of the site.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• At school in a meeting room (procedure 1), or</li> <li>• At a location chosen by the group(s) in question (procedure 2).</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Map of site and surrounding area;</li> <li>• Pens, pencils, felt-tip coloured pens;</li> <li>• Whiteboard</li> </ul>
<b>Procedure</b>	<p><b>Procedure 1 (round-table discussion)</b></p> <ul style="list-style-type: none"> <li>• Each invited representative explains his role and his/her group's needs with regard to the archaeological site;</li> <li>• Students are invited to ask questions on anything in the presentation that is not clear and/or that they would like further information about;</li> <li>• Students may use the sheet below as a basis for establishing dialogue and/or promoting discussion (a new sheet will be necessary for each interest group participating).</li> </ul> <p><b>Procedure 2 (interviewing representatives)</b></p> <ul style="list-style-type: none"> <li>• Divide the class into three groups, ask each group to interview two or more stakeholders (selected by the teacher);</li> <li>• Students may use the sheet below as a basis for establishing dialogue and/or promoting discussion (a new sheet will be necessary for each representative interviewed);</li> <li>• Ask students to examine data from each representative and draw up a complete list on one whiteboard of all the interests threatening the site;</li> <li>• Discuss in class how to reconcile the different interests with the protection of the site.</li> </ul>

**QUESTION SHEET**

(Students may add other additional questions if they wish)

**Name of interest group**

---

**Name of speaker (procedure 1) or person/s interviewed (procedure 2)**

---

1. What are the values of the site which make it important?

---

---

---

2. How do you think the site contributes to the economic development of the area?

---

---

---

3. What are the benefits to your organization if the site is protected with a long-term vision?

---

---

---

4. How can your organization or group help?

---

---

---

5.

---

---

---

5.

---

---

---

## ACTIVITY 5

**Discussion topic: How could an element of the intangible cultural heritage be associated to a heritage site in order to attract more tourists**

Students should discuss some of the most distinguished types of the intangible cultural heritage elements common only for their region or locality, and find out such smart decision that would that would naturally link the intangible cultural heritage element with conveniently located heritage site.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Encouraging students to discuss and name such outstanding elements of the intangible cultural heritage common for their region, that best reflect peculiarities of the locality and the identity of people living there.</li> <li>• To analyze and justify the advantages of the selected heritage elements;</li> <li>• To identify best means for offering of these elements to tourists;</li> <li>• To naturally link the selected elements of the intangible cultural heritage to the local heritage site.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Paper and pen</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Ask students to identify outstanding elements of intangible cultural heritage common only for their locality;</li> <li>• During a lesson, discuss the selected heritage elements and drop them in categories according to spheres of the intangible cultural heritage (poetry, performing arts, culinary, traditional craft, holidays, rituals, etc.);</li> <li>• Divide students into several groups and encourage each group to discuss the selected heritage elements according to spheres and suggest possibilities of their effective linkage to or use by tourists;</li> <li>• Select one or several most attractive heritage elements and ask students to think about options how to best present and offer them to tourists, while considering possible benefits for the local heritage site.</li> </ul>



# UNIT 6

## AWARENESS AND PROMOTION

### PURPOSE OF THE LESSON

At the completion of this unit, students will:

- be aware of their own role in safeguarding the heritage;
- be capable of conveying a clear message to the public about the importance of heritage, its value, fragility and delicate nature;
- have the ability to undertake appropriate measures actions aimed at enhancing and protecting the heritage site



## GUIDELINES FOR TEACHERS

### Necessity for increasing public awareness

The Goal of conservators and experts in world heritage issues is not only to preserve cultural and natural heritage for future generations, but while enjoying it, also to create conditions so as to minimize dangers, damage and risks to the heritage. The challenge is to establish a balance between the need to enjoy and the need to preserve a site. To achieve this aim, conservators must ask the public to collaborate. Only by raising public awareness will they change people's attitude and obtain their collaboration in protecting the site. Involving the public in safeguarding cultural heritage is essentially a job of providing and communicating information. The increase of the public awareness implies:

- **recognizing the values of the site PHOTO 123**

Discussing and clarifying together with students the typical characteristic features of the site – what is more important? Its history, the beauty of landscape, religious significance, the importance of the site in the formation of identity and cultural diversity of a local community, or economic development of the region as a result of enhancement of tourism capabilities;



- **explaining the reasons for and meaning of certain rules and regulations**

Explaining students the meaning of such message conveying banners as do not touch, do not take photos, do not climb on monuments. Considerable damage is caused even by innocent touching. One touch may seem insignificant, but a million touches can seriously damage a bronze statue. The tiny traces of moisture from fingers can, in time, strip the patina from bronze and corrode the finest steel;



- **a constant focus on the conservation aspects of the heritage site**

It is important to teach students and put in the picture of public the necessity to observe and recognize the current state of conservation of a heritage site so that they would worry about and take more care of it;

- **informing public about the costs of restoration treatment and maintenance**

People should know that preservation of their heritage require substantial economic and human resources;

123-124. Conventional Prohibition Signs at the heritage site

- **collaboration with public with the aim of protecting the heritage**

Protection of heritage cannot only be left to professionals; it has also to be carried out and accomplished with the assistance of the public and NGOs operating in this field. Teachers have to co-operate with both, and ensure students involvement in this process;

- **promoting activities at all levels aimed at increasing awareness of heritage vulnerability**

Teachers should remember that the best way to influence rising people's safeguarding obligation and responsibilities towards cultural heritage is to constantly remind them that heritage is fragile and needs their care and concern;

- **encouraging and ensuring the involvement of the local community in the safeguarding of intangible heritage**

Informing the public (representatives of local community) about the key importance of each valuable element of the intangible cultural heritage in the formation of identity and cultural diversity of a local community, as well as appropriate research, inventory and relevant teaching. Teachers must ensure students active involvement in these proceedings.

## BASIC KNOWLEDGE

### Protection of heritage concerns us all

Regardless appearances, all the elements that constitute our heritage are not imperishable. Historical sites survived earthquakes, wars, fires and the depredations of time. Moreover, they are still constantly exposed to climatic fluctuations, acid rain, atmospheric pollution, vandalism, theft, heavy traffic, urban expansion and economic changes.

The increasing tourist activities in recent years contribute to breaking a fragile equilibrium and pose serious problems of conservation and surveillance. Can you imagine the consequences of thousands of people treading on stones that are over thousands of years old? What would remain of



the ruins if each visitor removed a fragment of marble or mosaic to take home as a souvenir, or scratched his/her name onto a column or wall?

Are you aware of the harm caused by the innocent gesture of touching a statue or climbing onto a monument to take a photo, when it is repeated thousands of times? Do not think of it as a simple touch, but consider the damage caused by thousands and thousands of touches.

Do you realize how much effort is needed to maintain the site you are visiting in good condition and how much it costs? The heritage of the past is not an inexhaustible source and its preservation is not automatic. It requires specialized equipment and support as well as constant attention and preventive action against the risks of deterioration and destruction.

A collective effort is required. It concerns us all. It begins with you, your family and your friends. Of course, specialists will always be necessary, but without you, their efforts will be in vain. Ask yourself:

WHAT CAN I DO TO PRESERVE MY HERITAGE?



125. A poster created on the protection of historic sites by the students of Mtskheta Twelve Apostles Orthodox high school

126. A bag designed by the participants of the students' seminar

## ACTIVITY 1

**Discussion: reasons for and meaning of certain rules and regulations**

The survival of the site depends partly on the conduct of visitors. Instead of prohibiting (do not touch, do not run, do not take photos, etc.), it might be more effective to explain the reasons for and meaning of these rules and regulations. In this way, people will take greater care of heritage.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• To help students comprehend the reasons for and meaning of certain rules and regulations;</li> <li>• Analysis of the information provided at the site and check whether it is related to preservation issues.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> <li>• Site</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Notebook/Sheets of paper</li> <li>• Pen/Pencil</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Start by discussing in class the importance of informing the public of the consequence of certain actions. What kind of information did students notice on the site? Did they consider it sufficient?</li> <li>• Ask students to explain the reasons for the following regulations: <ul style="list-style-type: none"> <li>• Do not touch</li> <li>• Do not climb on monuments</li> <li>• Do not remove fragments of marble or mosaic</li> <li>• Do not walk on the mosaics</li> <li>• Do not buy objects of doubtful provenance</li> <li>• Do not write or make graffiti on monuments and walls</li> </ul> </li> <li>• Bearing in mind human causes of deterioration, ask students to draft a chart to distribute to visitors at the site entrance - the chart can be illustrated with drawings;</li> <li>• Ask students not to use the expression "Do not".</li> </ul>

## ACTIVITY 2

## Designing a poster

Producing a poster is a good way of involving young people directly in safeguarding heritage. It stimulates their creativity and gets them to think about concrete problems. The theme of the campaign could focus on such topics as “Our past in peril”, or “The art of trafficking: how to rob a country of its history” and “Graffiti\* - art or vandalism?” or “Does heritage concern us all?”, etc.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Make young people aware of the threats facing heritage;</li> <li>• Involve students in an awareness-raising campaign by producing a poster transmitting a strong message.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> <li>• Site</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• A1 or A3 sheets of paper;</li> <li>• Pen/Pencil;</li> <li>• Felt-tip markers in different colours, watercolours</li> <li>• Scissors, glue stick, newspaper.</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Start by discussing in class what message students want to convey and what the best way to present it is;</li> <li>• Ask students to bring examples of advertisements that have captured their attention;</li> <li>• Discuss what makes a good poster - the design, slogan, originality of idea or a persuasive image;</li> <li>• Divide students into small groups;</li> <li>• Ask each group to produce a poster expressing their concern for the future of the site;</li> <li>• Encourage students to use bright colours and clear fonts (letters must be legible at a distance), and to think of an appropriate yet powerful slogan/message;</li> <li>• Organize a poster exhibition at school or on the site itself – in the latter case, the site manager and teachers should together decide on the campaign theme and organize a special event for local schools (e.g. Heritage Day or Awareness Day) with free entrance to the site.</li> </ul>

\* Graffiti [græ'fi:t\*], Graffito [græ'fi:təu] – Inscriptions and paintings on monuments or in public space (often of indecent content) which are the cause for damage. Graffiti from ancient times are often the good source of important historical value.



### ACTIVITY 3

#### Monument care

This activity represents the conclusion of a preceding preparatory phase, which included the visit to the site and museum, and the development of topics proposed in the other units (heritage values, threats facing heritage, conservation principles, relationship with local inhabitants). When students have become familiar with all aspects of the site, they should be able to take care of it and involve their peers in its protection.

<b>Goals</b>	<ul style="list-style-type: none"> <li>To create a more intimate relationship between students and the site or their town by inviting them to take care of a particular monument (more than one class could be involved in the project).</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>Classroom</li> <li>Site</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>Rubber gloves;</li> <li>Refuse bags;</li> <li>Peaked caps/Badges bearing the school name.</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>Start by establishing a Voluntary Day with the site manager, during which students will take care of a particular monument - he/she will suggest activities for the students according to the site requirements - students will be assisted by the site team in their tasks;</li> <li>Divide students into groups and ask them to select the monument they would like to take care of;</li> <li>Ask students to collect information on the site and its monuments, and produce a written report. This could be in the form of a hand-made guide with drawings, anecdotes and recommendations (e.g. the chart for cultural site visitors);</li> <li>During the Voluntary Day, each group will be responsible for keeping its own monument clean and/or carrying out some form of maintenance previously established by the site manager;</li> <li>For the whole day, students will act as guides on the site - they will welcome visitors (tourists or students from other classes or schools), provide them with historical information, underlining the conservation aspects, whenever possible.</li> </ul> <p>It is important that student guides are recognizable, by their caps, for example, or badges bearing the name of their school. This will make them more conscious of their important role in protecting the site.</p>

## ACTIVITY 4

**How people may support the survival of endangered sites**

In previous units, students have seen how many different groups have an interest in a heritage site. Its conservation may upset many people's plans. Legislation is often inadequate to protect endangered sites. How can we prevent private interest from prevailing over the preservation of the site?

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Encourage students to decide on what action to take in order to ensure the integrity of the site;</li> <li>• Understand the role of the media and the public in saving an endangered site.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Notebook/Sheets of paper;</li> <li>• Articles from newspapers or magazines.</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Imagine that the tourist development policy has approved the construction of a huge hotel on or close to the site;</li> <li>• Ask students to write down how this may affect the values of the site and compare and discuss their answers;</li> <li>• Discuss what action should be taken to block this project (press campaigns, pressing for adequate legislation, etc);</li> <li>• Ask students to give an example of a successful campaign undertaken in their country in favour of heritage and, if possible, to bring articles addressing the topic to examine in class.</li> </ul>

## ACTIVITY 5

**Field Exercise: discovering and fixing the elements of intangible cultural heritage; detection of carriers the specific features of intangible cultural heritage**

Fixing of the element of intangible cultural heritage is one of the tools of its protection and considers accumulation of maximum information about the element, which should be accurately recorded. Collected information should include a description of the element as well as information on its use and environment. Your interest towards the said will increase public attention to this element.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Discover an element of intangible cultural heritage;</li> <li>• Conducting appropriate research of the discovered element;</li> <li>• Conducting library research of the element in question;</li> <li>• Public involvement in the process of fixing the element.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• The village, district, community, region, or in the street (according to your wish and abilities);</li> <li>• Classroom.</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Pen, writing paper, colored pencils, camera, sound recording equipment, video cameras (in accordance to the specifics of an element).</li> </ul>
<b>Procedure</b>	<p><b>Field lesson</b></p> <ul style="list-style-type: none"> <li>• Option One - Divide students into groups of 2 or 3 and in accordance to the predefined route and questionnaires, ask them to interviewed local residents in order to discover interesting and important elements of intangible cultural heritage, characteristic of the particular locality;</li> <li>• Option Two - Divide students into groups of 2 or 3 and in accordance to the predefined route and selected element (or field/sphere) ask them to interviewed local residents in order to collect information about this element.</li> </ul> <p>In order to comprehensively record the collected information students may use a variety of means such as writing it down, make drawings, describe, take photos etc.</p> <p>In order to collect comprehensive information about an element of intangible heritage, students should compile a questionnaire prior to the investigation. The indicative list of such a questionnaire could be as follows:</p> <ul style="list-style-type: none"> <li>• Name of the element of intangible cultural heritage</li> <li>• Element distribution area</li> <li>• Epoch of origin (period of time when an element was originated)</li> <li>• An initial function of an element</li> <li>• A current function of an element</li> </ul>

## EXERCISES FOR STUDENTS

	<ul style="list-style-type: none"> <li>• Specifics of an element with respect to season / time</li> <li>• Element related professions/persons/Specificity (gender or other)</li> <li>• Physical description of an element</li> </ul> <p><b>In the classroom</b></p> <ul style="list-style-type: none"> <li>• Students will discuss and analyze the obtain results, compare the information acquired in the library with their own and give assumptions for the possible reasons of alteration of an element;</li> <li>• As a result of the discussion they will reveal a remarkable element of intangible cultural heritage having critical for their locality;</li> <li>• It is also possible to design an additional activity as a separate project for the promotion of any outstanding facts or skills.</li> </ul>
--	--

### ACTIVITY 6

#### Round Table: the ways of saving the elements of intangible cultural heritage

Intangible cultural heritage in its essence and nature is very sensitive and fragile. Besides, the general dangers inherent for cultural heritage the intangible culture has added some additional risks associated with existence, technical progress, environment or life-change related threats. Therefore, it is important that students should notice and analyze these actual threats and discuss them.

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Students should identify the elements of intangible cultural heritage, which suffered serious alterations or the threat of disappearance over the last 20-30 years;</li> <li>• Students should identify the reasons for disappearance and transformation of the intangible cultural heritage elements;</li> <li>• Students should elaborate proposals for the survival of the intangible cultural heritage elements; Students should compile a calendar of intangible cultural heritage elements under the threat of extinction.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>

<b>Equipment</b>	<ul style="list-style-type: none"> <li>• A pen, a sheet of paper;</li> <li>• Voice recorder, audio-video recorders (to the possible extent);</li> <li>• White board - large format paper.</li> </ul>
<b>Procedure</b>	<p>At the first stage, students will conduct a research with a help of a questionnaire and identify those elements that are at risk of extinction. Groups of students of 2 or 3 people, in accordance to the pre-designed routs, will investigate the selected populated places (city, village, street, community etc.). While interviewing the local population, priority should be given to the elderly. The indicative list of such a questionnaire may consist of the following types of questions:</p> <ul style="list-style-type: none"> <li>• List prevalent presently in your region             <ul style="list-style-type: none"> <li>• traditions;</li> <li>• rituals;</li> <li>• ordinances;</li> <li>• the types of needlework;</li> <li>• handicraft;</li> <li>• holidays.</li> </ul> </li> <li>• Identify the elements that are associated with seasonality. Note the frequency / seasonality.</li> <li>• Why do you think are no longer held the forgotten rituals, which now are only the remnants of the past living in the memory of elderly?</li> <li>• Think about and describe the traditions, which are linked with nature, namely:             <ul style="list-style-type: none"> <li>• the forest;</li> <li>• the mountains;</li> <li>• husbandry; agriculture – planting and cultivation</li> <li>• vegetation (medicinal and food plants);</li> <li>• gastronomy (how has your family's daily diet changed, what kind of food is no longer used in modern times);</li> <li>• hunting and fishing.</li> </ul> </li> <li>• Compile a calendar of intangible cultural heritage elements listed by you.</li> </ul> <p><b>In the classroom</b></p> <p>Analyze the collected material</p> <p>Conduct a discussion around some considerations, pushing forward the counterarguments. Ask students to discuss possible reasons of threats in relation to each element. Write down on the whiteboard all possible reasons and arrange them according to the ascending criteria</p> <p>At the end of the discussion compile a calendar of the endangered elements.</p> <p>Plan the activities that should be carried out during a calendar year (projects, demonstration, posters etc.) in support of the elements of intangible heritage listed in the compiled calendar.</p>





127. Rewarding participants of the workshops conducted in the secondary schools of Mtskheta 2013



# UNIT 7

## PROTECTION AND MANAGEMENT OF CULTURAL HERITAGE

### PURPOSE OF THE LESSON

**At the completion of this unit, students will:**

- be able to comprehend the meaning of the term – “outstanding universal value” related to cultural and natural heritage;
- be aware of the essence of the UNESCO ‘Convention of Intangible Cultural Heritage’ and its role in preserving the cultural diversity worldwide;
- be aware of the essence of the UNESCO ‘World Heritage Convention’ and be able to recognize its role in the protection and promotion of particular cultural and natural sites of universal value.

## GUIDELINES FOR TEACHERS

This unit mostly deals with the UNESCO World Heritage Convention and Convention for Safeguarding the Intangible Cultural Heritage, with particular reference to the meaning of the word 'heritage', considered in its double aspect of use referring to both, the cultural heritage and the natural heritage.

Prior to launching activities, teachers are advised to communicate with UNESCO Regional Office ( UNESCO National Commission) or the National Cultural Heritage Agency of the UNESCO Liaison Office and request any available material that may support their lessons such as World Heritage Sites maps, posters, slides, leaflets, brochures, animated films, CDs, etc.).

The teacher can also take advantage of the World Heritage Centre website (<http://whc.unesco.org>), where they will acquire all required information as well as download the series of animated films "patrimonto", <http://whc.unesco.org/en/patrimonto/>, produced by the students' involvement and dedicated to the protection of the World Heritage Sites. Using the Internet, moreover, offers students the opportunity of establishing direct contact with other schools around the world and sharing their concerns about heritage issues.

# BASIC KNOWLEDGE

## The UNESCO World Heritage Convention

During the first half of the last century, many historical towns were destroyed by the two world wars, and important monuments were seriously damaged or disappeared. In response to this destruction, the League of Nations, which later became the United Nations, appealed for worldwide co-operation in protecting cultural heritage. The United Nations Educational, Scientific and Cultural Organization (UNESCO) was thus established in 1945 to accomplish this task. Since then, UNESCO has drafted several international conventions\* and recommendations to protect heritage all over the world.

The concept of “World Heritage” appeared during the construction of the Aswan High Dam in Egypt. This dam would have completely submerged some of the most famous monuments of ancient Egypt in the Nile River Valley: the Abu Simbel Temples. UNESCO launched an international campaign to save Abu Simbel, which prompted the international community to finance their preservation. Fifty countries responded to the appeal donating the sum of 80 million US dollars to save the temples. They were dismantled stone by stone from their original site and reassembled on the nearby island of Agilkia, safe from the risk of the Nile floodwaters.

The immediate international response to Abu Simbel showed that certain sites in the world are considered to be of outstanding universal value. Their safeguard concerns not only the country in which they are located, but also the international community as a whole. This concept gave rise to the Convention Concerning the Protection of World Cultural and Natural Heritage (more commonly called the World Heritage Convention).

The World Heritage Convention\*\* is an international agreement, adopted by the General Conference of UNESCO in 1972, to protect both natural

---

\* Conventions. Some important Conventions among others are:

- Convention for the Protection of Cultural Property in the Event of Armed Conflict (1954);
- Recommendation on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Heritage (1964);
- the UNESCO Convention on the Protection of the Underwater Cultural Heritage (2001).

\*\* While efforts to safeguard humanity’s tangible heritage are guided by several international conventions, intangible heritage (oral traditions, customs, music, dances, etc.) is still at risk of disappearance. These forms of cultural heritage represent a vital source of identity especially for minorities or indigenous populations. Intangible heritage is particularly fragile and exposed to the effects of globalization, environmental degradation, and also inevitable evolution in people’s lifestyles. The Convention for the Protection of Intangible Heritage was signed on 3 November 2003 and the text was adopted by the General Conference at its 32nd session. The intangible heritage encompasses complex and diverse forms of living heritage in constant evolution such as carnivals, traditional performances, social practices, rituals, festive events, cultural spaces, etc.

and cultural heritage (tangible heritage) threatened by population explosion, urbanization, pollution, deforestation and tourism.

The Convention is a legal instrument that deals with the conservation of nature and culture.

This link of the nature and culture is expressed in the World Heritage Emblem: a circle surrounding a central square. The emblem symbolizes the interdependence of the world's natural and cultural diversity.

While the central square represents the results of human skill and inspiration, the circle celebrates the gifts of nature. The emblem is round, like the world, a symbol of global protection for the heritage of all human kind.

Nature and culture are intimately linked; this is the reason why World Heritage includes both cultural and natural heritage, as inseparable elements of the human life.

Countries (known as States Parties to the Convention), through this legal instrument, voluntarily commit themselves to safeguarding heritage sites that they nominate for inclusion in the World Heritage List.

#### The main goals of the World Heritage Convention are to:

- define the world's heritage by compiling a list of sites whose outstanding universal value should be preserved for all humanity (the World Heritage List);
- ensure their protection through close co-operation among nations;
- ensure at national level the commitment by State Parties in protecting their sites.

Please, bear in mind that:

Even if a site or a monument is not inscribed in the World Heritage List, it does not mean that it is of no interest. All countries have sites, buildings and museum collections of local and national significance that must be protected by adequate care and legislation. There is not one standard of conservation care for World Heritage sites and another for the rest.



#### Heritage sites inscribed in the UNESCO World Heritage List:

129. Auschwitz Concentration Camp, Poland

130. Tambuktu, Mali

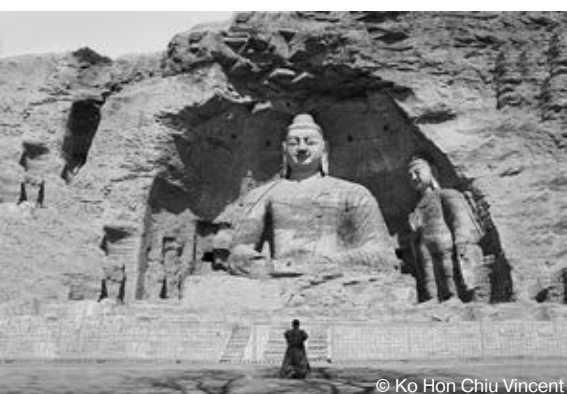




© UNESCO/Francesco Bandarin



© UNESCO/ Francesco Bandarin



© Ko Hon Chiu Vincent

**Heritage sites inscribed on the UNESCO World Heritage List:**

- 131. Angkor Temple Complex, Cambodia
- 132. Prehistoric site in the Vézère valley, France
- 133. Yungang Grottoes, China  
(One of the three major cave clusters in China extends 0.62 miles from east to west, revealing 53 caves and over 51000 stone statues.

## THE WORLD HERITAGE LIST

The World Heritage List is getting bigger every year as new nominations are accepted and more countries sign the Convention. At present (2014), the List includes 981 heritage sites in 160 States Parties. Among them 759 are sites of cultural heritage, 193 of natural, and 29 are given the status of mixed heritage sites.

Georgia signed the Convention in 1992 and at the same time presented first nominations for the inscription in World Heritage List. Presently, in the World Heritage List are inscribed three heritage sites in Georgia:

- Bagrat Cathedral and Gelati Monastery (1994)
- Historical sites of Mtskheta (1994)
- Upper Svaneti region (1996)

The inscription of a heritage site on the “**World Heritage List**” is a long process requiring many steps. The first step is to sign the Convention and obtain the status of a State Party.

The latter then prepares a tentative list of cultural and natural sites within its territory that it considers of “**outstanding universal value**” and selects the site/s to submit to the World Heritage Centre for the nomination on the List. In the meantime, the State Party has to demonstrate that the proposed site is properly managed and its authenticity adequately preserved.

Once a year, the World Heritage Committee meets to assess the nominations and select future sites to be inscribed.



134. Gelati Monastery  
General view  
12<sup>th</sup>-13<sup>th</sup> centuries. 2009 photos

132. Gelati Monastery  
The Altar of the church of the Nativity of Virgin.  
Mosaic.  
12<sup>th</sup> century. 1984 photos

When a listed site is seriously endangered, it is then inscribed on the List of “World Heritage in Danger”, which entitles it to special attention and emergency action.

Out of three heritage sites inscribed in the World Heritage List from Georgia, two have been moved to the category of List of World Heritage in Danger\*. These sites are:

1. Historical sites of Mtskheta (in 2009), reasoned as gaps in the management of the adjacent areas of Mtskheta and inadequate conservation status of certain heritage sites;
2. Bagrati Cathedral and Gelati Monastery (in 2010), reasoned as the loose of authenticity.



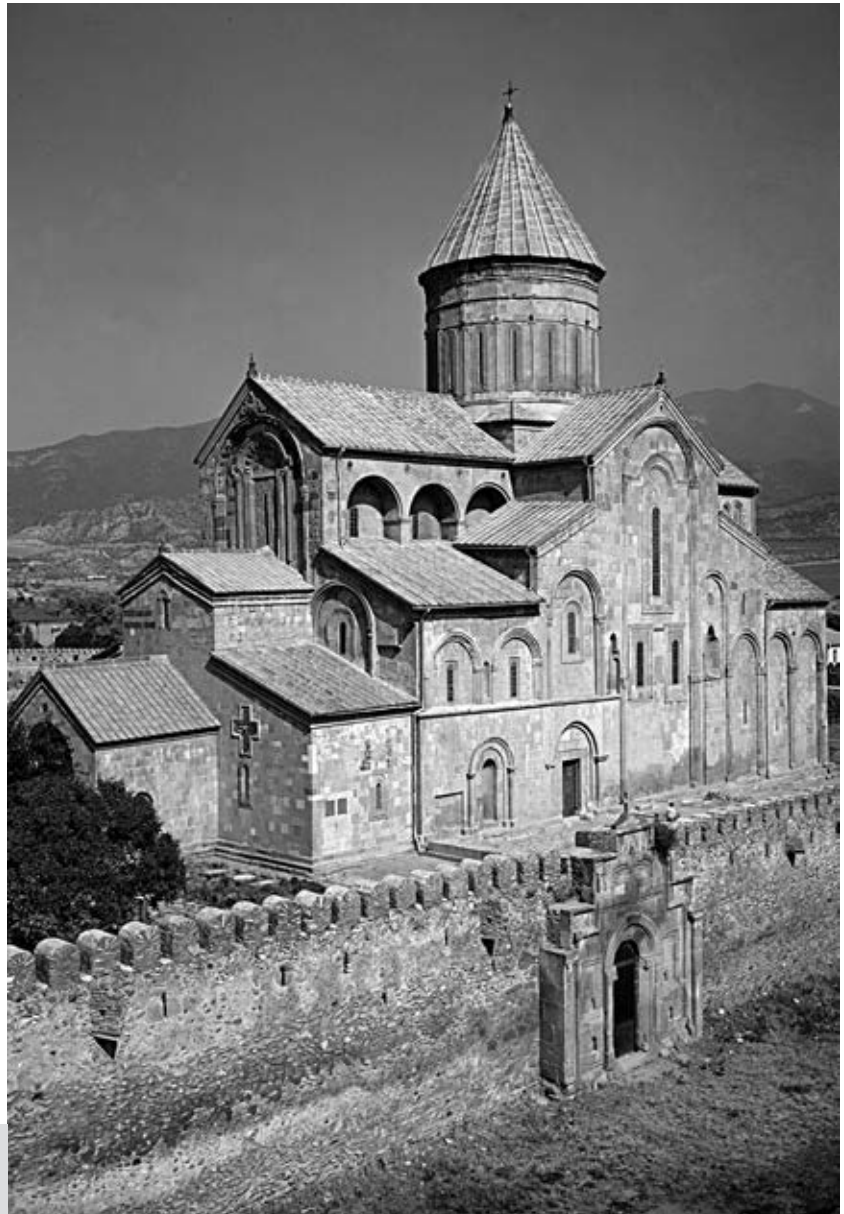
136. Bagrati Cathedral  
The edge of 10<sup>th</sup>-11<sup>th</sup> centuries  
1982 photos

\*As of February, 2014



After the decision of the World Heritage Committee Bagrati Cathedral and Gelati Monastery complex was also transmitted to the category of endangered heritage sites, which had been motivated by the loss of authenticity, caused by inadequate reconstruction works conducted at the Bagrati Cathedral from 2009 till 2012. UNESCO's World Heritage Committee considered (in 2012), that Bagrati Cathedral had lost its authenticity, and therefore was no longer able to meet the adopted criteria for which it was inscribed in the World Heritage List in 1994. The committee called on state party to justify the outstanding universal value of Gelati Monastery exclusive of the Bagrati Cathedral. In the summer of 2014, the World Heritage Committee will consider the site re-nomination primed by the state party, which applies only to the Gelati Monastery.

In order to be included in the World Heritage List, a cultural property must satisfy at least one of the following selection criteria adopted by the Committee. It should:



137. Svetitskhoveli Church  
Mtskheta, Georgia  
Years 1010 – 1029



138. Upper Svaneti  
Chazhami community  
Svaneti, Georgia

- i) Represent a masterpiece of human creative genius (e.g. the Egyptian Pyramids or the Acropolis in Athens, Greece);
- ii) Have exercised considerable influence at a certain period or within a cultural area of the world (e.g. the historical centre of Cordoba, Spain; the medieval city of Rhodes, Greece);
- iii) Provide exceptional evidence of a culture which is living or have disappeared (e.g. Al Qal'a Beni Hammad, Algeria);
- iv) Represent a remarkable example of building, architectural ensemble or landscape, which illustrates a significant stage of development in human history (e.g. the historical sites and monuments of Mt-skhet);
- v) Be an outstanding example of a traditional way of life that risks to disappear under the impact of irreversible changes (e.g. the old city of Sana'a in Yemen); or
- vi) Be directly associated with events, living traditions, ideas or beliefs of outstanding universal significance (e.g. the Hiroshima Peace Memorial - Genbaku Dome - Japan; Auschwitz concentration camp, Poland; the Island of Gorée, Senegal, Ancient City of Damascus, Syria).
- vii) Contain natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- viii) Be an outstanding example representing major stages of earth's history, including evidence of life, significant ongoing geological processes in the development of terrain formations or noteworthy physiographic or geomorphologic characteristic features;

- ix) Be an outstanding example representing significant ongoing ecological and biological processes in terrestrial, freshwater, coastal and marine ecosystems, in the evolution and development of animal and plant groups;
- x) Contain the most significant natural habitats for in-situ conservation of biodiversity, endangered species, including those who possess exceptional universal value in terms of science or conservation.

The World Heritage List is made up of a variety of properties that include natural sites, cultural landscapes, architectural masterpieces, historical or archaeological sites as well as industrial complexes, botanical gardens, a concentration camp and even a ruin that survived the atomic bomb.

All these sites have a special significance for humanity and transmit different messages that we must not forget. The word “monument” derives from the Latin verb ‘monēre’, which means to remind.

### **Convention for the Safeguarding of the Intangible Cultural Heritage**

This Convention is a UNESCO treaty adopted by the UNESCO General Conference in 2003. The convention entered into force in 2006, after the instruments of ratification by UNESCO Member States.

This declaration and its Action Plan presented basic idea for Intangible Cultural Heritage Convention and helped to develop it.

The Convention defines cultural heritage as including “both tangible and intangible works through which the creativity of people finds expression,” and asks UNESCO and Member States to take measures for protecting this kind of heritage.

In 1997, UNESCO launched the program of Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity, intending to raise awareness of the importance of intangible heritage. This program proclaimed a total of 90 masterpieces between 2001 and 2005, and caused the movement toward the Convention.

The Convention works on both national and international levels. At the national level, State Parties are supposed to ‘take necessary measures to ensure the safeguarding of the intangible cultural heritage present in its territory.’ These measures include identification of the intangible cultural heritage that exists in its territory, adoption of appropriate policies, promotion of education and so on. Besides, in taking these measures, each state parties must “endeavor to ensure the widest possible participation of communities, groups, and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management”.



At the international level, this Convention promotes international co-operation, which includes “the exchange of information and experience, joint initiatives, and the establishment of a mechanism of assistance” to other State Parties.

Intangible cultural heritage refers to “traditions or living expressions inherited from our ancestors and passed on to our descendants, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the universe or the knowledge and skills to produce traditional crafts”. The Convention defines it as follows:

Intangible Cultural Heritage means the practices, representations, expressions, knowledge, and skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

The intangible cultural heritage, which is transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

The Convention states its purposes, which are:

- a) to safeguard the intangible cultural heritage;
- b) to ensure respect for the tangible cultural heritage of the communities, groups and individuals concerned;
- c) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
- d) to provide for international cooperation and assistance.

The Convention contains following provisions:

- I. General Provisions;
- II. Organs of the Convention;
- III. Safeguarding of the intangible cultural heritage at the national level;
- IV. Safeguarding of the intangible cultural heritage at the international level;
- V. International cooperation and assistance;
- VI. Intangible Cultural Heritage Fund;



UNESCO Logo

World Heritage Convention Emblem

The Hague Convention Emblem

Cultural Heritage Emblem



139. Folk Ensemble "Mzetamze",  
204 photos

140. Firuz Makhatalashvili Choir  
"Telavelebi",  
1960s photos



VII. Reports;

VIII. Transitional clause;

IX. Final clauses

As of 2014, 161 states have ratified the convention.

Georgia signed and consequently joined the Convention in 2007, by which the government has recognized the importance for the protection of intangible heritage and the obligations assumed under the Convention, which provides: the identification, documentation, research, preservation, protection, revitalization, and promotion of intangible heritage with the purpose of ensuring its viability, as well as its transmission to the young generation through formal or non-formal education methods, and the revival of various aspects of the intangible cultural heritage.

In the UNESCO List of intangible Cultural Heritage of Humanity are inscribed:

- Georgian polyphonic singing;
- Georgian traditional pitcher-wine-making ancient method.

141. The Old man in the vintage



## EXERCISES FOR STUDENTS

### ACTIVITY 1

#### Worksheet – World Heritage Sites in Georgia and Europe

<b>Goals</b>	<ul style="list-style-type: none"> <li>Assisting students to identify sites of cultural heritage in Georgia and the European region, which are inscribed in the World Heritage List and help them to understand the reasons for selecting these particular sites (selection criteria).</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>In the Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>Several copies of the World Heritage Sites map</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>Explain to the students the meaning of the term – ‘outstanding universal value’ and the concept that conservation of World Heritage depends on international co-operation;</li> <li>Divide students into small groups and give each group a copy of the World Heritage Sites map. Ask them to consult the map and identify ten World Heritage sites located in Georgia and Europe. Ask them to mention whether they are cultural, natural or mixed natural/cultural sites</li> </ul>

Name of the World Heritage site	State Party	Type of the site

Ask students to find out how many sites are inscribed in the World Heritage List from Georgia and Europe. Why have these sites been inscribed in the List? Who decides what is important to be designated as a World Heritage Site? Is it an advantage to be inscribed in the List? In their opinion, is the region well represented? Are there other, either natural or cultural, sites in Georgia that they would inscribe in the List? Does the local population play a role in this decision? Do they think that young people should have a role in such a process?

## ACTIVITY 2

**Worksheet – The World Heritage List**

<b>Goals</b>	<ul style="list-style-type: none"> <li>• Make students aware of the variety of sites inscribed on the List.</li> </ul>
<b>location</b>	<ul style="list-style-type: none"> <li>• Classroom</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Several copies of the World Heritage Sites map</li> </ul>
<b>Procedure</b>	<ul style="list-style-type: none"> <li>• Divide the class into small groups and ask them to examine the World Heritage map. Ask students to find three sites per region for each selection criteria. Compare the lists and discuss the selection criteria together.</li> </ul>

<b>Geographical region</b>	<b>Criteria I</b>	<b>Criteria II</b>	<b>Criteria III</b>	<b>Criteria IV</b>	<b>Criteria V</b>	<b>Criteria VI</b>
Africa						
Arab States						
Latin America						
Europe						
Asia & the Pacific						
North America						



142. Svaneti, Landscape  
Georgia  
2005 photos





# MTSKHETA

## A CASE STUDY

The exercises and information used in this unit are designed in relation to Mtskheta. Teachers should feel free to use these exercises, activities and ideas and adapt the offered information in regards to any other site of cultural or natural heritage in their region.

# A CASE STUDY – MTSKHETA

## (TEACHING BY A PARTICULAR EXAMPLE)

Each unit contains practical exercises at the site. The students will be given special tests to check their knowledge and perception capabilities.

Prior to the course implementation (field activities and other kind of practical exercises at the site), teachers, in close cooperation with the site managers, should decide on the right itinerary for students visit and select particular monuments, which are of utmost interest in terms of deterioration and conservation. The site managers should also assist teachers while conducting the course and in selecting suitable locations for student activities to be carried out and provide with further assistance such as staff support, authorizations, guided visits etc. with a purpose of achieving fruitful results.

- Heritage is an important educational resource. It contributes in developing students' analytical capacity and power of observation. It promotes discussions on fundamental problems and stimulates the search for solutions.
- In order to achieve public awareness in safeguarding and duly protection of heritage it is essential to establish mutually favourable co-operation between educators and site managers.
- Students are able to understand complex subjects regarding heritage current condition such as deterioration or conservation issues if these problems are presented in a simple way and if adequately prepared, they could become best defenders of their own heritage.
- Young people are able to comprehend that preservation of heritage is also their responsibility.

## MAIN GOALS OF THE EXERCISES

As a result of the suggested exercises and activities students will be able to:

- describe the site and understand its historical and socio-economic values;
- identify the principal interest groups and stakeholders of the site (archeologists, conservation and restoration specialists, architectures, local population, tourist companies etc.);
- Recognize the dangers threatening cultural heritage and the alternatives available for its conservation;
- realize the advantages and dangers of tourism;
- feel and comprehend the links between the historical and natural environment;
- appreciate that preservation of heritage is also their responsibility.

© UNESCO/ Ron Van Oers



© UNESCO/ Junaïd Sorosh-Wali



**Sites inscribed on the UNESCO  
World Heritage List:**

144. Aleppo, Syria

145. Venice and the Lagoon, Italy

## WORLD HERITAGE CONVENTION

### The Goal of the exercise

Understanding the role of the UNESCO World Heritage Convention as a tool for the preservation and promotion of cultural and natural heritage

#### Activity 1

A brief presentation by educator of the World Heritage Convention (selection criteria, Georgian heritage sites inscribed in the World Heritage List).

#### Activity 2

Discussing the concept of World Heritage based on a set of questions (Exercise Sheet 1.1 – Set of questions on world Heritage issues).

#### Activity 3

Each group or its particular representative makes a brief presentation on the World Heritage based on their personal perceptions.

### The recommended literature for reading

World Heritage Convention – Properties inscribed on the World Heritage List.

### EXERCISE SHEET 1.1

#### Set of questions and discussion on World heritage issues

1. As you know there are both cultural and natural cultural sites. Which of them can be found in your country? Nominate these sites.
2. Why do we care about heritage sites and protect them from damage?
3. Have you heard of the World Heritage List? Do you know the procedure of inscribing a heritage site in the World Heritage List?
4. Can you name the World Heritage sites recorded in the following photos? (A section of large photographs and projected slides are shown by a course instructor).
5. Several criteria are applied in order to select World Heritage sites and inscribe them in the World Heritage List. Which criteria were used to select and inscribe Mtskheta? (Criteria are shown on slide by a course instructor).
6. Name another site in Georgia inscribed in the World Heritage List. Why you think this particular site was listed in the World Heritage List?
7. How many sites are inscribed on the World Heritage List from Georgia? Do you think that heritage of Georgia is adequately represented in the World Heritage map? (Open or display the World Heritage map or find it on the World Heritage Centre website at <http://whc.unesco.org/en/list>).
8. What is the meaning of the World Heritage emblem? (the emblem is displayed on the screen).
9. Some World Heritage sites are in danger. Two out of three World Heritage sites from Georgia have been moved to an alternative list of endangered World Heritage sites. (Present the pictures of these sites). Discuss the dangers associated with them.
10. How do you think we can monitor the state of preservation of World Heritage sites?
11. Have you ever searched the information about other World Heritage sites on the internet?
12. If yes, please indicate which website provides the most comprehensive information about World Heritage sites?

## MTSKHETA – HISTORICAL OVERVIEW

### Purpose of the lesson

Comprehension of the sacred, political and cultural sense of Mtskheta

### Exercise 1

#### Recommended reading

Take time to read Information Sheet 2.1 (historical issues) before visiting the site.

### Exercise 2

Group exercise based on a set of questions about the history of Mtskheta. Exercise Sheet 2.1 (Comprehension Questions – a set of questions for testing knowledge) and Test 2.2 (True or False)

Additional reading: see enclosure 1 (Basic literature)



146. Mtskheta. Svetitskhoveli Cathedral. Mtskheta, Georgia. Photo taken on the edge of 19<sup>th</sup>-20<sup>th</sup> centuries



### TEST 2.1

#### Comprehension Questions

1. From which tribal name is derived the title – Mtskheta?
2. When did Meskhetian tribes become settled in Mtskheta and its surroundings?
3. To who is ascribed the origin of Mtskheta according to Georgian historical tradition?
4. At which confluence of rivers did Mtskhetos build the city of Mtskheta?
5. What were the other positive factors, apart from favourable natural conditions, that promoted Mtskheta to become a capital city?
6. Specify the names of supreme deities in pagan Mtskheta and its surroundings.
7. What were the other nations, apart from Georgians, living in pagan Mtskheta?
8. Which foreign historical sources preserved records on the conversion of Qartli?
9. Which hagiographic writing mentions a great cross erected in the open air on the mount just opposite to Mtskheta and which was perfectly visible from Mtskheta?



146. Mtskheta. Svetitskhoveli Cathedral. Mtskheta, Georgia. 1952 photos

## TEST 2.2

**True or False** (Please circle the correct answer)

1. Ilia Chavchavadze criticized the scientific findings of Samtavro excavation works.

**True**

**False**

2. In the mid years of the 20<sup>th</sup> century was actually confirmed information, earlier mentioned in Georgian historical sources, concerning the construct dates of another church in Mtskheta, which preceded the construction dates (1010-1029) of Svetitskhoveli domed Cathedral.

**True**

**False**

3. The church built by King Vakhtang Gorgasali in Mtskheta in the 5<sup>th</sup> century was a domed construction.

**True**

**False**

4. A small domed chapel (15<sup>th</sup> century) placed in the Svetitskhoveli Cathedral is a symbolic copy of the Holy Sepulcher Church in Jerusalem.

**True**

**False**

5. Shah Abbas destroyed the royal and Episcopal palaces in the courtyard of the Svetitskhoveli cathedral.

**True**

**False**

6. In 1960-1970-ies after the partial restoration of the Patriarch Melchisedek palace was destroyed the south-west pier being integrated in the Svetitskhoveli wall, which currently could be only read in the architectural diagrams of the construction.

**True**

**False**

7. King of Georgians Adarnase II (888-923) is referred to in the recently discovered inscription on the arch of the Samtavro Cathedral.

**True**

**False**

8. Syrian Fathers under the leadership of Ioane Zedazeneli, who came to Georgia in the 6<sup>th</sup> century, had their first prayer in the Mtskheta Holy Cross Monastery.

**True**

**False**

9. St. Barbara (Barbareti) Church in Mtskheta belongs to the basilica architectural type.

**True**

**False**

10. The vault of the Mtskheta Holy Cross smaller Cathedral initially was covered by wall paintings.

**True**

**False**

### CAUSES OF DETERIORATION, DAMAGE AND DECAY

#### Purpose of the lesson

To encourage students to recognize the different architectural elements and the state of conservation of selected monuments, and make them aware of the dangers threatening the cultural heritage of Mtskheta.

#### Activity 1

A brief slide presentation on the main causes of deterioration of the monument/site.

#### Suggested Reading

Take time to read Information Sheet 3.1 (What threatens Mtskheta?) and the Information Sheet 3.2 (Some causes of deterioration)

#### Activity 2

Visit of groups to the Mtskheta Holy Cross Monastery. Survey and analysis of the heritage site: Taking measurements, drawing, and recording particular aspects of deterioration and conservation.

#### Suggested Reading

Take time to read Information Sheet 3.3 (Description of the monuments/site)

#### Activity 3

Group exercise based on a set of questions in relation to particular monuments (Test 3.1) – Mtskheta Holy Cross Monastery



148. Ruler Stefanos  
in front of the Savior,  
years: 586-605  
Before conservation

149. After  
conservation of the  
relief

**TEST 3.1:****Comprehension Questions****Mtskheta Holy Cross Monastery**

Before starting this exercise students are required to take measurements and photos of the monument, and then describe it in writing; on the later stage, students may also present their research in the form of a poster. Course instructors are advised to ask students the following questions:

1. Why this monument is named Mtskheta holy Cross Monastery?

---



---

2. What was the reason for constructing of this monument at this particular place?

---



---

3. To which architectural style is attributed the Big Temple of the Mtskheta Holy Cross Monastery?

---



---

4. By whose figures are adorned the façades of the building?

---



---

5. What is the current stage of conservation of the monument?

---



---

6. In your opinion what are the most serious threats facing the monument?

---



---

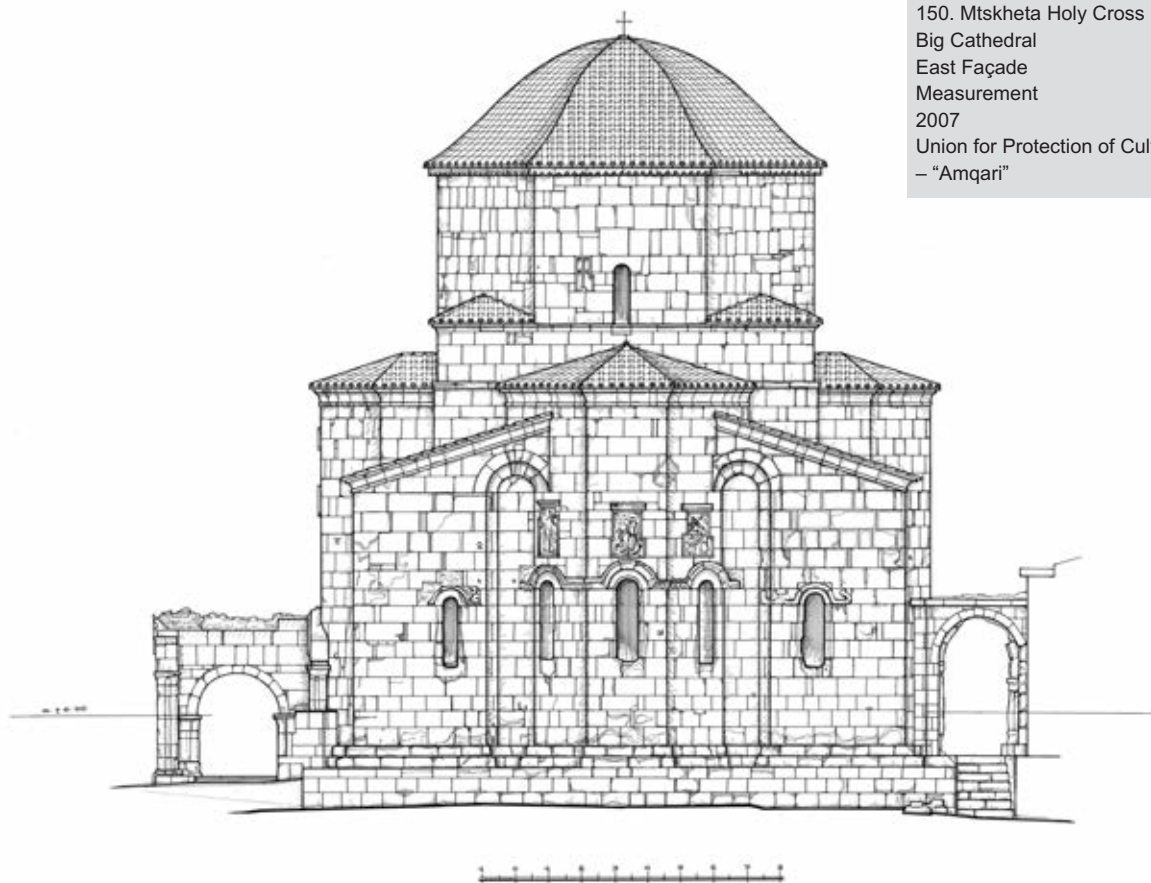
7. In which particular spot of the monument have you noticed the signs of vandalism?

---

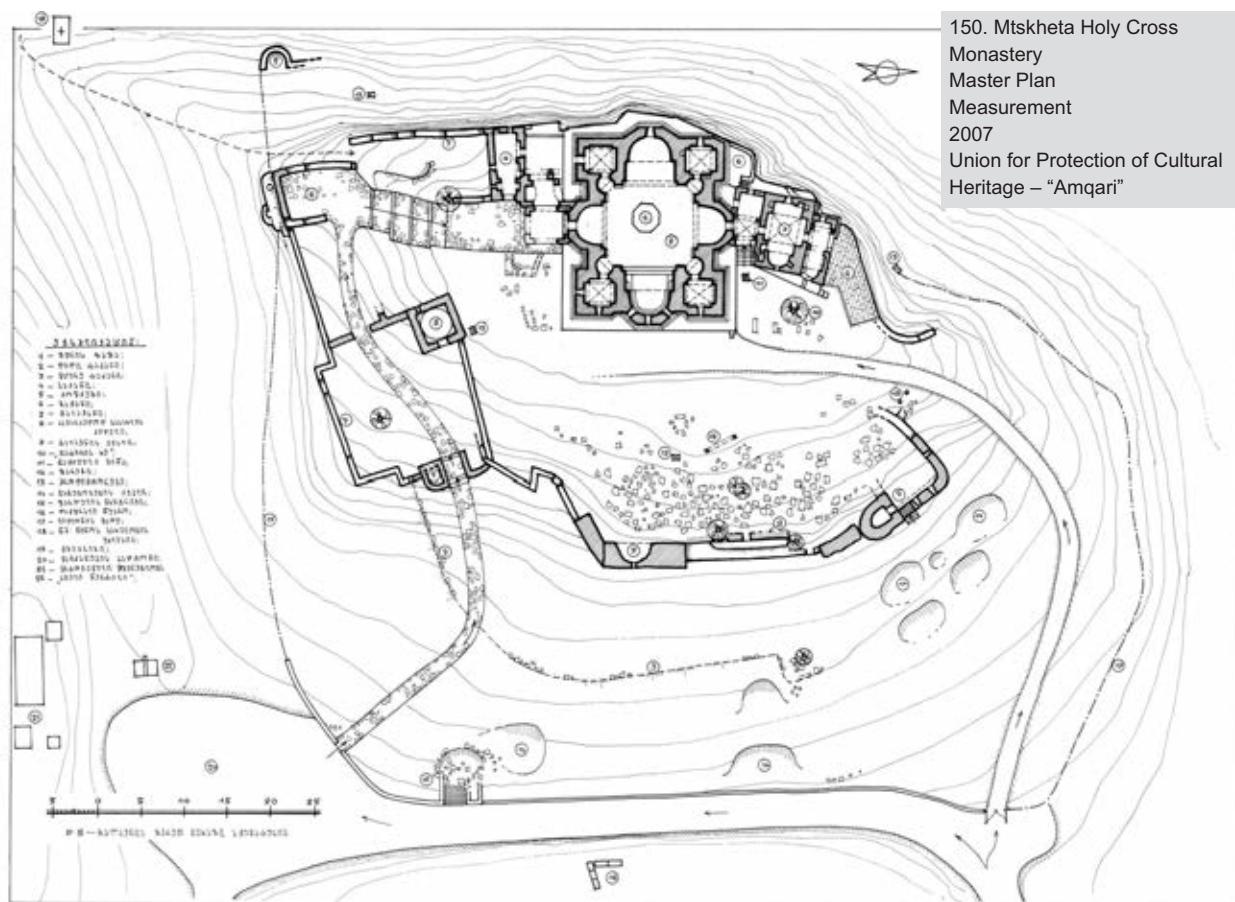


---





150. Mtskheta Holy Cross Monastery  
Big Cathedral  
East Façade  
Measurement  
2007  
Union for Protection of Cultural Heritage  
– “Amqari”



150. Mtskheta Holy Cross  
Monastery  
Master Plan  
Measurement  
2007  
Union for Protection of Cultural  
Heritage – “Amqari”



## SOCIAL-ECONOMIC AND ENVIRONMENT ISSUES

### Learning objectives

To help students understand the links between historical and natural environment and clarify the positive and negative influences of tourism development to the heritage site. To assist students in identifying principal groups of interest and reason for cooperation with such selected groups as well with particular representatives of the local community.

### Activity 1

Manager of the site makes a brief presentation on the impact of urban development on the environment and consequently to the particular heritage site.

### Activity 2

A Round table and an open discussion on socio-economic and environmental topics have to be organized between students and various representatives of interest groups. The outlook and attitude of these groups (conservation specialists, archeologists, urban planning specialists, architects, clergy, tourism managers, travel agencies etc.) often relatively differs from each other, but all of them are unified under one idea of preservation and protection of Mtskheta as a heritage site.

### Activity 3

Discussion and questions on socio-economic development (Exercise Sheet 4.1)

## EXERCISE SHEET 4.1 – SET OF QUESTIONS

### In your opinion

1. What is important about the site?
  - The environment (natural phenomenon)
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  
2. How does the site contribute to the economic development of the region?
  - Establishing tourism infrastructure
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  
3. Can you identify the list of stakeholders for Mtskheta?
  - The owners of the site
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  
4. Referring to question No 3, state what is the interest of each particular group regarding Mtskheta?
  - Archeologist: conducting excavations in order to discover new information about the past.
  - Site manager: \_\_\_\_\_
  - Tourist operator: \_\_\_\_\_
  - Local population: \_\_\_\_\_
  - Clergy: \_\_\_\_\_
  - Tourists: \_\_\_\_\_
  - \_\_\_\_\_
  
5. Which of the above-identified could threaten the site?
  - Large number of tourists:
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_

## AWARENESS – DELIVERING MESSAGES TO THE PUBLIC

### Learning Objectives

Making students aware of the delicate and fragile nature of heritage and of their role in safeguarding it. Evolving them in the preservation of the site by producing a poster with a persuasive message or any other form of communication that ensures the proper delivery of the message essence to the society.

### Activity 1

Discussion on how visitors contribute to the deterioration or protection of the site. What kind of messages should be conveyed to make them aware of the fragility of Mtskheta?

### Suggested Reading

Take time to read Information Sheet 5.1 (SOS Mtskheta at risk!) and Information Sheet 5.2 (What should we avoid doing)

### Activity 2

Formulation of a message or slogan, for the transmission to visitors and young people. Production of an awareness tool (a poster expressing their concern about the future of the site)

### Activity 3

Recommendations formulated by students.

## HISTORICAL ISSUES

It is believed that Mtskheta derives its title from the tribal name of Meskhs, who inhabited Mtskheta and its surroundings from the 8<sup>th</sup> century BC.

Georgian historical tradition ascribes the origin of Mtskheta to Georgia's legendary **Ethnarchi** son of Qartlos, Mtskhetos. Favourable natural conditions and beneficial location at the intersection of important trade roads contributed for Mtskheta's formation as a capital city. The multiethnic population of Mtskheta, apart from Georgians was composed of Greeks, Assyrians, Armenians, Persians, and the Jews Exiled from Jerusalem. According to the chronicles, the Mtskheta - Armazi pagan pantheon supreme deities' names are: Armazi, Zadeni, Gatsi, Gaimi, Ainina and Danina.

Records concerning Conversion of Kartli are preserved in Georgian, Greek, Roman and Armenian historical sources. As its is well known, in the 20-ies of the 4<sup>th</sup> century, **St. Nino Equal to the Apostles** entered Mtskheta from Cappadocia and as a result of her efforts Christianity was declared

152. Svetitskhoveli Cathedral, floor opening process in 1970s

153. Svetitskhoveli Cathedral, wall opening process in 1970s



the state religion of Kartli. According to her advice, on the top of a high mountain straight ahead from Mtskheta, was erected a large wooden cross, which is referred to in the hagiographic writing of the 6<sup>th</sup> century – “The Martyrdom of Evstati Mtskheteli”.

Referring to literary sources the Syrian Fathers after arriving in Mtskheta (6<sup>th</sup> century) had their first prayer at Holy Cross, and then headed up to the mountain.

In 545-586 Guaram, the ruler of Kartli built a church to the north of the cross (the small church of the Holy Cross). The vault of this church was decorated with a mosaic composition.

Mtskheta is rich with archeological monuments. In 1872 an Austrian archeologist Friedrich Bayern began his investigations of the cemeteries at Samtavro, whose scientific findings was sharply criticized by a famous Georgian enlightener, mentor, writer and public figure (presently St. Ilia the Righteous) Ilia Chavchavadze in his journalistic publication – “That’s History” (1889).

In 1968-1972 during archeological and restoration works in the Svetitskhoveli Cathedral Church (directed by Vakhtang Tsintsadze) was discovered larger fragments of a three-nave basilica, which is integrated in the current (built in 1010-1020) domed temple of Svetitskhoveli.

According to researchers, a small domed church placed in Svetitskhoveli Cathedral, though totally different in appearance, is a symbolic reproduction of the Chapel of the Holy Sepulcher placed in the Jerusalem Holy Resurrection Cathedral. The Chapel in Svetitskhoveli Cathedral built in 15<sup>th</sup> century is quite similar to the building style used for construction of old Georgian churches.

A large part of buildings of the Svetitskhoveli architectural complex are currently destroyed. To the south-west of the Cathedral was located a 11<sup>th</sup> century palace of Catholicos-Patriarch Melchisedek. According to the approach of the famous Georgian historian and public figure Platon Ioseliani, King Giorgi 12<sup>th</sup> had intentions to reconstruct the Patriarch’s palace, but this plan never saw the light and the Episcopal palace remained unrenovated because of the king’s death.

With the words of Platon Ioseliani, this building was destroyed by Exarch Isidore “...a person absolutely ignorant towards the history and antiquities of his own native country. For the same reason was destroyed the Royal Palace located within the Svetitskhoveli complex (Platon Ioseliani, The Life of Giorgi XIII, p. 86, Tbilisi, 1978).

The fragment of the 11<sup>th</sup> century palace of Catholicos-Patriarch Melchisedek is presently integrated in the wall of Svetitskhoveli Cathedral. With a purpose of ensuring the visibility of this fragment to the public, was used



a method of restoration, aiming to show the creative aspects of architectural construction of the important period of the history, rather than focusing on its historically significant values.

In order to better expose the fragment of the 11<sup>th</sup> century palace, restored in 1970s was destroyed a late medieval period pier, which currently could be read only in architectural plan.

Mtskheta still keeps many unresolved secrets. Recently, has been discovered an inscription on the vault of the arch of Samtavro Cathedral, which refers to King Adarnase Second Kurapalati (888-923) as “King of Georgians”, which is the first accurate record as regards using the title – “King of Georgians”.

In addition to the domed churches, in Mtskheta, you can also find the samples of the simplest architectural composition – a hall type church. Among such examples is St. Barbara’s Chapel.



154. Svetitskhoveli Cathedral. Fragment of the restored palace of Catholicos-Patriarch Melchisedek  
2009 photos

CAUSES OF DETERIORATION

# WHAT THREATENS MTSKHETA?

## THREATS CAUSED BY NATURAL FACTORS

Earthquakes, Floods  
Erosion as a cause of Fire,  
Wind & Rain  
Climate change  
Soluble salts  
Animals, Vegetation

## THREATS CAUSED BY HUMAN FACTORS

Theft, Vandalism  
Abandonment, Lack of care &  
safeguarding (negligence)  
Tourism  
Uncontrolled urbanization  
Incorrect restoration

### CAUSES OF DETERIORATION AT THE HISTORICAL MONUMENTS OF MTSKHETA

- Stone erosion
- Acid rains
- inadequate care and safeguard
- Vandalism
- Threat caused by tourism
- Threat as a cause of pressure- induced incorrect development

Mtskheta and its historically formed environment was seriously damaged as a cause of illegal constructions (2010-2011) in the area of the two most significant architectural masterpieces of Georgian and world heritage – Svetitskhoveli Cathedral and the Holy Cross Monastery (colloquially used as Jvari Church or Jvari Monastery)

By the 2012 governmental decision, construction activities became admissible not only in the mentioned but also in the adjacent archeological zone of Samtavro, which is a very big and lasting threat for the cultural heritage of this region, among them such as abusing the values of cultural landscape, a sharp decline in the perception of the most significant architectural monuments, destruction of archeological layers, and even exclusion from World Heritage Sites List.



155. A common view from the Mtskheta Holy Cross Monastery. Mtskheta, Georgia  
2013 photos

## MTSKHETA HOLY CROSS MONASTERY

Erection of the cross on the mount to the east of Mtskheta and construction of churches coincided with important stages of the country's history. In 545-586 years, the ruler of Qartli Guaram the Great constructed a church (**Small Church of the Mtskheta Holy Cross**) to the north of the mount where the Holy Cross was erected on the mount located to the east of Mtskheta, which stands on the specifically designed octagonal base with burial places.

The premise of the central nucleus, once roofed with a cross-shape cover is bordered by the apses from the north, and a three-section open gate from the south-east.

The ruler of Qartli Stefanos First constructed a domed church - Great Church of the Mtskheta Holy Cross – or “Great Church of Jvari” [jvari (cross)] (586-605), in close proximity to the Small Church of the Mtskheta Holy Cross, within which the Holy Cross established its place (after the construction of the church).

Great Church of the Mtskheta Holy Cross is attributed to the **tetra-conch** architectural type, where the central square of the construction plan is mixed with apses from all four sides. The façades of the church have the engraved figured relief.

The accompanying (Georgian “Asomtavruli”) inscriptions of the sculptural figures reveal the engravings of the church wardens and their family members.

Mtskheta great and small churches of the Holy Cross are clear examples of integration of the western and eastern cultural values and raising it to a new level of development enriched with characteristic marks and elements of the local environment.

DISCUSSION POINTS

## WHY DO WE TAKE CARE OF PETRA?

**Because**

- Mtskheta is unique and irreplaceable
- Mtskheta belongs to the whole humanity
- Mtskheta is rich with values and historical messages kept within
- Mtskheta is of delicate nature, fragile and vulnerable
- Mtskheta is an important economic resource for the local inhabitants and the whole country



## DISCUSSION POINTS

## HOW CAN WE PRESERVE MTSKHETA?

- By introducing adequate legislation for the protection of the site
- By encouraging various organisations (stakeholders) with an interest in Mtskheta and developing a common policy for the preservation the integrity of the site
- By introducing ample land management regulations in the historical part of Mtskheta
- By ensuring continuous and appropriate maintenance of the site
- By the proper management and regulation of tourism
- By raising public awareness of the vulnerability of the site at all levels

## RAISING AWARENESS

# S.O.S – MTSKHETA AT RISK

### Mtskheta Holy Cross Monastery – expected threats

Buildings of the Mtskheta Holy Cross Monastery got damaged or broken as centuries passed by.

In the 10<sup>th</sup> century collapsed a part of the dome's sphere of the Great Church. It was soon rebuilt, but this reconstruction undermined the sustainability of the construction. In the beginning of the 20<sup>th</sup> century the status of the site reached a critical edge.

In 1914 Eqvtime Takhaisvili published an article under the headline “We should save the Holy Cross Monastery”, which ends with the following address “...all of us should contribute elder and younger, the entire nation, the educated and uneducated, all of us. Such indifference towards our precious antiquities is intolerable! Future generations will not forgive us if this site is being destroyed in front of our eyes” (newspaper “Public Paper”, 1914, No 31).

With the same spirit is imbued a letter published by Giorgi Chitaia in 1924, in the author notes: “This site is worth of our headache, we have to move our hands and mind and do a glorious thing for our future generations and if ... by any reason the government will not execute this work, we think that not a single conscious Georgian will hesitate to contribute with the intention of save the Holy Cross Monastery...”.

In 1924 was carried out restoration works of the Holy Cross Monastery. At this time was renewed the great Church and approximately restored the roof lines of the dome to its initial design. The 1938 saw the repair and reinforcement works, while at the end of the 1970s and during 1980s the surface of the dome was cleaned from the later additives and covered with resistant concrete slab, while the neck of the dome was reinforced with concrete belt (the project was designed by Vakhtang Tsintsadze, engineer-constructor – Irakli Ghudushauri).

In 1994 the Mtskheta Holy Cross Monastery was inscribed in the UNESCO World Heritage Sites List as the monument of outstanding, universal value. In 2005 the initial title of the site – “Museum Reserve of Mtskheta” was changed to the title – “Historical Sites of Mtskheta” (the Holy Cross Monastery, Svetitskhoveli, Samtavro).

In 2004 the Holy Cross Monastery was submitted to the “World monuments supervision” competition, initiated by the “World Monuments Fund” programme, which resulted in its inclusion in the list of the “World’s 100 Most Endangered Monuments”.

In 2006 and 2007 the Holy Cross Monastery was critically evaluated by various international organisations and professional groups operating in the field. One of such critical approach is being declared within the programme “Heritage at Risk”, funded by ICOMOS (International Council on Monuments and Sites). Within the framework of this programme a special article was dedicated to the Holy Cross Monastery.

Since 2009, the historical monuments of Mtskheta (including the Holy Cross Monastery), is included in the UNESCO World Heritage list of the endangered monuments. Especially problematic is protection of the relief surface of the Great Church. In this respect, some positive steps have been taken by the international experts and students of the Tbilisi Academy of Arts, who assisted the reinforcement of the relief surface of the Great Church.

Mtskheta Holy Cross Monastery is among those monuments, which requires constant supervision and safeguarding.

Public, in general, is not well informed about the plight of the Holy Cross Monastery. In this regard, it is necessary to take more active steps with a purpose of raising public awareness as well as to ensure the proper supervision of the site, which if well managed might bring positive effects. It is important that all groups concerned and stakeholders should be included in the preservation and protection of the site.

Legacy of the past is not renewable and its protection can not be achieved automatically. It requires special planning and adequate funding as well as constant attention and preventive measures to avoid possible threats of further damage and decay.

Protection of heritage requires a collective effort:

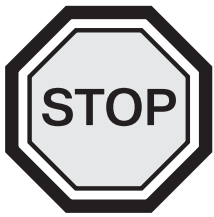
- It concerns all
- It begins with you, your family and your friends

Of course, specialists will always be necessary, but without you, their efforts will be in vain. Ask yourself

## WHAT CAN I DO TO PRESERVE MY HERITAGE?

### DISCUSSION POINTS

- The survival of Mtskheta concerns us all
- It depends on our actions



#### What should we avoid doing?

- Climbing on mountains to take photos
- Engraving personal names on columns and walls
- Cutting flowers and plants
- Picking up fragments of stone as a souvenir

# BIBLIOGRAPHY

## Reference to the Historical and Architectural Review

1. A. Afaqidze, Cities and Urban Life in Old Georgia, I, Tbilisi. 1963
2. V. Beridze, Old Georgian Architecture, Tbilisi, 1974
3. V. Beridze, Tbilisi Architecture, Vol. 1, 1960
4. V. Beridze, Tbilisi Architecture, Vol. 2, 1963
5. N. Berdzenishvili, Issues of Georgian History, Tbilisi, 1990
6. D. Berdzenishvili, Some Diversity of Old Georgian Fortresses, Centre for the Studies in History, Ethnology and Religion, Tbilisi, 2008
7. T. Virsaladze, From the History of Georgian Paintings, Tbilisi, 2007
8. T. Kvirkevelia, Architectural Glossary, Tbilisi, 1971
9. Mtskheta, Old Cities of Georgia, Tbilisi, 2006
10. D. Muskhelishvili, Old History of Qizikhi, Tbilisi, 1997
11. D. Muskhelishvili, Georgia in the 4<sup>th</sup>-7<sup>th</sup> centuries, Tbilisi, 2003
12. D. Muskhelishvili, Georgia at the Crossroads of Europe and Asia, Annals, Scientific Centre for the Studies in History, Ethnology and Religion, Tbilisi, 2009
13. Mtskheta Holy Cross Monastery, Tbilisi, 2008
14. V. Nikolaishvili, Armaztsikhe, Residence of Georgian Kingdom, Tbilisi, 2011
15. L. Rcheulishvili, Saba Tusishvili's Palace in the Ninotsminda Village, Georgian Art, 3, 1950
16. V. Silogava, Old Georgian Inscriptions in Samtavro, Tbilisi, 2011
17. M. Surguladze, The Mtskhetishvilis, Annals, Centre for the Studies in History, Ethnology and Religion, Tbilisi, 2009
18. Qartlis Tskhovreba (history of Qartli), Vol. IV, Batonishvili Vakhushti, Tbilisi, 1973
19. V. Tsintsadze, On Restoration of Mtskheta Holy Cross Monastery, Literature & Art, 1990, 1, pp. 208-235
20. Old Georgian Hagiographic Literature, Vol. I, Tbilisi, 1964
21. G. Chubinashvili, History of Georgian Art, Vol. 1, Tiflisi, 1936
22. G. Chubinashvili, Armazi Treasure, Translated and prepared by K. Machabeli, Tbilisi, 2007
23. Н. Аладашвили, Монументальная скульптура Грузии, М. 1977.
24. Г. Чубинашвили, Памятники типа Джвари, Тб. 1948.



### **Georgian publications in the cultural heritage protection field**

1. T. Amashukeli, Legislation Problems for the Protection of Urban Heritage, Tbilisi, 2013
2. R. Gverdtsiteli, "St. Mary's" Church in Tbilisi, Anchiskhati, Tbilisi, 2001
3. I. Elixbarashvili, T.Chachkhunashvili, M. Suramelashvili, Kh. Curghulia: Restoration of Architecture in Georgia, Tbilisi, 2012
4. Tbilisi, Revitalization of the Kala-Betlemi District, ICOMOS Georgia, Programme Report, 2000-2010, Tbilisi, 2011
5. Society and Historical environment, Conference papers, Tbilisi, 2012, ICOMOS Georgia
6. S. Saladze, Rehabilitation Process Beyond the Façade, Rehabilitation of Batumi, Tbilisi, 2013, Association of Young Lawyers
7. Protection of Urban Heritage, Identity and Spirit of Old Tbilisi, Conference Papers, 2010, June 3-6, Tbilisi
8. Delicate Renovation of the City and Rehabilitation of Old Tbilisi, Outcome of the Goethe Institute Symposium, Reports and exhibition material, 2010, Georgian Goethe Institute
9. R. Gverdtsiteli, Restoration of an Architectural Monument, Tbilisi, 1991

### **Translated literature**

1. Manual of the Inventory and Documentation of Cultural Heritage, Urban Rehabilitation Manual, Heritage Assessment Guide, 2008, Tbilisi  
<http://ancientgeorgia.files.wordpress.com/2011/09/urbanuli-1.pdf>
2. Herb Stovel: Risk Preparedness - the world's cultural heritage management handbook, 2007  
<http://ancientgeorgia.files.wordpress.com/2011/09/riski-book.pdf>
3. Yucca Iokileto, Architecture Conservation History, 2009, Tbilisi  
<http://ancientgeorgia.files.wordpress.com/2012/05/conservation-history-jukka.pdf>
4. Bernard M. Pilden, Yucca Iokileto: World Heritage Sites Management Guidelines, 2005, Tbilisi  
<http://ancientgeorgia.files.wordpress.com/2011/09/martva-book.pdf>
5. Architectural Conservation: Principles, Reflections, 2007, Tbilisi  
<http://ancientgeorgia.files.wordpress.com/2011/09/konservacia-book.pdf>
6. Anna-Sofia Hygen: Cultural Heritage Management Guidelines and Rules  
<http://ancientgeorgia.files.wordpress.com/2012/02/martvis-saxelmdzgvanelo-principebi.pdf>

**The following publications and electronic resources will promote awareness in the cultural heritage field:**

1. Blondé, A. (2000). Jeunes et sauvegarde du patrimoine / Youth and the Safeguard of Heritage, Rome, ICCROM.
2. Brisbane, M. & Wood, J. (2000). A Future for Our Past?, London, English Heritage.
3. Corbishley, M. (1995). The City beneath the City/La ville sous la ville, Council of Europe/ICCROM
4. De Troyer, V. (2005). Heritage in the Classroom - Practical Manual for Teachers, Antwerp, Garant.
5. Durbin, G., Morris, S., Wilkinson S. (1993). Learning from Objects, a Teacher's Guide, London, English Heritage.
6. Museum & Galleries Commission (1997). Ours for Keeps? A resource pack for raising awareness of conservation and collection care, London, Museum & Gallery Commission.
7. National Institute for the Conservation Of Cultural Property (1996). SOS! Maintenance Information Kit, Save Outdoor Sculpture, Washington DC.
8. Newbery, E. (1993). Your Past Our Future, the Conservation of Historical Buildings, London, English Heritage.
9. Newbery, E. (1994). Your Past Our Future, Guidelines for Teachers, London, English Heritage.
10. Newbery, E. & Fecher, S. (1994). In the Nick of Time. A practical guide to teaching about conservation of objects, London, Newbery & England and Museum & Galleries Commission.
11. Stanley-Price, N., Talley, M.K., Melucco-Vaccaro, A. (1996). Historical and Philosophical Issues in the Conservation of Cultural Heritage, Los Angeles, J. Paul Getty Trust.
12. Stanley-Price, N. (1995). Conservation on Archaeological Excavations, Rome, ICCROM.
13. UNESCO (2002). World Heritage in Young Hands: To know cherish and act - An Educational Resource Kit for Teachers, Paris, UNESCO.
14. Wheatley, G. (2001). World Heritage Sites, London, English Heritage.

**Charters and Conventions**

- ICOMOS Conservation and Restoration Charters  
<http://www.international.icomos.org/charters/charters.pdf>
- UNESCO World Heritage Convention and other attributed documents  
<http://whc.unesco.org/documents/publi-basictexts-en.pdf>
- ICOMOS Burra Charter  
<http://australia.icomos.org/wp-content/uploads/BURRA-CHARTER.pdf>
- ICOMOS Convention on the Protection of Intangible Cultural Heritage, Paris, 3003  
<http://ancientgeorgia.files.wordpress.com/2012/11/convention-aramaterialuri.pdf>

Electronic versions of the ICCROM publications on the cultural heritage are available on the ICCROM website: <http://www.iccrom.org/ifrcdn/eng/02info-en/02-04pdf-pubs-en.shtml>

# LOCAL AND INTERNATIONAL ORGANISATIONS OPERATING IN THE CULTURAL HERITAGE FIELD

## **National Agency for Cultural Heritage Preservation of Georgia**

27 Atoneli Street  
0105 Tbilisi, Georgia  
Tel/Fax +995 32 932411  
E-mail: [info@heritagesites.ge](mailto:info@heritagesites.ge)  
Website: <http://heritagesites.ge/>

## **Agency of Protected Areas**

4 Gulia Street  
0114 Tbilisi, Georgia  
Tel/Fax: +995 322 75 23 53; 2 75 38 87. \*8888  
E-mail: [info@apa.gov.ge](mailto:info@apa.gov.ge)  
Website: <http://www.apa.gov.ge/ge/>

## **Georgian National Commission for UNESCO**

Ministry of Foreign Affairs of Georgia  
4 Chitadze Street  
0118 Tbilisi, Georgia  
Tel/Fax: +995 2945000 (1912)  
E-mail: [unesco@mfa.gov.ge](mailto:unesco@mfa.gov.ge)  
Website: [georgia.comnat.unesco.org](http://georgia.comnat.unesco.org)

## **Chubinashvili National Center for the Research in Georgian Art History and Site Protection**

9 Atoneli Street,  
0105, Tbilisi  
Tel/Fax: +995 32 931338, +995 32 931538  
E-mail: [research@gch-centre.ge](mailto:research@gch-centre.ge) <http://www.gch-centre.ge>

## **ICOMOS Georgia**

16b Betlemi Ascent  
0105 Tbilisi  
Tel/Fax: +995322 9845 27  
E-mail: [info@icomos.org.ge](mailto:info@icomos.org.ge)  
Website: [icomos.org.ge](http://icomos.org.ge)  
International Union for the Conservation of Nature (IUCN)  
Tbilisi Office  
Tel: +995 32 222 29 72/85  
E-mail: [marika.kavtarishvili@iucn.org.ge](mailto:marika.kavtarishvili@iucn.org.ge)

**ICOM Georgia**

4 Sanapiro Street  
0105 Tbilisi  
Tel/Fax: +995 32 2990 285; +995 577 725 450; +995 593 165 256  
E-mail: mburchuladze@yahoo.com  
Website: <http://www.georgianmuseums.ge> <https://sites.google.com/site/icomgeorgia/>

**Georgian National Committee of the International Committee of the Blue Shied**

E-mail: [info@blueshield.ge](mailto:info@blueshield.ge)  
Website: [www.bluehsield.ge](http://www.bluehsield.ge)

**Association “Public and Cultural Heritage”**

37 Marjanishvili Street  
0102 Tbilisi, Georgia  
Tel/Fax: +995 599625704  
E-mail: [cichach@yahoo.co](mailto:cichach@yahoo.co)

**International Center of Art**

7 Niko Nikoladze Street  
Tbilisi, Georgia  
Tel/Fax: +995 32 2931335; +995 32 2921335  
Website: <http://www.gaccgeorgia.org/index.html>

**“Tbilisis Amqari”**

21 Dimitri Uznadze Street  
0179 Tbilisi, Georgia  
E-mail: [tbshamkari@gmail.com](mailto:tbshamkari@gmail.com)  
Website: <http://www.hamkari.ge> <http://www.scribd.com/Hamqari>

**“Nongovernmental Monitoring of Cultural Heritage”**

E-mail: [NGOMonitoring@gmail.com](mailto:NGOMonitoring@gmail.com), [monitoringi@mail.ua](mailto:monitoringi@mail.ua)  
Facebook: [www.facebook.com/pages/კულტურული-მემკვიდრეობის-არასამთავრობო-მონიტორინგი](https://www.facebook.com/pages/კულტურული-მემკვიდრეობის-არასამთავრობო-მონიტორინგი)

**“Dzeglis Megobari” (Friend of a Monument)**

E-mail: [dzeglismegobari@gmail.com](mailto:dzeglismegobari@gmail.com)  
Website: <http://dzeglismegobari.wordpress.com/>  
Facebook: <https://www.facebook.com/Dzeglismegobari?fref=ts>

**Heritage for the Future**

Website: [heritageforfuture@yahoo.com](mailto:heritageforfuture@yahoo.com)  
<https://www.facebook.com/heritageforfuture>

**Council of Europe**

Steering Committee for Culture, Heritage and Landscape (CDCPP)  
Website: [http://www.coe.int/t/dg4/cultureheritage/about/governance/CDCULT\\_en.asp](http://www.coe.int/t/dg4/cultureheritage/about/governance/CDCULT_en.asp)  
Tel: +33 388 41 35 59; +33 388 41 31 54  
E-mail: [Gianluca.Silvestrini@coe.int](mailto:Gianluca.Silvestrini@coe.int); [Alison.Helm@coe.int](mailto:Alison.Helm@coe.int)

**Euro commission General Directorate of Education and Culture (DG EAC)**

<http://ec.europa.eu/dgs/education-culture/index-en.htm>

**International ICOMOS**

45-51, rue de la Fédération - 75015 Paris, France

Tel: +33 1 45676770; Fax: +33 1 45660622

E-mail: [secretariat@icimos.org](mailto:secretariat@icimos.org)

Website: [www.icomos.org](http://www.icomos.org)

**Associated Schools Project Network (ASPnet) UNESCO**

Website: [www.unesco.org/education/asp](http://www.unesco.org/education/asp)

**UNESCO World Heritage Centre**

E-mail: [wh-info@unesco.org](mailto:wh-info@unesco.org) Website: [www.whc.unesco.org](http://www.whc.unesco.org)

**English Heritage**

1 Waterhouse Square, 138 - 142 Holborn, London EC1N 2ST

Tel/Fax: 020 7973 3000 / 020 7973 3001

E-mail: [customers@english-heritage.org.uk](mailto:customers@english-heritage.org.uk)

Website: <http://www.english-heritage.org.uk/>

**Getty Conservation Institute**

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

Tel/Fax: (310) 440-7325 / (310) 440-7702

E-mail: [gciweb@getty.edu](mailto:gciweb@getty.edu) Website: <https://www.getty.edu/>

**ICCROM**

Via di San Michele 13, I-00153 Rome, Italy

E-mail: (+39) 06.585-531; Fax: (+39) 06.585-53349

Website: <http://www.iccrom.org/>

**ICOM-CECA**

<http://www.ceca.icom.museum/>

**International Committee of the Blue Shield (ICBS)**

<http://www.ancbs.org/cms/index.php/en/>

<http://www.ancbs.org/>



# GLOSSARY

**Ensemble** (architecture) – A unit or group of complimentary parts of compositionally unified buildings with a purpose to create or contribute to, a single effect.

**Enfilade** – a suite of rooms formally aligned with each other.

**Apses** – the **apse** (from Latin apsis: "arch, vault" from Greek ἀψίς apsis "arch"; sometimes written apsis; plural apsides) is a semicircular recess covered with a hemispherical vault or semi-dome also known as an Exedra. In Georgian church architecture the apses located on the eastern side involves the altar of the church. From the outer space the apses could be included in the wall or slightly protruding from it.

**Pendentive** აფრად – a triangular segment of a spherical surface, filling in the upper corners of a room, in order to form, at the top, a circular support for a dome.

**Basilica** – a rectangular outline of the building, the interior space of which is divided into sequence columns or pillars separated from each other by longitudinal volume (**nave**). Georgian architecture developed a so called, three-church Basilica variation, where the naves are separated from each other by deaf walls.

**Bani** – a traditional technology of flat roofing, which was used for roofing houses in the countryside as well as in the urban architecture. As from the second half of the 19<sup>th</sup> century, construction of houses in the cities with such roofing was officially restricted.

**Urban fabric** – the character of deployment the building settlements – regular, irregular, traditionally defined, historical etc.

**Sphere of a dome** – a hemispheric covering vault, which may have a different shape of outer top (pyramidal, cone or umbrella-like).

**Neck of a dome** – a cylindrical or polyhedron architectural volume crowned with a sphere of the dome.

**Darbazi** – a traditional folk housing space with a single-crowned covering, supported by the core pillar.

**Dominant** – an outstanding building in the residential or any other type of urban or countryside development, which unifies and facilitates the overall creative perception of the construction ensemble.

**Eclecticism** – a tendency in architecture and in decorative arts to mix various historical styles with modern elements, with the aim of combining the virtues of many styles or increasing allusive content.

**Arch** – is a structure that spans a space and supports structure and weight below it. Arches appeared as early as the 2nd millennium BC in Mesopotamian brick architecture and their systematic use started with the Ancient Romans who were the first to apply the technique to a wide range of structures

**Vault** – in building construction, a structural member consisting of an arrangement of arches, usually forming a ceiling or roof. The basic barrel form, which appeared first in ancient Egypt and the Middle East, is in effect a continuous series of arches deep enough to cover a three-dimensional space. It exerts the same kind of thrust as the circular arch and must be buttressed along its entire length by heavy walls with limited openings.

**Capital** – in architecture the capital (from the Latin *caput*, or "head") forms the topmost member of a column (or pilaster). It mediates between the column and the load thrusting down upon it, broadening the area of the column's supporting surface. The capital, projecting on each side as it rises to support the abacus, joins the usually square abacus and the usually circular shaft of the column. There are three main types of capital – Doric, Corinthian and Ionic. Peculiar types of capital are acknowledged in various countries of the architectural heritage.

**Gate** – 1. An architectural décor built at the entrance of the building and open on one or all three sides, often adorned with ornamental decor. 2. An emergency entrance to the castle, town or other fortifying structure, which is integrated in the wall.

**Cornice** – a horizontal overhang protracted from the wall, on which relies the building's roof. Cornice protects the wall from the runoff water. It has a decorative value.

**Conch** – in architecture also known as *concha* is a smooth concave surface consisting of or resembling the interior of a semi-dome as the surface of a vault, a *trompe*, or the head of a chine. In Christian architecture a conch is often covered with paintings or mosaics.

**Tower** – a construction, the height of which is much superior to its horizontal measures. The tower can be of circular, rectangular or polygonal shape.

**Landscape** – a unified system of natural geographical environment or made by nature or a human action incorporating tangible and intangible values.

**Monumental painting** – painting related to the architecture.

**Nave** – Longitudinal part of the Basilica interior, one or both sides of which are separated from the rest of the space by a range of columns or pillars

**Pilaster** – is an architectural element in classical architecture used to give the appearance of a supporting column and to articulate an extent of wall, with only an ornamental function. In contrast, an engaged column or buttress can support the structure of a wall and roof above.

**Regular planning** – such a planning of populated place or one of its part, which is mainly based on specified geometrical system or is positioned symmetrically to any variety of the axis.

**Residence** – permanent dwelling of the King, Ruler, or any other entity of the leadership; a lasting location of the head of state or other high-ranking official.

**Column** – a vertical pillar of cylindrical shape, consisting of the base, stem and capital.

**Tetraconch** – from the Greek for "four shells", is a building, usually a church or other religious building, with four apses, one in each direction, usually of equal size. The basic ground plan of the building is therefore a Greek cross. They are most common in Byzantine, and related schools such as Georgian and Armenian architecture.

**Trompe** – an arch-shaped architectural element, which is used for gradual transition from square base of the dome's neck towards a circular shape.

**Murals** (Fresco) – a painting performed on the plastered wet wall

**Citadel** – the most secure territory of the fortress/stronghold, fenced by additional wall.

**Fortress** – complex of a defensive construction surrounded by fence and tower, built at the junction of strategically important roads.

**Castle-hall** – diversity of a castle, which apart from the ruler's residence, incorporates military buildings (defensive walls, towers et.), as well as the palace, the door church and residential and agricultural facilities.

**Cloister vault** – a vault composed by crossing of cylindrical vaults, which have the shape of a cross.

**Qtitori** – a donor by whose financial support is constructed the building.

## ABBREVIATIONS:

**ICCROM** – The International Centre for the Study of the Preservation and Restoration of Cultural Property

**UNESCO** – The United Nations Educational, Scientific and Cultural Organization

**ICOMOS** – The International Council on Monuments and Sites

**ICOM** – The International Council of Museums

**IUCN** – The International Union for Conservation of Nature

# ILLUSTRATIVE MATERIAL

## Photographs

© Georgian National Museum - 2, 3, 4, 6-9, 13, 15, 35, 37, 116, 117, 118, 146.  
© National Agency for Cultural Heritage Preservation of Georgia - 10, 58, 59, 60, 102, 147, 152, 153.  
© Agency of Protected Areas - 5, 23, 120.  
© Georgian State Folklore Center - 139, 140.  
© Chubinashvili National Center for the Research in Georgian Art History and Site Protection - 1, 25, 27, 33, 61, 66, 67, 98, 135, 136, 137.  
© Tbilisi Academy of Fine Arts - 36, 44.  
© ICOMOS Georgia - 19, 47, 69, 76-81, 84, 105, 106, 107, 109, 113, 114, 115, 122.  
© ICCROM - 16, 17, 18, 20.  
© UNESCO - 144, 145.  
Ioseb Bandzeladze - 29, 128.  
Giorgi Barisashvili - 121.  
Merab Bochoidze - 90, 91.  
Lia Bokuchava - 46.  
Michael Gelashvili - 24.  
Manana Tevzadze - 28, 92, 93, 108, 123.  
Shalva Lezhava - 21, 22.  
Besik Matsaberidze - 26, 30, 86, 103, 143.  
Nana Mefarishvili - 73, 119.  
Vakhtang Naveriani - 138, 142.  
Lela Ninoshvili - 85, 94-97, 127, 134, 148, 149.  
Manana Suramelashvili - 68, 110, 111, 112.  
Tsitsino Chachkhunashvili - 11, 12, 38-41, 43, 45, 49, 51, 53-57, 62-65, 70, 72, 74, 75, 100, 101, 104, 154, 155.  
Zurab Tsertsvadze - 14, 141.  
Nato Tsintsabadze - 42, 87.  
Gia Chanishvili - 48.

## Drawings and sketches

ICOMOS Georgia - 32, 81, 82, 83.  
Union for Protection of Cultural Heritage "Amqari" - 83, 150, 151.  
Eter Makhatelashvili - 31.  
Konstantine Melitauri - 71.

## Cover measurements by:

Lia Bokuchava, Merab Bochoidze, G. Gugeshashvili, E. Makhatelashvili

Font used on the cover by Grigol Tatishvili

## ACKNOWLEDGEMENTS

We wish to express our gratitude for the assistance in preparing this publication to: Georgian Association of History Teachers, Ms Nana Tsikhistavi and Ms Manana Shekiladze; Head of the National Curriculum Division of the Ministry of Science and Education Ms Mariam Chiqobava and Officials of the same Division Ms Tea Qarchava and Mr. Lado Vardosanidze. Special thanks to Ms Marina Taktaqishvili, Senior Specialist for the intangible cultural heritage of the Service of International Department in the National Agency for the Preservation of Cultural Heritage, and Ms Ana Shanshiashvili, Assistant Professor of the Tbilisi State University and the Programme Development Manager of the nongovernmental organisation “International Center of Arts” for advising and providing valuable additional data about the intangible cultural heritage used in this publication.

For providing the photo material, which greatly enriched the quality of this publication and the proper perception of contents, we are glad to express particular thanks to: Ms Mariam Didebulidze, Director of the Chubinashvili National Center for the Research in Georgian Art History and Site Protection as well as the employees of the Center - Marine Bulia, Marine Fantskhava and Mzia Petashvili; National Agency for Cultural Heritage Preservation of Georgia; Agency of Protected Areas and its employee - Lia Kalmakhelidze; Georgian Folklore Center and its employee Sophio Lobzhanidze.



In the book are used photographs from the archives of the Georgian National Museum.



