

Monuments and Sites de-colonial!
**Methods and Strategies of Dealing with the Architectural Heritage
of the German Colonial Era**

International Conference
3–4 November 2023
Vorhoelzer-Forum, Technical University of Munich
(Arcisstr. 2,1 80333 Munich/Germany)
and online

Organizers:
ICOMOS Germany and Technical University of Munich



International Council on
Monuments and Sites

Conseil International
des Monuments et des Sites
Deutsches Nationalkomitee e.V.

Technische
Universität
München



ABSTRACTS

Monuments and Sites de-colonial! **Introduction to the Conference**

Michael FALSER
(Technical University of Munich/Germany)

Abstract

This presentation introduces the conceptional background and the main goals of the international conference *Monuments and Sites de-colonial!* It deals with the architectural relics of the German colonial era and investigates post-colonial strategies of appropriation and critical communication regarding these buildings. With its focus on the period of the German colonial era from around 1880 to 1920, the spectrum of case studies of this conference refers both to the territory of the German Empire itself at the time, as well as to the former German colonies in Africa, East Asia and the South Pacific.

The prime interest of the two-day event in six panels with altogether 23 presentations by 35 speakers is on the political, civic and architectural / artistic forms of appropriation on site and the strategies of dealing with these problematic buildings in terms of scientific methodology and monument conservation. This concerns the identification, systematic inventory and visualization of colonial-era individual buildings and ensembles, of monuments and even entire cities and infrastructural landscapes, as well as today's commemorative and memorial sites and places.



Figures: Reconstruction of the old German Colonial Train Station in Qingdao/China today (above), and Old Boma of Bagamoyo/Tanzania (© Michael Falser 2023)

Speaker

Michael FALSER MA (Art History), MSc (Architecture), PhD (habil.), Heisenberg-Fellow of the German Research Foundation (DFG) and Project Director at the Chair of History and Theory of Architecture, Art and Design at TU Munich with the research project *German Colonial Architecture as a Global Project around 1900 and as a Transcultural Heritage Today*. Since 2020, he has conducted extensive architectural field work and photographic inventory campaigns about German colonial architecture in all previous German colonies in Africa, Asia and Oceania. Most recently, he was curator/editor of the exhibition/catalogue *German Colonial Building Cultures – A Global Architectural History in 100 Primary Sources* (Klinger, Passau 2023) at the Central Institute for Art History Munich, and is now co-organizer of the present conference. E-mail: michael.falser@tum.de

German Colonial Buildings in Tanzania: Point of View from a German-Tanzanian Expert Mission (2018) about Status, Preservation Options and Future

Ralph EGERMANN (Civil Engineer, Karlsruhe/Germany) &
Prisca KIRWAY (Ministry of Natural Resources and Tourism, Dodoma/Tanzania)

Abstract

In 2017, the Federal Republic of Germany, represented by the German Embassy in Dar es Salaam, and the Government of the United Republic of Tanzania, represented by the Ministry of Natural Resources and Tourism, appointed a commission of experts to assess the structural condition of buildings from the German colonial era in Tanzania. In January 2018, the commission examined objects selected by the Tanzanian Monument Preservation Department for three weeks.



Members of the commission were the Tanzanian monument conservator, Dr. Fabian Kigadye[†], the Tanzanian archaeologist, Prisca Kirway, and the author. As a result, a historical outline was created for each monument with information on the original use, information on the building dimensions, a description of the current structural condition, an evaluation of preservation options including a cost note and a recommendation for future use. Based on the state of preservation, the significance of the building and the local requirements for use, a ranking was developed. This ranking has to build the platform for an adequate preservation of the built German colonial heritage if financing possibilities can be offered.

After the introduction by the author, Prisca Kirway (Ministry of Natural Resources and Tourism, Dodoma), as organizer from the Tanzanian side, will briefly report about the object selection and the relating criteria. The author then explains the Commission's methodology, presents the results with a few examples and summarizes the conclusions. Using the example of an old military hospital called Cliff Block in Tanga, it will be outlined how the approaches of the expert mission are continued by initiating the revitalization of a historic building from a need of use, which is currently only stagnating due to insufficient funding of the overall measure.

Figure: Team of the German-Tanzanian Expert Mission (2018)

Speakers

Ralph EGERMANN Civil engineer, CEO of BfB Büro für Baukonstruktionen GmbH in Karlsruhe, Dresden and Schwerin/Germany; Honorary Professor at the Technical University of Munich for the Repair of Historic Structures; German representative of the German-Tanzanian Expert Mission for the Assessment and Preservation of the Built Heritage in Tanzania from the German Colonial Period (2017-18).

Prisca KIRWAY Archaeologist (M), Principal conservator of Antiquities, c/o Ministry of Natural Resources and Tourism, Antiquities Division; Tanzanian representative of the German-Tanzanian Expert Mission for the Assessment and Preservation of the Built Heritage in Tanzania from the German Colonial Period (2017-18).

Collaborative Approaches to the (Built) 'Shared Heritage' of German Colonialism in Africa (Volta/Ghana and Pangani/Tanzania)

Jörg LINSTÄDTER & Cornelia KLEINITZ
(German Archaeological Institute (DAI), Berlin/Germany)

Abstract

The project 'Archaeology and (shared) heritage of German colonialism: Materialities of colonisation, resistance and cultural entanglement on the African continent' has been developed at the Commission for Archaeology of Non-European Cultures (KAAK) of the German Archaeological Institute (DAI) since late 2020. At the request of, and in



close cooperation with, partners from countries affected by German colonialism, this 'umbrella project' provides a platform for the development of approaches to the study, preservation, presentation and future use of – often difficult – colonial period (built) heritage.

Two current initiatives are presented here, the Volta-German Shared Colonial Heritage Project in Ghana (= former Togoland) and the Pangani Shared Colonial Heritage Project in Tanzania (= former German East Africa). Within both initiatives the DAI-KAAK co-develops interdisciplinary and collaborative strategies for research on colonial-period built heritage, for building preservation as well as for the rehabilitation and presentation of these structures in ways that are beneficial to local communities. This talk provides a brief introduction to both initiatives and the partners involved; it presents an overview of the range of built colonial heritage in each context, its respective state of preservation and current use, and compares and contrasts expectations as to the processes and outcomes of 'shared heritage' work.

Figure: Steyler Mission School in Kpando/Ghana (© Cornelia Kleinitz, DAI-KAAK)

Speakers

Jörg LINSTÄDTER Director of the Commission for Archaeology of Non-European Cultures (KAAK) at the German Archaeological Institute (DAI) in Bonn. He has been working extensively on the archaeology of Africa, with projects currently active in Mozambique, Eswatini, Ghana and Nigeria. He is co-coordinator of the TransArea Network Africa (TANA) at the DAI, head curator of the 'Planet Africa' exhibition project and lead coordinator of the Priority Programme (SPP) 'Entangled Africa' of the German Science Foundation (DFG). Jörg Linstädter studied Prehistoric Archaeology, Geology and Egyptology in Berlin and Cologne.

Cornelia KLEINITZ Research Associate for sub-Saharan Africa at the Commission for Archaeology of Non-European Cultures (KAAK) at the German Archaeological Institute (DAI) in Bonn. Trained as an archaeologist and historian in Berlin and London. Her research focuses on archaeology and heritage issues in Sudan, where she leads the Musawwarat Project, and on the archaeology and (shared) heritage of German colonialism in Africa, where she co-heads the Volta-German Shared Colonial Heritage Project and the Pangani Shared Colonial Heritage Project.

From Building Archaeology to Conservation Management of German Colonial Architectural Heritage in Cameroon

Martin ELOUGA & SALAMATOU
(University of Yaoundé/Cameroon)

Abstract

German architectural production in Cameroon, from 1884 to 1916, was remarkable, and responded to the colonial occupier's land development program. A structured body of work was produced, comprising buildings with multiple uses and functions: administrative, religious, commercial, industrial, military, funerary and domestic. A new architecture was thus introduced to Cameroon, characterized by Western styles. After the departure of the Germans, architectural production did not benefit from the same attention, in terms of conservation/restoration and reoccupation. Some of the works, made from local materials, entered a cycle of alteration and irreversible degradation. The cemeteries were desecrated, the forts, examples of military architecture, the housing, the shops of the trading posts and the churches are, for the most part, in ruins. These infrastructures remain, however, sound landmarks of the relationship between Germany and Cameroon that must be preserved. Hence the need to undertake proactive and ambitious management actions to preserve and make them attractive, and promote them as places of memory.

The problem raises the issue of the methodological basis needed to carry out the activities planned in order to perpetuate and better manage the architectural system put in place by the German colonial administration. Our study focuses on the methods, techniques and scientific tools for preservation and promotion of German colonial architecture in Cameroon.



Figures: Akonolinga Station (© Salamatou), Military Station Abong Mbang (© Elouga)

Speakers

Martin ELOUGA Professor of Anthropological Archaeology at Yaoundé University/Cameroon; Head of the Department of Arts and Archaeology; Coordinator of the Arts, Cultures and Civilizations Unit at the Arts, Language, and Civilization Doctorate School; Center for Tikar Studies.

SALAMATOU PhD in Historical Archaeology and Cultural Heritage Management; Researcher, Associate Researcher at DAW ZENTRUM – part-time teacher at the University of Yaoundé I, Department of Arts and Archaeology.

Documenting and Promoting German Colonial Buildings in Togo

Aka Adjo BEBEWOU & Komla HATO
(National Museum of Togo & University of Lomé/Togo)

Abstract

Germany embarked on colonial policy with a more or less global geopolitical project covering Africa, Asia and Oceania. It left a legacy of imposing architecture, some of which is still visible today. In Togo, because of a lack of identification and care, these jewels are crumbling and threatened by several agents. Hence the question of how to identify and document German colonial buildings in order to ensure their



survival. The aim is to enhance this heritage and make it known in the post-colonial German context. The present study aims to elucidate our vision in the process. In order to arrive at convincing results, we have used oral, written and archival documents, and possibly participant observation on sites in Togo, to record the coordinates of these buildings. Analysis of these sources has enabled us to structure our work in three parts. The first deals with the process of identifying the heritage of German colonial buildings in Togo, the second with the strategy for documenting buildings from the German colonial period and the third with the visibility and promotion of the architectural heritage of the German colonial period in Togo.

Figure: Misahöhe Station, the second in the hinterland, created in the Klotu mountains (Kpalimé) in April 1890 by Jesko von Puttkamer, Imperial Commissioner and later Chief of Territory of the Togolese colony (© Bebewou/Hato)

Speakers

Aka Adjo BEBEWOU Historian and cultural manager; trainee at the National Museum of Togo; docteur en mémoire et patrimoine à l'Université de Lomé/Togo; Gestionnaire historique-culturel.

Komla HATO Part-time lecturer at the University of Lomé/Togo; docteur en civilisation africaine à l'Université de Lomé.

German Colonial Architecture between Germany and Cameroon – Postcolonial Appropriation in a Decolonial Age

Richard TSOGANG FOSSI & Champolion MIACHE EVINA
(TU Berlin/Germany; University of Yaoundé I/Cameroon)

Abstract

From 1884 to 1916, Cameroon was a German colony. During these 32 years, the Germans transferred many cultural, sacred, dynastic and royal goods to the *metropole* as our book *Atlas der Abwesenheit* (2023) has revealed, but they also transferred their architecture to the colonised territory as a strategy of occupation. This resulted in the construction of different types of infrastructures and buildings, often termed today “German vestiges”. Yet these transfer processes took place under violent circumstances like colonial forced labour and land confiscations. Today, this aspect of colonial



violence seems to be lost in discussing colonial collections and the architectural remnants, which are sometimes romanticised and referred to as symbols of a glorious past. Therefore, how are these constructions or their traces memorialised in Cameroon today in a period of growing worldwide interest in decolonising colonial collections, sites and monuments? The historical architectural landscape in Cameroon is marked by two fundamental attitudes: on the one hand there seems to be a lack of interest from the side of the local authorities as regards many buildings and infrastructures from the German colonial period. On the other hand, there are forms of postcolonial appropriations and re-appropriations on the side of the local government, but also on the side of the German institutions in Cameroon, for instance the Goethe-Institute. The two instances analysed in this joint presentation are the German Governor’s Palace in Douala built during the first years of the German occupation, and the so-called German bridge in Edea, which was inaugurated in 1911. How are they recast in today’s attempts to address the colonial past? Is there a will to radically unsettle afterlives of German colonialism in Cameroon, or a suspicious intentional or inadvertent colonial nostalgia?

Figure: Douala, Government Hotel, main façade (© Frédéric Gadmer/ECPAD/SPA 107H4051)

Speakers

Richard TSOGANG FOSSI PhD in German studies, specialising in literature, colonial history and memory. In recent years he has been involved in a number of research projects on transnational German colonial history and memory in Cameroon and Germany, on school textbooks as vehicles of colonial memory, and on the exhibition project “Hey Hamburg, do you know Duala Manga Bell?” at the MARKK-Museum Hamburg. He is currently a postdoctoral researcher at the Technical University of Berlin as part of the joint research project “Reverse Collections’ Stories. Mapping Cameroonian art and culture in German museums”.

Champolion MIACHE EVINA Doctoral student in art history at the Technical University of Berlin and the University of Yaoundé. His thesis research focuses on colonial architecture, including German architecture, in Cameroon, and issues of heritage in the light of postcolonial approaches.

Interdisciplinary Approaches of Decolonization: Source Editing, Visual History and Exhibitions about the Early History of Tsingtau/Qingdao (China)

ZHU Yijie
(Qingdao University/China)

Abstract

Although the Kiautschou Leased Territory was only ruled by the German Empire for 17 years, the associated city foundation of Qingdao had long-term influences on China's recent history and the city itself to this day. Unlike the earlier colonies of other Western powers such as Hong Kong or Taiwan, there are considerably fewer problems with decolonization in the case of Qingdao, as the city was already alternately



occupied or ruled before the founding of the People's Republic. Nevertheless, the buildings from the colonial era are always there, as a part of the identification of the local citizens of the city. On the other hand, the citizens are now and then reproached by Chinese from other places that the city has not been decolonized enough. The process of decolonization is practically still taking place. Nowadays, as the city government intends to apply for the title of World Heritage Site with the Old City of Qingdao, colonial history is coming back into the public eye, and the key question is: How should the colonial past of the city's history be treated in today's situation, especially taking into account the relations with Germany? How does the decolonization of the city's history fit into this intention, especially in combination with tourism? This will require new methods and a lot of interdisciplinary research.

Figure: German Colonial "Imperial Post Office", Tschingtau/Qingdao (postcard collection ZHU)

Speaker

ZHU Yijie Studies in Qingdao, Shanghai and Bayreuth; German teacher at Qingdao University. Private collector and researcher of German colonial history in Kiautschou (visual materials, antiquities, bequests, manuscripts, etc.). Publications: Guide to Tsingtau and Environs 1904 (translation and preface), Official Gazette for the German Kiautschou-Area (1900-1905, translation and preface for volumes 1902-03), newspaper articles and interviews. Exhibitions: Construction and development of the city of Tsingtau 1897-1914 on postcards (Beijing, Qingdao), photo exhibition of the history of the interned crew of the torpedo boat S90 in Nanking (Shanghai, Qingdao), 22 Moments in the early history of the city of Tsingtau (Qingdao, Hamburg). Organized conference: International Symposium: Historical and Cultural Significances of the Bilateral Exchange between China and Germany since the Modern Era and the Monument Protection and Development of the City of Qingdao, in cooperation with the Konrad Adenauer Foundation, Qingdao, 2021.

Archaeological Perspectives on German Colonial Built Heritage in the Pacific – A Case Study on Apia/Samoa

Christian REEPMAYER
(German Archaeological Institute, Berlin/Germany)

Abstract

This talk is designed as a discussion paper, as the KAAK/DAI is currently planning to start a larger project on the archaeological remains of German occupation in the Pacific, a topic which is unfortunately much under-researched in the archaeological discipline. The scientific focus of this new program is an understanding of the dynamics of heritage of German colonies in the Pacific between 1884 and 1914–19, and its contemporary legacy. Furthermore, it will attempt to analyse the physical remains of early German interests in the Pacific, which existed as early as the 1830s, and particularly their impacts on indigenous peoples.



The initial pilot project of this campaign is the building survey and possible restoration of the last wooden structure standing in Apia that was built during the German occupation of Samoa. It is the 'House for the agricultural expert' designed by Richard Schöneich in 1914. This house was used and occupied as the residence of the Samoan head of state up until a few years ago, but is currently vacant. The project was initiated through the community in Samoa. The community sent a request to the German embassy in Wellington, which contacted us as the representative arm for cultural heritage work in the Foreign Office.

Apia was a focal point of the German colonial enterprise and we are planning to document the built remains of German urban planning. Built heritage in Samoa is under constant threat of re-development, most recently exemplified through the demolition of the 'Old Court House' in Apia in 2020. Built remnants of the time period are increasingly scarce in Samoa, which makes a concerted effort to survey and document the remaining sites more pressing.

Figure: House by Richard Schöneich, Apia/Samoa (© Reepmeyer)

Speaker

Christian REEPMAYER PhD, Prehistoric archaeologist, scientific director of the Commission for Archaeology of Non-European Cultures of the German Archaeological Institute (KAAK-DAI), Bonn. He is an Alexander von Humboldt Fellow with the Max Planck Institute for the Science of Human History in Jena and holds senior adjunct research fellowships at JCU, ANU and the Cyprus Institute. His main research focus are investigations of exchange relationships, migration and mobility based on the geochemical analysis of igneous rocks in the Indo-Pacific region, island archaeology, and human-environment interaction in the past. Since joining the KAAK-DAI in Bonn a new research focus has been added, to investigate the archaeological remains of the German colonial enterprise in the Pacific.

The International Settlement of Tientsin and the German Concession (1895–1917) – From History to Heritage

WANG Ruoran, XU Subin & AOKI Nobuo
(Tianjin University, Tianjin/China)

Abstract

The concession is a commercial and residential area zoned by imperialist countries in overseas cities in the 19th and 20th centuries, managed by a municipal organisation composed of consuls and expatriates with administrative power. Tianjin is the only city in modern China with a nine-country concession, and it is a typical representative of the clash and fusion of Eastern and Western cultures.

The German Concession of Tianjin was established in 1895, extended in 1901, and regained by the Chinese government in 1917. The government officials represented by the German consul collaborated with the commercial institutions represented by the Deutsch-Asiatische Bank. They built a complex special district with multiple functions with the Wilhelm Strasse as the centre. This paper is based on archival work in China, Britain, Japan, and Germany to clarify the history of the construction of the German Concession in Tianjin. In addition, through the analysis of typical cases, the article examines the functional transformation and heritagization of the political space and leisure space of the German Concession in Tianjin in the modern era. It proves that the construction of the concession reflects the introduction of modern German urban infrastructure and architectural technology in East Asia during the late 19th and early 20th centuries. Secondly, it also testifies to the image construction of the various empires overseas in Tianjin, as well as the complex relationship between the powers of different countries. Thirdly, the heritagization process of Tianjin German Concession heritage today reflects the process of joint decision-making and gaming among multiple stakeholders. It also reflects the dynamic evolution of the valuation of this heritage in the 20th and 21st centuries.



Figure: Street Scene in German Colonial Tsingtau
(Source: Mumm, Alfons; Schwarzenstein, Freiherr von. Ein Tagebuch in Bildern. Berlin 1902, p. 13)

Speakers

Ruoran WANG Postdoctoral fellow at the School of Architecture, Tianjin University, currently a postdoctoral fellow at the International Research Center for Chinese Cultural Heritage Conservation, School of Architecture, Tianjin University.

Subin XU Chair Professor at the School of Architecture of Tianjin University and executive deputy director of the International Research Centre for Chinese Cultural Heritage Conservation.

AOKI Nobuo Professor at the School of Architecture of Tianjin University, China. In 2008, he founded the International Research Center for Chinese Cultural Heritage Conservation within the School of Architecture.

German Fortresses in Northern Cameroon: Preserving Physical Remains and Memories of an Ultimate Resistance against the Allies until 1916?

Narcisse Santores TCHANDEU
(University of Yaoundé/Cameroon)

Abstract

Almost unknown in the nomenclature of the architectural landscape linked to the period of the German protectorate in Cameroon, the military fortresses of the hill refuges in the north of the country nevertheless present unprecedented heritage, tourist and scientific values. Last ramparts of resistance of the Germans against the allies, these stone buildings were built on the top of mountains, some distinct by their impregnable natural altitudes (Nyokourdé to Banyo), for others, by pre-defensive systems formerly developed by the local groups (Tchabal Mbabo in Galim Tignère and Mora massif in the Mandara Mountains). In the latter case, there is a remarkable pooling of knowledge and know-how between the art of building stone habitats by the mountain dwellers known as *kirdi*, and the engineering of the German fortified barracks (firing ranges, walls, tracks and rock shelters fitted out, attics, etc.).

Two kinds of mixed relationship to colonial memory emerge: that of the memory of the forced labour of the local workforce, on pain of being confined in cramped shelters called “German prisons”; that of a reappropriation of the sites as much in certain propitiatory or exorcising rituals favouring the mountain peaks, as in the projects of the traditional authorities to make them viable for the purposes of sporting and tourist hikes. In addition to the architectural ruins, the exhumation of old rifle bullets in the agricultural terraces or in the rocky interstices, but also the presence of numerous tumulus-tombs of unknown soldiers (funeral mode widespread in the Mandara mountains), offer beautiful perspectives to sub-contemporary archaeology. Similarly, the reappropriation of certain weapons and breastplates for parade purposes by local chiefs, as well as the more curious integration of bullets into geomancy processes (Tchandeu 2007-2009), maintain certain myths of the German period. What are the real ethnoarchaeological, historical, socio-anthropological and tourist interests of these fortresses in the orographic landscape of Cameroon? What is the state of the inventories, heritage and local enhancement of these sites with a view to their inclusion on the tentative lists of heritage inventories at national and global level (Unesco; Iesco)? So many questions that mobilize interdisciplinary reflections.

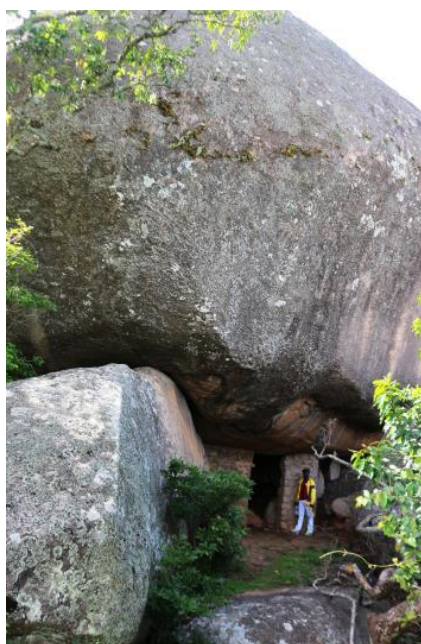


Figure: Shelter under a natural stone formation (© Tchandeu)

Speaker

Narcisse Santores TCHANDEU

PhD in Art History, Senior Lecturer and Deputy Head of Fine Arts and History of Art at the University of Yaoundé I. His expertise lies in various inventory projects initiated around Cameroon's local and national cultural heritage. Tchandeu is a member of the Society of Africanist Archaeologists (SAFA) and postdoctoral researcher at the National Institute for Art History (INHA) in Paris, France.

From Construction Material Research to Renovation: The German Architecture of Catholic Churches in Southern Tanzania

Nancy RUSHOHORA & Valence SILAYO
(University of Dar es Salaam/Tanzania)

Abstract

One of the outstanding monuments of southern Tanzania is associated with catholic churches constructed by the Benedictine missionaries of Saint Otilien. These missionaries were among the first evangelists of the region entering in the 1880s-1890s. Using the advantages of the landscape and the availability of local materials such as lateritic soil for brick making, granite stones and lime from the Indian Ocean, the construction of unique architecture modelling



churches already established in Germany became evident. From their establishment to date, the church's architecture has remained outstanding and different from the local houses far and near the churches. Written records indicate that the architects were among the missionaries deployed in the region. However, local people offered labour as tax or penitential services to the church. Monumental churches have not entered into the registry of the monumental heritage of Tanzania. However, by Tanzania's Antiquities Law, these monuments fulfil the age criteria (100 years and older) for a monument to be part of the country's heritage. Unregulated repairs, lack of funds for conservation, lack of training on the value of monumental architecture and government neglect characterise the current state of affair. This paper is about architectural material analysis and sustainable conservation strategies.

Figure: Lituhi Parish, Diocese of Mbinga/Tanzania (© Rushohora)

Speakers

Nancy RUSHOHORA

PhD, Lecturer, Department of Archaeology and Heritage Studies, University of Dar es Salaam/Tanzania. She researches on memory, memorial and memorialisation of the German colonialism in Tanzania. She is currently involved in the production of a documentary film about the Majimaji War to capture the transgenerational memories of the war and how these could be used in history teaching and learning.

Valence SILAYO

PhD, Lecturer, Department of Archaeology and Heritage Studies, University of Dar es Salaam/Tanzania. His research areas include the social complexities of the African states past and present. He has been involved in organising dialogues about German colonialism and its impacts on African states and questioning the removal and restitution of human remains and cultural objects.

Historic Preservation of German Colonial Heritage in Tanga/Tanzania – the Work of the Tanga Heritage Centre (URITHI)

Joel NIGANILE & Mohamed MAJURA
(The Tanga Heritage Centre – URITHI, Tanga/Tanzania)

Abstract

The presence of Germany colonial time in Africa is vividly portrayed by the architectural buildings still standing today in various part of Africa and other continents. In the East Africa region Tanzania is among the early colonial sites under German colonization. In 1889 Tanga was chosen as military post of German East Africa and the first district office. The rapid development of architectural and other infrastructure was inevitable for accommodation and transportation; for example in 1896 the construction of the Usambara railway began and reached Moshi by 1911. Roads, bridges and railway enabled industrial growth in the region as well as population. The presence of these historical buildings is the evidence of German colonial era which should be strongly identified and well documented for the benefit of the present and and future generations.

The following are buildings of German colonialism which are still visible in Tanga Tanzania and whose preservation will be presented: *Tanga Bezirksamt* from February 1892-May 1898. After the First World War the British took over and named it Boma which means British Overseer Management Administration in 1918. Since the independence it was titled Regional commissioner Block from 1961 to 2006. Currently it is named Urithi Tanga Museums since 2007. The Government Hospital was built in 1893, during the British era it was named Cliff Block (from 1918-1960); it remained Cliff Block even after the independence (government hospital for officers 1961-2000). Present Cliff Block is under maintenance. Another building was the Davis hardware and show room (1889). During the British era it was hardware and saloon (1918-1960); after the independence Tanzania government-hardware (1961-1967), then was given to the government building agency (1968-1999) before it was turned into the Usambara primary court (2000-to present)



Figures: Tanga Bezirksamt (today URITHI Tanga Museum, above),
Davies Hardware Shop (today Usambara Primary Courts, below) (© URITHI)

Speakers

Joel NIGANILE & Mohamed MAJURA are representatives of *The Tanga Heritage Centre – URITHI, Tanga/Tanzania*.

Appropriation and Politics of German Colonial Heritage in Namibia: *Alte Feste* and *Tintenpalast* in Windhoek/Namibia

Walter PETERS (University of the Free State/South Africa) &
Jens WIEDOW (Namibian University of Science and Technology, Windhoek/Namibia)

Abstract

Windhoek's oldest extant building, the fortification commonly known as the *Alte Feste*, was built between 1890 and 1892 by German troops under the leadership of Hauptmann Curt von François, eventually serving as the headquarters of the colonial military for the German *Schutzgebiet* in Namibia. Numerous alterations and additions to the building during the German colonial period were followed by its appropriation, first as a troop barracks and later a school hostel under South African Mandate rule after WW1. Threats of demolition in the late 1940s prompted its declaration as a national monument, renovation, and re-use as a museum, a function it would house up into the early post-colonial period. However, subsequent to the construction of a new Independence Museum in 2014, the building lost importance within a new Namibian heritage landscape and was left to ruin. It currently serves as a crumbling depot for unwanted colonial monuments. This presentation aims to expand beyond the building's history outlined above by linking the various cycles of renovation and neglect to the prevailing heritage politics during the South African Mandate and Post-Independence Regimes.

To mitigate the influence of the tropical sun, the earliest colonial buildings were designed with attached verandas. This approach had its apogee in *Tintenpalast* (1909-13), the central government building, in which considerations of style were gradually subsumed by issues of passive design for user comfort, and a *sachlich* and unpedimented building emerged.

In the 1930s the South African occupiers established its garden setting, the context for achieving effective thermal cooling in the hot, semi-arid environment. However, this administration implemented segregatory policies, for which a detached 'Legislative Assembly of the whites of SWA' was inaugurated on the northern side of *Tintenpalast* in 1964. Following independence (1990) a new and enlarged assembly building was erected behind the *Tintenpalast*, in 1994, effectively concealed by the colonial building, which now served primarily the executive and state president. Rather than a climate sensitive building, in 2016 parliamentarians demanded a 'Namibian look' for a new building, for which the *Welwitschia* plant endemic to the Namib desert provided the imagery. Fortunately, this proved as unaffordable as it was unnecessary. However, while continuing to provide an environmental buffer, unconsciously, Parliament Garden has recently been fenced off and made inaccessible, putting paid to a prized enjoyment of the public.

This paper examines the ideal of human comfort within the demands for style and representability over 120 years of politicking.

Speakers

Walter PETERS Emeritus Professor of Architecture and Research Fellow of the University of the Free State, South Africa. His doctoral thesis at Universität Hannover (1981) was published under the title *Baukunst in Südwestafrika 1884-1914* (currently translated into English).

Jens WIEDOW Master in Architecture from the Nelson Mandela Metropolitan University in Gqeberha, South Africa; practicing in various offices in Cape Town, Berlin and Windhoek. In 2003 he joined the Department of Architecture at the Namibian University of Science and Technology (NUST) as a lecturer in design and construction. Currently doctoral candidate at the BTU Cottbus-Senftenberg University/Germany. He is actively involved in assisting the Namibian Heritage Council in the identification and preservation of the country's built heritage.

The Gunzert House in Mwanza and the Iringa Boma Museum in Tanzania: Two German Colonial Building Sites Adapted for Contemporary Culture and Education

Delphine KESSY (St. Augustine University of Tanzania) &
Jan KUEVER (University of Iringa, Tanzania)

Abstract

Tanzania's colonial heritage includes architectural traces that are left from the German colonial rule between 1885 and 1918. This paper examines two selected cases of preserving German colonial buildings in the country for adaptive re-use.

First, Dr. Kessy will present aims and challenges in the process of restoring the Gunzert House in Mwanza to become a tourist attraction that creates socio-economic benefits for the urban community.

Dr. Kuever will then share his experiences from establishing *Iringa Boma – Regional Museum and Cultural Centre* and connecting it to the surrounding cultural communities through participatory exhibition curation, public archive establishment, cultural event organization, and a local artisan business development programme. The two cases are discussed in view of developing broader conceptual guidelines for managing comparable postcolonial urban landscapes.



Figures: Gunzert House in Mwanza (above) and Iringa Boma – Regional Museum and Cultural Centre (below) (© Kessy/Kuever)

Speakers

Delphine Kessy PhD, senior lecturer of tourism studies, recently appointed Deputy Director of Research, Innovation and Community Engagement at the St. Augustine University of Tanzania (SAUT). She chaired the Gunzert House renovation committee and is currently the CEO of the *Gunzert House Foundation*. E-mail: delphinekessy@gmail.com

Jan Kuever PhD, senior lecturer in cultural anthropology and tourism at the University of Iringa (UoI), Tanzania. He oversaw the historical restoration and establishment of *Iringa Boma – Regional Museum and Cultural Centre* in a German colonial building and directs the centre's ongoing operation, outreach and further development. E-Mail: jkuever@fahariyetu.net

Swakopmund's Harbor: Selling German Colonial Nostalgia in a Seaside Resort?

Martin KALB
(Bridgewater College, USA)

Abstract

German Southwest Africa (1884-1915, modern-day Namibia) left its marks in Swakopmund.

Visitors wandering around can find proud avenues, *Gründerzeit*-style buildings, and monuments dedicated to Imperial Germany's presumed former glory. The harbor quarter, in particular, attracts tourists from near and far. Here, they can wander along the silted-in concrete mole with its luxury Strand Beach Hotel, gaze at the lighthouse, and visit the museum; they can also walk along the coastline of the Atlantic Ocean to the remains of the landing jetty turned restaurant. A leisurely stroll away from the oceanfront, the old Buchhandlung bookstore and Peter's Antiques invite shoppers before they can enjoy a drink at the nearby brewery, or the beer garden towered by a statue of a German colonial soldier. In Swakopmund, German colonial nostalgia seems to sell.

This presentation unpacks and wrestles with this heritage industry. Which buildings and spaces define Swakopmund's postcolonial tourism? What stories are produced, packaged, and sold? Who does that work for whom, and what images of Swakopmund have they generated? Grounded in an analysis of tourist guides and all kinds of other materials, my presentation centers on Swakopmund's harbor quarter to explore colonial legacies, heritage, and tourism.



Figures: Old Woermann House and seaside with the old pier in Swakopmund today (© Kalb)

Speaker

Martin KALB Associate professor of history at Bridgewater College, a small liberal arts institution in Virginia. His research focusing on environmental history and German colonialism in Southwest Africa has appeared in academic journals and edited volumes; his most recent monograph *Environing Empire: Nature, Infrastructure, and the Making of German Southwest Africa* (Berghahn, 2022) was published in the series *Environments in History: International Perspective* and is available in open access.

The *Palais de Lomé* (Togo): From a German Colonial Palace to an Art and Culture Center to Preserve Biodiversity and Celebrate Africa and its Diasporas

Sonia LAWSON
(Palais de Lomé, Lomé/Togo)

Abstract

Established in 2019, the *Palais de Lomé* is a unique art and culture center in West Africa. It aims to “Reinvent natural and historical heritage to foster creative talents in Africa”. This art center and cultural park presents the best of creativity and contemporary art of Togo and Africa.

Venue with an odd history, the building first served as the German, then French governors’ residence from 1905 to 1960, and then became the seat of the

Togolese Presidency until 1970. The former colonial building and its park, symbols of power, have been restored and transformed to now become "The Palais de Lomé". The *Palais de Lomé* is open to the public and showcases the diversity of the Togolese and African cultural production in visual arts, design, new media, science and technology, culinary arts, performing arts, such as dance, music and theater through diverse settings, exhibition spaces and the many discovery trails that the Park has to offer. Stretching down to the sea-front, the Palais’ 11-hectare (26 acre) park is home to a precious biodiverse environment. It is a one-of-a-kind space, as Lomé is the only coastal capital city in West Africa to boast such a large Park in a sea-front area.

The pillars of the project are: to promote culture, whether artistic, culinary, scientific or technical; to preserve and share the richness of an exceptional environmental space in the heart of the capital; to be part of the environmental and cultural education of future generations through educational projects and activities and school visits; and to participate in the development of Togo’s economy and tourism sector.



Figure: Palais de Lomé today (© Palais de Lomé Homepage)

Speaker

Sonia LAWSON Founding Director of the *Palais de Lomé* in Togo (opened in 2019). She was entrusted with the conception, management, design and oversight of the transformation of the former Governor’s Palace into a center for art and culture after it lay abandoned for more than 20 years. Sonia Lawson also curated in 2017 and 2019 exhibitions of design and crafts from Togo at Révélations Biennale des Métiers d’art, the international fine craft and creation biennial at the Grand Palais in Paris. She previously worked in Europe in management consulting, and international brand management at large multinational consumer goods corporations. She graduated from Sciences Po Paris and HEC Paris of management.

An Architectural Irony – the Mau Bandstand of Samoa

Lama TONE

(University of Auckland School of Architecture and Planning, Aotearoa/New Zealand)

Abstract

This paper examines the architecture of the Office of the Mau in Apia, Upolu, Sāmoa. Originally a bandstand designed by German architect Albert Schaaffhausen in 1909 during Germany's occupation of Sāmoa, it was located in Matafele and was subsequently relocated to the nearby village of Vaimoso, on the sacred ground of the malae belonging to high talking chief of the Faleata district, Toma'aga'a'une ('Une). What was the reason for the relocation from Matafele (Apia CBD) to nearby village of Vaimoso? Why on the malae (meeting space in the village)? This paper explores the possible reasons for the relocation and the co-opting of the building as the Office of the Mau.

After New Zealand's capture of Sāmoa from Germany during the First World War, subsequent inept New Zealand administration and the disastrous effects of the 1919 'Black Flu' influenza epidemic, the Mau independence movement used the bandstand as its headquarters. In 1929, a peaceful march of protest from the Mau office along the Apia waterfront to the headquarters of the New Zealand administration, a building known as the German Courthouse, resulted in the killing of several people by New Zealand soldiers, including the Mau leader Tupua Tamasese Lealofi III. This is known as Black Saturday.

In this paper the transformation of the former bandstand is examined from an indigenous standpoint, with careful attention to the precinct where it had been relocated such as the village, the malae and the falefono behind where political issues would have been discussed. It addresses the shape shifting, appropriation and multi-use of this significant building and considers the cross-cultural and custodial architecture of the Mau and how this structure was relocated to the sacred and tapu space of the malae. This research also addresses subsequent use of the building and efforts to restore it.



Figure: Mau painting of the Bandstand in Apia/Samoa (© Tone)

Speaker

Lama TONE Lecturer at the University of Auckland School of Architecture and Planning and Pacific Designer. He has taught extensively on contemporary Pacific architecture at the University of Auckland and also started his own company in 2008 called New Pacific Architecture Ltd. Lama has been a solo practitioner for 13 years mainly in South Auckland with many of his clients of Pacific Island heritage. His recent works including residential, institutional and churches and also as an architectural cultural consultant to Kainga Ora's Pasefika Pilot Housing in Māngere, South Auckland, which will be kicked off in 2022.

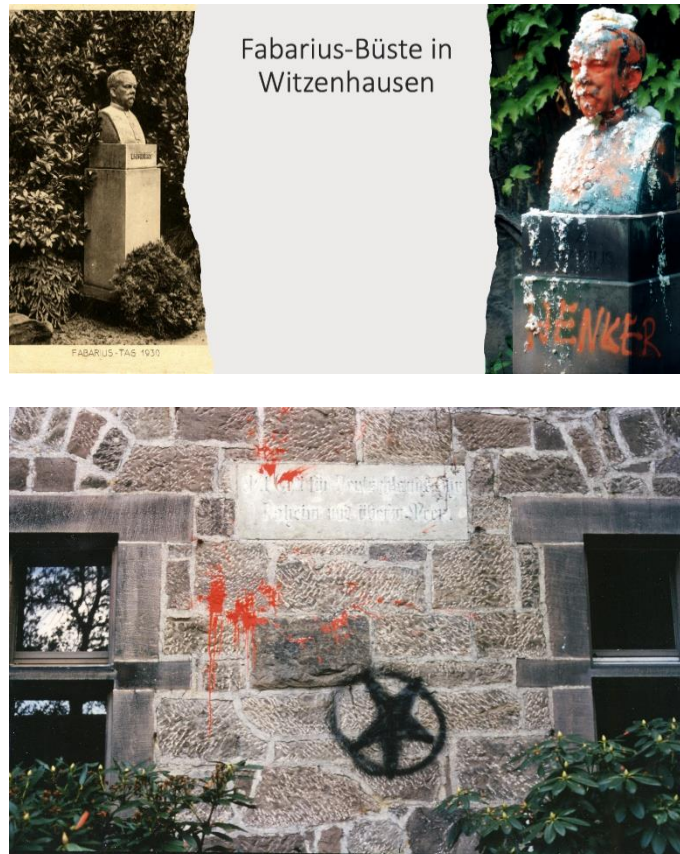
The German Colonial School in Witzenhausen – Controversial Crystallization Site of Different Memories and Memory Cultures

Marion HULVERSCHEIDT
(University of Kassel/Germany)

Abstract

The building complex of the German Colonial School for Agriculture, Trade and Commerce includes a former monastery, farm buildings and craft facilities, which were also important in Witzenhausen before the colonial school was inaugurated. In this paper, after an introduction of the colonial school, its intention, history, and legacy and consequences, it is asked which structural changes were made on site at the time of German colonialism (1899-1918) and which were made during the period of colonial revisionism (1918-1944).

In a further step, from a memory-cultural perspective, it will be analyzed which memorials are still visible today, which have disappeared, and how a further postcolonial-critical memorial of this place can be shaped. In particular, the former monastery courtyard with the bust of the first and long-time principal Ernst Albert Fabarius (1859-1927) as well as the chapel built by him will be focused on as legacies and places of remembrance. The struggle for these places of remembrance - who is remembered here? - what is to be remembered? - will be discussed. The lively and controversial debate about this crystallization site of German colonialism is in full swing in the year of the 125th anniversary of the Colonial School.



Figures: Bust of Ernst Albert Fabarius then and now (above), and graffiti (Hulverscheidt)

Speaker

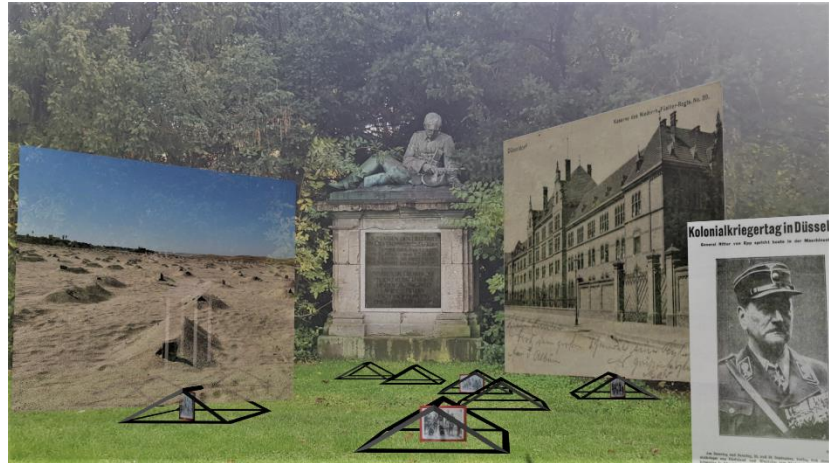
Marion HULVERSCHEIDT Dr. med., research associate in the Department of Modern and Contemporary History at the University of Kassel, coordinator of the Commission for Colonial Heritage in Hesse. Her research areas include the history of the body in the field of tension between medicine and society as well as memorial culture in post-colonialism, with a focus on tropical medical research and agricultural education.

Virtual Interference with Monuments. Augmented Reality as a Medium of Engagement with Colonial Heritage through the Example of the *Kolonialkriegerdenkmal*, Düsseldorf

Jens FEHRENBACHER
(Ruhr-Universität Bochum/Germany)

Abstract

This talk aims to discuss to what extent augmented reality (AR) applications are suited to stimulate both visibility of and engagements with colonial heritage. Since AR makes it possible to add multimedia content to the image of the integrated camera of a smartphone or tablet, additional information can be integrated into the perception of the concrete site.



In the context of commemorating National Socialism, this medium is already being used to a certain extent, for example to stage individual stories in a site-specific manner. Against the background of colonial remembrance in Germany, on the other hand, completely different questions arise: How do we deal with crimes that did not happen here and that are little known to the general public? Instead of conveying empathy and promising authenticity, the thesis put forward here is that virtual (post-)colonial memory projects should push for both contextualization and controversy, following current debates.

This approach will be illustrated by a project for the virtual commentary of the *Kolonialkriegerdenkmal*, Düsseldorf (designed by Peter Bürger in 1909 for the parade ground of a barracks, relocated to Frankenplatz in 1935). The project aims to contrast the monument, which originally honoured Germans who fell during the genocidal war on Herero and Nama, with Namibian remembrance practices through interviews and photographs. On the basis of this pilot project, the question will be discussed to what extent a multi-perspective, experiential and yet critical approach to the architectural traces of colonialism is possible with the help of AR technology.

Figure: Conceptual Rendering for the App "Koloniale Spuren/Colonial Traces" (© Fehrenbacher)

Speaker

Jens FEHRENBACHER Media artist and cultural scientist, and currently working at the Virtual Humanities Lab of the Ruhr-Universität Bochum/Germany in theory and practice on augmented reality and memory culture. His submitted PhD at the DFG-Kolleg "Ästhetische Praxis" deals with experimental, process-oriented and de-hierarchized mediation practice following his M.A. in cultural mediation. He is involved in the described pilot project on the *Kolonialkriegerdenkmal*.

**DECOLONIZE MÜNCHEN (2013) – Revisited:
Opening and Diversification of Sites, Buildings and Spaces**

Sarah BERGH (Dept. of Civic Education, Munich/Germany) &
Modupe LAJA (Eine Welt Haus, Munich/Germany)

Abstract

Between November 2013 and February 2014, the exhibition project DECOLONIZE MUNICH took place at the Munich City Museum. The three-part exhibition positioned the theme of postcolonial remembrance culture, history, art and participation in dealing with colonial street names at the time.

The curating collective was also in charge of a wide-ranging framework and communication programme.

In its effect, DECOLONIZE MUNICH was far-reaching and sustainable. Not only did the (three) exhibition sections and the many discourse events draw the public's attention to a chapter of German history that had not been addressed by the city until then.

Above all, through the cooperation with the participants of the collective and their networks, expertise and perspectives were brought into a municipal building that had not become visible together before.

On the one hand, DECOLONIZE MUNICH contributed to placing discourses on colonialism and postcolonial continuities in a municipal museum. In addition, the project also set a marker for the call for self-reflexive consideration of an institution and critically questioned the methodologies that always claimed to already act "multiculturally" and open to diversity. There is good reason to address these aspects again ten years later: where do projects with 21ecolonizing intentions stand today – and have public institutions really diversified their "system of signage" in the meantime?

Based on the exhibition project at that time, we are offering a discussion/podium/input on "Spaces of Decolonisation and Pathways to Diversity Awareness".



Figure: Decolonize Workshop in 2014 (© Zara Pfeiffer)

Speakers

Sarah BERGH
Modupe LAJA

Bavarian Agency for Political Education, Munich/Germany
Eine Welt Haus, Munich/Germany

Between Demolition and Artistic Adaptation? The Afterlife of German Colonial Monuments in Africa and Germany

Joachim ZELLER
(Berlin)

Abstract

The architectural relics of the German colonial era include monuments erected in the public space of the German Empire of 1871 and in the former German overseas colonies. Although their number is not very high, they have often had a great resonance from the public due to their symbolism, be it in the colonial age or today in our post-colonial age.

The colonial monuments donated in the "mother country" during the period of high imperialism around 1900 were intended to popularise the "colonial idea" associated with the striving for world power. In the occupied colonial territories, the monuments served as symbols of power. After the First World War, in the forced decolonised German Empire, the monuments had the task of ensuring that the "stolen German colonial empire" was not forgotten. After 1945, at the beginning of the process of decolonisation, the forgotten colonial monuments regained attention, but now under explicitly anti-colonialist auspices. Using the example of four object biographies, the Wissmann Monument in Dar es Salaam, the Rider Monument in Windhoek, the "Colonial Elephant" in Bremen, and the Wissmann Monument in Bad Lauterberg, the change from colonial shrines to postcolonial debate memorials will be traced. Keywords in the debates of our postcolonial commemorative culture are iconoclasm, musealisation and re-semanticisation.



Figure: *Reiter von Südwest* (Rider Monument) in Windhoek/Namibia today (© Zeller)

Speaker

Joachim Zeller Dr., Historian in Berlin; numerous publications on (post-)colonialism, most recently: *Stand und Fall. Das Wissmann-Denkmal zwischen kolonialer Weihestätte und postkolonialer Dekonstruktion* (Co-author, 2022).

Colonialism and the Extraction of Landscapes: The Copper Mine in Tsumeb (Namibia) in Otobong Nkanga's Art Installations

Sarah HEGENBART
(TU Munich/Germany)

Abstract

While mineral mining at the copper mine near Tsumeb in northern Namibia is closely intertwined with German colonial history, the existence of this mine occupies only a marginal position in Germany's engagement with its own colonial history.

The German Foreign Ministry supported, for example, the reopening of the mineral museum in

Tsumeb. Within Germany, it was rather the Nigerian artist Otobong Nkanga who succeeded with her installations *Tsumeb Fragments* (2015) and *The Weight of Scars* (2015) in drawing attention to the Tsumeb's entanglement with German colonialism. In doing so, she takes the structural remains of the mine as an opportunity to reimagine questions of colonial guilt and reparations, the ongoing extraction of landscapes, and continuous neo-colonial dependencies. Based on these works by Otobong Nkanga, I will try to analyse how the structural relics of the German colonial period are negotiated in the art of the global present.



Figure: Otobong Nkanga, *Tsumeb Fragments* (2015)

Image Source: Screenshot from the artist's website; <https://www.otobong-nkanga.com/installations?lightbox=dataptem-kcg7twbr3> (5.09.2023)

Speaker

Sarah HEGENBART

PhD, research fellow at the University of Oxford, lecturer at the Technical University of Munich. She currently also holds a fellowship at the Israel Institute for Advanced Studies. She is also leading a work package for the transnational Horizon 2020 research project 'Art and Research on Transformations of Individuals and Societies'. Her current research focuses on the normative demands of contemporary transcultural artworks and their political implications with regard to social issues such as climate justice, populism and the so-called 'crisis' of democracy, racism and the consequences of (neo-)colonialism.

Confrontations: Lara Favaretto at “Skulptur Projekte” Münster 2017 and the Train Monument (1925)

Christian BERGER
(University of Siegen/Germany)

Abstract

On the occasion of *Skulptur Projekte* Münster 2017, the Italian artist Lara Favaretto (*1973) placed a granite monolith of about four and a half meters in height, titled *Momentary Monument: The Stone*, on the Münster Promenade. At this particular location, the work was juxtaposed with one of the numerous war memorials erected along the Promenade in the first half of the twentieth century. This monument, erected in 1925 for the Königlich Preußische Westfälische Train-Abteilung Nr. 7, a supply troop of the Prussian army, had already been controversial long before Favaretto’s intervention, because it honors fallen soldiers who participated as volunteers in the genocide of the Herero and Nama between 1904 and 1908 in present-day Namibia. By additionally positioning her work in view of the city’s Office of Migration and Integration, Favaretto not only made reference to Germany’s repressed colonial history, but also to current immigration policy, pointing to connections between the two fields. This paper situates her work in current debates about colonial monuments, but also reads it as a contribution to a more general discussion about the concept of the (counter-)monument, or *Gegendenkmal*, to which the work takes a specific stance in that it refuses to articulate a clear political objective, as well as through its decidedly ephemeral character.



Figures: A. Buchs (architect), Franz Rüter (sculptor), Denkmal für die Königlich Preußische Westfälische Train-Abteilung Nr. 7. Photo: Münster City Archives (above).

Lara Favaretto, *Momentary Monument – The Stone*, 2017, Tittlinger coarse-grained granite, c. 420 × 140 × 155 cm. Installation view, *Skulptur Projekte* Münster 2017, Münster, Promenade. Photo: Henning Rogge (below).

Speaker

Christian BERGER

Historian of modern and contemporary art. His scholarly interests focus on conceptualist practices since the long 1960s and on issues of materiality and artistic production.

Bird's Perspective – a Decolonial Gaze. Public Space Action in Cologne (2021)

Roberto URIBE-CASTRO
(Berlin/Germany)

Abstract

“Bird’s Perspective” is a procession and video installation that I carried out in Cologne in 2021. On a route between the Cologne Zoo and the Melaten Cemetery, I connected buildings and monuments of the city that have a direct relation to colonialism. This action is a tribute to Jambga, an “Amazon warrior” from Benin, who died of pneumonia in 1898 during the “Peoples’ Exhibition” at the zoo. Her body is buried in the Melaten Cemetery, but without any indication.

This is a clear example of colonialism and its architectural trace. While her trace fades in the palimpsest of the city, monuments to a system of violence and exploitation continued to be erected. The aim of this action was to connect these places in such a way that the perspective of the viewer was temporarily changed, especially by looking from eye level and not from above like statues do. This gives rise to the title “Bird’s Perspective”. The two-channel video is an allegory to the colonial view of the exoticization of bodies developed in zoos. One video shows the feathers of parrots brought from the tropics and now living freely in the Rhine, the other shows the feathers of flamingos in captivity at the Barranquilla Zoo.



Figure: Installation with the Kaiser Wilhelm Monument (© Uribe-Castro)

Speaker

Roberto URIBE-CASTRO

Architect, Artist. As a freelance architect he has done research work on Bogotá and the Sabana and has been consultant for the first Plan de Ordenamiento Territorial of Bogotá. From Architecture Uribe-Castro was linked to large-scale artistic projects working in research, production and assembly for artists Doris Salcedo and Mona Hatoum and various museums and galleries in Germany and the USA. His interests in the city, the collective memory and urban remains as archaeological are starting points in most of his site-specific works. Uribe is cofounder and member of CC_Berlin NGO that works with communities in the development of projects to improve living conditions and decrease the vulnerability of rural communities in Mexico and Colombia.

CHAIRS

Sarah BERGH (see p. 21)

Claus-Peter ECHTER holds a diploma in Sociology, has done Post Graduate studies of urban planning and heritage conservation (Certificates) and holds a PhD in architecture. He works in private practice since 2008 as a scientific heritage consultant, based in Munich, Germany. Since 2007 ICOMOS member, Expert Member of ICOMOS SBH and of ICOMOS ISC on Historic Cities, Towns and Villages (CIVVIH). He served as Secretary General of CIVVIH from 2012–2018 and as CIVVIH President from 2018–2021 and is now Immediate Past President of CIVVIH. Founding Member of the ICOMOS Sustainable Development Working Group (SDWG) and represented CIVVIH at many ICOMOS World Heritage Panels. Since 2020 he is the ICOMOS Focal point for the UN Habitat World Urban Campaign (WUC).

Michael FALSER (see p. 2)

Sarah HEGENBART (see p. 23)

Gabriele HORN Since 1999 Conservator of the Prussian Palaces and Gardens Foundation Berlin-Brandenburg (SPSG). Since 2005 coordinator at the SPSG for the European Network of the European Royal Residences (ARRE). Member of ICOM, ICOMOS, of the ICOMOS Germany Preventive Monitoring Group for UNESCO World Heritage Sites located in Germany, and of ICOMOS ISC Shared Built Heritage. Teaching experiences at German and Chinese universities.

Tino MAGER Tino Mager is tenured Assistant Professor of the History and Theory of Architecture and Urbanism at the University of Groningen, and President of ICOMOS Germany. Previously, he worked at the Faculty of Architecture and Built Environment at Delft University of Technology, was a fellow of the Leibniz Association and the University of Queensland. He studied media technology in Leipzig and art history and communication science in Berlin, Barcelona and Tokyo.

Narcisse Santos TCHANDEU (see p. 11)

Richard TSOGANG FOSSI (see p. 7)

If you wish to contact one of the speakers, please send an email to icomos@icomos.de and we will forward it.