

Diva

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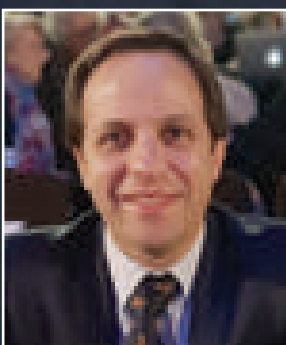
International Diplomat

SPECIAL
Peace monuments
of Geneva

Global standards for telecom technologie

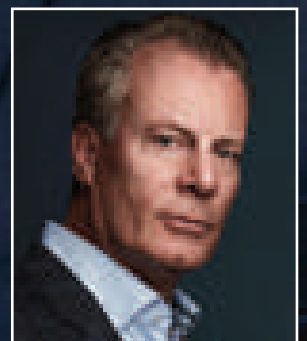
Houlin Zhao

Secretary-General of the International Telecommunication Union



UPEACE: **Dr. David
Fernandez Puyana**

Interview with
Johan H. Andresen





SPEED

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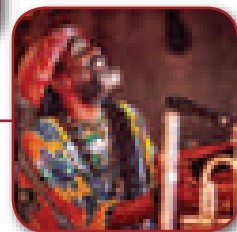
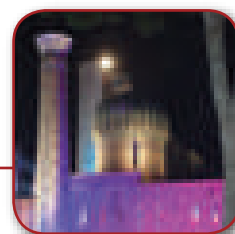
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Editorial

Reflexions on a Day of Confinement

As a result of our being in confinement, family, friends and colleagues are more present than ever before in our daily lives. My colleague said the other day, "If somebody had told me earlier that I would be in confinement until further notice, I would have thought that this person had lost his mind." Yet, here we are, victims of a nasty virus that has created huge collateral damage to people, not to mention the world economy. This like a science fiction film become reality. "We are at war," the French President said in a speech recently. And to some extent we are, but this time it's against an almost invisible enemy, visible only under a microscope in a medical laboratory. The virus in itself is so virulent that we are all encouraged to stay at home, indoors, despite a lovely spring day with lots of sunshine and high temperatures. It may seem crazy, but this is the sad reality for many of us.

The stock markets are dropping, companies are facing huge difficulties, restaurants, bars, cinemas and theatres are all closing until further notice. People are losing their jobs, or going on leave with or without pay. There is no fixed rule or regulation on this issue, so it's rather up to each employer to do whatever he/she wants.

One can ask oneself: how is it possible that one simple virus can be so powerful,

doing so much harm?

The questions are many and the answers are few, and one can only wonder if the whole truth one day will come out. Is it, as many tend to believe, only a virus from a market, or is it a virus that has escaped from a laboratory?

Some people have even proposed that this is a plan to make us all digital dependent, and therefore the virus was deliberately planted.

As we are in the middle of the pandemic, we can only wait and see. Once this pandemic is over, we can reflect upon the consequences, as my colleague said on the phone.

However, as a friend said, it's an interesting time to watch and analyse what is going on. Fortunes shift hands, some face bankruptcy whereas others are doing fine. The immobility has led to a better quality of air, so that the air that we all breathing is less polluted than before, and many will perhaps take the time to reflect upon what we really need and want in this life.

For the Planet, this virus is a gift from Heaven, environmentalists say because, for the first time in a long time, you can see the fish in the Venice canals, and you can see Beijing from the sky instead of the smog. Wild life – indeed the whole biosphere – is at stake so, perhaps, we should use this pause to reflect upon a

different way of life.

Human beings are incredible when it comes to survival strategies, and you can just see the new ways of doing business that are emerging, the solidarity that people show, despite of the confinement. The well-known Swiss sociologist professor Jean Ziegler once said, it's never all bad with a crisis, because it makes people think. Although he said this in a different setting many years back, his statement applies today.

However, as we are now living in a time close to George Orwell's famous book 1984, and we are all communicating over the Internet, either by phone or simply sending texts, perhaps we can start reflecting upon what we really need and want.

People listen to music, do sports, read... So, while waiting for the war to be over, perhaps we can start by changing some of our habits, and see what is really important in our lives.

MARIT



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Interview with

Houlin Zhao

Secretary-General of the International Telecommunication Union

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ITU Secretary-General Houlin Zhao is an information and communication technology (ICT) engineer from the prestigious Nanjing University of Posts and Telecommunications in China and holds an MSc in Telematics from the University of Essex in the United Kingdom.

Prior to being elected as ITU Secretary-General in 2014, Zhao served eight years as ITU Deputy Secretary-General, supporting the work of the Secretary-General, and eight years as the Director of the ITU Telecommunication Standards Bureau.

He does not often grant interviews, so we feel very privileged that he took the time in his busy schedule to meet with us.

Q: Mr Zhao, you have a long and impressive career in the field of telecommunications. What is the area which has given you the most satisfaction on a personal level?

My work in ITU. It's as simple as that. I have spent more than 34 years in ITU. I started out as a member of staff, then I became a member of the management team, and now I'm here. Before joining ITU, I was a Chinese expert for ITU-related issues.

Q: What is so exciting about ITU?

When I was in University, we heard about ITU, and learned that the organization provides global standards

for telecommunication technologies. In 1980, China for the first time tried to change its policy for development of telecommunications. Until then, China protected its market by producing its own standards.

Let me give you an example. In Europe, they used the PAL system for television broadcasting. In China, they also wanted to use the PAL system, but in order to be able to protect their own interests, they used the PAL system with a slight technical difference. The sound carrier spacing was different. In Europe it was 5.5 MHz; in China they used 6.5 MHz. When I left Geneva at the end of 1980, I brought with me a television I had bought in Switzerland – it was very expensive. But to make it work in China I had to change this small element, otherwise the voice on the TV was incomprehensible. In China they started to look at the issue and they concluded that if they continued the same way, the Chinese market would be blocked and they would not enjoy the new technology as quickly as the others. So, they decided to follow the ITU standards whenever possible.

In fact, the first time I was in Geneva was in 1979, when I visited ITU Telecom 1979 and also supported the Chinese delegation to the World Radiocommunication Conference 1979, the first of such conferences after World War II. That conference lasted 100 days continuously, from September to the middle of December.

Q: Was there really so much to discuss?

Yes. It was the first time after the Second World War that you got everybody to the table to talk about spectrum and radio technologies. You had to get agreements signed and it was not easy. Even to agree an agenda was complicated.

Then in 1982, I attended the meetings of the International Telegraph and Telephone Consultative Committee (CCITT), the predecessor of ITU-T, as a Chinese expert working on ITU standards. I was somehow a little lucky because I had spent two years working with ITU. So when China wanted to send some experts to work in ITU, I was encouraged to submit my candidature. I was accepted by ITU to work here in 1986. At the time, I thought that I would stay a couple of years, and then return to China. I never dreamt of staying here so long, nor to even dream about becoming the ITU Secretary-General.

Q: You are leading one of the most important – and the oldest – international organizations within the UN system, the International Telecommunication Union, which has a direct influence on people's lives. How does this feel, this huge responsibility?

When I was here in Geneva in 1979, I wanted to call my wife. At that time, Switzerland had only two international channels to China. It wasn't easy to talk to somebody in China. I had to wait half a day in a telecom office for a chance to speak to my wife.

So, needless to say I think it is very important that access to the telephone and the internet today is very important in people's lives.

However, we should bear in mind that approximately half of the world's population – an estimated 3.6 billion people – remain offline. This is a big challenge for us.

Today every country puts information and communication technologies (ICTs) at the centre of their national development priorities, and we need investment to facilitate the infrastructure to be able connect people around the world. Why is it that as many as half the world's population is still without internet people ask? It's simply because it's not profitable. If it was profitable, it would not be a problem today as the industry would already be there. The point is that if we could create a better investment environment, it would be attractive to the private sector.

We got statistics last year that indicated that on the whole we improved global connectivity by 1 per cent, from 53 per cent in 2018 to 54 per cent in 2019. If you have such slow progress – 1 per cent per year, how long will it take to connect the remaining 46 per cent of the world's population?

So, people ask me questions like this: “you have said that you do not want to leave anybody behind, but when do you think

we will be able to connect everybody?” I answer realistically – we need investments and a good environment. So it's not easy, but it is possible.

Q: When you look at the situation...

Well you have to do so, and this is why I enjoy my job because I can do something to improve the situation. Progress is slow but there are still some improvements. When I visit a Member State and if my schedule allows, I always ask to visit schools. I often see that many are not connected to the internet and many do not have computers. That's the sad reality.

Q: We have the impression that the Africans have created a lot of applications for mobile phones.

Yes, this is true. Do not misunderstand me. Africa is a little behind, but there is positive development. For instance, I visited Lesotho in September 2018, a landlocked country with a population of approximately 2 million people. They had started their 5G trial in the capital, but in the mountain area, which I also visited, children did not have mobile phones and the secondary schools did not have computers nor an Internet connection. I told the children, I'm sorry to say so but my grandson started using a tablet when he was one and a half years old to find his favourite music. There, even 15-year old children

have never touched a tablet or a computer, nor do they have a mobile phone. How do we get them connected? It's not easy.

We do have ITU projects to help our Member States improve connectivity. But at the moment, some studies show that in order to connect the next 1.5 billion people we need USD 450 billion. We don't have that money, so we asked the World Bank for help to find money. They declined because they have their own projects and need the funds for their own projects. At the same time, the telecommunication industry tells me it might even cost double that, because these people are living in remote areas, often they do not even have electricity. When you want to install this technology, you need electricity. If you put the same amount of money in the cities, in developing areas, you get results but in remote areas it's costly and not lucrative for the investors.

Anyhow, we encourage our members to create a conducive environment, and to make ICT investments. Investing in this field is still a good investment. Not many investments are as lucrative. But it's also high risk. So, there are many challenges. I'm very pleased that despite the challenges, the financial crises, wars and global unrest, ICT development is still visible in most countries during these difficult times.

Many countries also consider that ICT is a field where there will be jobs for young people. They encourage young people to get their own business start-ups and create applications for use in the local community.

“If you have such slow progress – 1 per cent per year, how long will it take to connect the remaining 46 per cent of the world's population?”

Q: The internet from its early beginning up until today has had a tremendous impact on our lives, here in Europe and elsewhere. Where are we heading?

We are heading towards getting more people connected. We have talked a lot about e-commerce, e-government... In order to achieve this, you need to get everybody connected online either by smart phones or computers. The reality is that only half the world's population has been connected, in the most optimistic study. We need to connect the other half! ITU takes this as our major strategic job, and we are very pleased to do so. That is the reason why I put the infrastructure as my priority.

We cannot stay with 2G or 3G. We are now moving from 4G to 5G. 5G facilitates far-reaching innovations in mobile technology and provides new opportunities for social development and in achieving the global sustainable development goals. We are talking about the Internet of Things, which would facilitate machine-to-machine communications and make cities smart and communities more sustainable and more efficient. We are also talking about Artificial Intelligence. We are working with our members to develop new technologies. All will rely on 5G! We cannot stop; we need new technologies. And to get new technologies we need innovation.

Innovations do not necessarily come from big companies. Many small-and medium-sized enterprises have many brilliant ideas. So, we have to work with them. We at ITU encourage innovation from everyone, no matter the size of the company.

Q: Will there still be a place for the human beings in this new society?

Definitely, because all these things are made by human beings for a better world. We have talked a lot that in particular new technologies, like Artificial Intelligence, will create jobs for sure. New opportunities will arise, and then we have to adapt to the new technologies and infrastructure. Here, digital literacy is an issue.

If we cannot connect everybody by 2030, which means 7.5 billion people, we should at least have sufficient training for the young generation by then. If we can train them, we can provide them with digital skills. It is not an easy job, as we are talking about one billion young people.

Q: Cybercrimes, identity theft and other criminal activities are on the rise with seeming impunity. How is ITU helping the international community combat these activities which have a huge impact on the global economy and citizens worldwide?

ITU has worked on security issues since the very beginning. If we cannot provide security to customers, who will use our systems? So, from the very first day we worked on security

issues. Over recent years we also have strengthened these efforts; to work on the security of networks, it is one of our major tasks.

We realize that today when we get new technologies, there will be new security challenges. The two go hand in hand, and it means that one has to develop new security measures. It's an endless task.

“We cannot stop; we need new technologies. And to get new technologies we need innovation.”

Today, new technologies are deployed to the markets very rapidly. All those who are connected are concerned with their security online or their connection. So it's not just the telecom engineers or telecom decision-makers' job to deal with security issues. We need the entire society to become aware of and deal with cybersecurity.

If we want to enjoy technologies, we need to respect some basic rules governing security. If someone does not

follow the rules, then it opens the doors to the threats that are present in cyberspace.

In 2003, we organized the first phase of the World Summit for the Information Society (WSIS) here in Geneva, recognizing that information and communication technologies will proliferate and we have to make sure that people will have the confidence to use and evolve the new cyber technologies. ITU has been entrusted by WSIS as “the facilitator for cybersecurity”. We need everybody to come together to look at this new society. Security in society is everybody's responsibility, not just that of the governments and security experts. Everybody has to work together.

International security rules have not been established yet, although this has been put on the agenda for discussion everywhere over the last two decades. But up to today little has changed. Today we have 4G, tomorrow it's 5G. Now we have artificial intelligence, big data, and now we talk about quantum technology, that is a completely different system. Now everyone is working on this issue.

ITU is trusted by the public as well as by the UN family to be the facilitator for cybersecurity. After WSIS, we set up an expert group to come up with a Global Cybersecurity Agenda (GCA). We will continue to honour our commitment.

Q: What role does international cooperation play in strengthening cybersecurity?

There are no boundaries for cyber criminals. I was at Interpol in 2016 and learned that cyber criminals on child abuse had been arrested thanks to collaboration between several countries, including the United States and Russia. This success story was marvellous to hear. If Russia and the United States agreed to collaborate in this field, can't we do it on a global level? I'm very confident that we will find a way!

MARIT F & SANJAY ACHARYA



European Capital of Culture 2020

Conceived as a means of bringing citizens of Europe closer together the project for an award of a **European City of Culture** was launched on 13 June 1985 by the European Council of Ministers on the initiative of the Greek Minister of Culture Culture, Melina Mercouri. Athens was chosen as the city for this prestigious event and a long list of others have followed.

Approaching the Millennium the concept, rules and name were revisited and in 1999 European City of Culture was changed to **European Capital of Culture**. In 2005 the Irish City of Cork was the first to be awarded under the new name. In Guidelines set by the Council of the European Union, the designated city ... “shall establish a community action whose objectives shall be to highlight the richness and diversity of European cultures and features they share, as well as promote greater mutual acquaintance between European citizens”.

During one year the **European Capital of Culture** provides an opportunity to showcase its cultural life and cultural development. A number of European cities have used the event to transform their cultural base and, in doing so, the way in which they are viewed internationally. Culture can also be seen as a driving force for civilised urban development from which the chosen cities have derived significant economic and tourist benefits.

Galway: European Capital of Culture (ECoC)

In 2020 Galway is one of two European Capitals of Culture chosen to share the prestigious award with Rijika in Croatia. Beginning in the farthest reaches of Galway, on ‘St Brigid's Day’ fiery celebrations will erupt in towns and villages across the county in keeping with the ancient traditions of the Irish Celtic calendar. The ceremony will travel across the county between 2-7 February encompassing An Spíedál, Tuam, Ballinasloe, Clifden, Portumna and Athenry before its final instalment at South Park in Galway City on 8 February. The President of Ireland, Michael D. Higgins, will officially inaugurate Galway 2020. It is Ireland's fourth largest city and is home to the greatly expanded National University of Ireland (NUI). Many artistic, exploratory walks and other celebrations are scheduled or are due to be announced throughout the year to mark the event.

As an outpost facing west towards America and a gateway to Europe, Galway stands at a pivotal vantage point on the west coast of Ireland with its spectacular rugged and varied scenery. The city's historic Spanish Arch is the remainder of a centuries old bastion as a reminder of the city's multi-cultural, multi-lingual history and present day character where imagination and arts flourish. The surrounding landscape,

culture and language have attracted artists and writers for generations. As tangible proof of the friendship between nations a life-size bronze sculpture placed on William Street, Galway City imagines the possible meeting in 1892 of the two writers, Oscar Wilde of Ireland (1856-1900) and Eduard Wilde of Estonia (1865-1933), sitting side by side, as it were, in long and lasting literary commune ... “in the spirit of the Wildes”. Their literary genius and reputation have left their mark in Europe and around the world*.

In recent decades Galway has seen the rise of a burgeoning film, television and animation sector bringing significant economic activity to the area. Galway is expanding film audiences by building its first Art House Cinema and by supporting the city's film festivals and increasing opportunities for film exhibitions in the region. Its overall vision is to showcase the rich heritage, tradition and legacy of film in the area, to broaden ongoing film activities and enrich the social, economic and cultural contributions across the region.

On 1 December 2014 the Director-General of UNESCO announced that Galway was designated a UNESCO City of Film. Under the ‘**United Nations Creative Cities Network**’ Galway became one of the only eight film centres in the world to achieve this much sought after status. The award is a permanent global designation and brings the highest internationally recognised standards of excellence in the creative industries. Ireland's oldest Film Society started in Galway and has provided a vital platform to screen the work of the first wave of Irish film makers. It has continued to develop over the last thirty years with Galway City and county now boasting an impressive, healthy and growing film and television industry.

‘Tribes of Galway’

Known as ‘city of the tribes’, the term was first used during the seventeenth century to negatively describe a group of fourteen powerful and clannish families of Anglo-Norman origin in Co. Galway: Athy, Blake, Bodkin, Browne, Darcy, Deane, Ffrench, Ffront, Joyce, Kirwan, Lynch, Martin, Morris, and Skerrett. The pejorative term was later adopted by the families themselves as a badge of honour.

ITA MARGUET

Note: Acknowledgement is given to sources used in preparation of this text. It follows titles ***Ireland and Estonia: The Wilde connection** (2004.), **European Capital of Culture**, Cork (2005), **UNESCO City of Literature**, Dublin (2011), **Irish City of Culture**, Limerick (2014), by Ita Marguet.

Satellite Technology in Service to the Protection of Cultural Heritage

Interview with

Einar Bjorgo

Director, Division for Satellite Analysis and Applied Research,
Manager, UNOSAT and A2030 Unit UNITAR

We do not normally think about it, but satellite images have a wide variety of uses beyond what we are used to imagining for such images. Cultural heritage surveillance is one of them. We had a chance to meet with Einar Bjorgo, the Norwegian Director of the UNOSAT Programme that has become one of the United Nations' success stories.

Q: You had a “Library Talk” presentation recently where you discussed UNOSAT’s involvement in the preservation of cultural heritage. Could you talk more about this and what exactly you are doing?

A: Sure, with pleasure! It is a project we carry on with UNESCO, and it goes back to the time when we were working for the humanitarian community in Syria. As you know, we use satellite imagery to assess the damage to buildings and infrastructure. One day we came across damaged historical sites in Syria, and we immediately contacted colleagues in UNESCO. It goes without saying that this was of great interest to them. UNESCO had recently established an emergency unit, so, joining forces, we immediately started to assess the extent of damage of cultural heritage in Syria.

UNESCO provided us with data of the most important historical sites. We also were able to work on an “on-call basis” and, as events were unfolding at the time, we could sometimes denounce rumors about certain historical sites. Certain sites had been reported to be damaged, whereas it turned out to untrue. Unfortunately, on several occasions, we

could confirm the destruction of historical sites, such as the Temple of Bel in Palmyra.

Q: How do you see the situation currently? Is it as really as bad as we might think?

A: Talking about Syria, fortunately, not everything is damaged. However, we also work in Libya and Iraq, as well as in other places, so, we are not focused only on Syria. Of course, there has been considerable damage in Syria, and we did issue a report earlier about the situation, and we are going to issue a new report soon. Recently, we issued a report focusing on Aleppo and the old town, and it’s clear that there is considerable damage.

The good news is that several of the sites can be restored, but this is of course going to take time.

Let me just say, at UNOSAT, we are excellent when it comes to looking at satellite imagery and interpreting it. But it’s only when you work with the historians and the archaeologists that you truly understand the immense loss and the true value of what has been totally or partially destroyed.

Q: You mentioned Iraq and Libya. In Libya, there is a civil war going on. How do you see the situation there?

A: We are assessing some sites. We want to make sure that our technology is available to UNESCO whenever it is required.

The use of this type of technology is unique and highly valuable, especially when you do not have access to the sites,

or you cannot send staff into the area. This is very often the case in these complex emergencies.

Therefore, the satellite images are very useful tools. We can also compare the situation before the war or when the conflict started, and then compare it to recent images. By looking back in time, we can also narrow down the time frame and find the approximate time when something was destroyed, and this enables us to know also who was in control of the area at that time.

As we have seen in other places such as in Timbuktu, (Mali) the damage done to the cultural heritage monuments became an issue at the International Criminal Court. So, being able to document these things as they happen is very important. If you are not there to take the photos, or if nobody assesses the situation at the right moment and as things are unfolding, we risk not having an image of damage until at much later stage. In the meantime, things may have changed on the ground. So, yes, it is an important technology, and while it is used to document the damage done, even more importantly it is also an advocacy tool.

Q: Listening to you, I have an impression that this is a kind of spin-off of your regular work?

A: You can say that it’s a kind of a spin-off with many spin offs. Sixteen years ago we started focusing on humanitarian projects and supporting humanitarians in situations like earthquakes, floods etc. Since then the technology has also improved.

We work closely with the UNHCR, looking at refugee camps, helping the HCR plan and manage refugee camps. We are looking at refugees and displaced persons, as well as at capacity development for climate change adaptation to increase resilience in small island states through a project called “Common Sensing”, which is financed by the U.K. Space Agency.

The United Nations Secretary-General is also very supportive of the use of this technology, so, for us this is absolutely wonderful. We are also making sure that the other United Nations agencies have access to this information whenever they need it. So we are working very closely with a wide range of United Nations agencies.

As I mentioned earlier, we also interact directly with governments, carrying out a lot training and capacity building so that they can use the technology themselves.

So, yes, I think you are perhaps right when say that the cultural heritages project is one of the spin-offs. For us, it is a sort of latest example of what we can do, and I’m sure there will be more projects to come, things that we haven’t even thought of yet.

Q: Everybody is talking about the critical financial situation in the United Nations these days. How is your financial situation?

A: We are part of UNITAR, the UN Institute for Training

and Research, and our financing is 100% extra-budgetary, with zero dollar-core funding. Everything we do is project-based, and we are fortunate to have donors who are interested in supporting this work. UNITAR’s budget is actually increasing.

Obviously, we could do a lot more if we had more funds, so, if there are donors out there who are interested in supporting the work we do on technology support to the core mandates of sister agencies, especially in developing countries, and training and capacity development or protection of cultural heritage for example, please do not hesitate to contact us. We can do so much more.

The financial situation has nevertheless been relatively stable over the last couple of years, with a foreseen growth, and we cannot complain, for we are doing quite fine at the UNOSAT. It goes without saying that it is hard work, and it is tough. Of course, it is very competitive, but so far, so good. We are known for delivering high-quality work.

Q: For organizations or whoever wants to benefit from your services, what do they have to do?

A: They can always contact us at unosat@unitar.org We work mainly with UN and governments, but have collaboration agreements with both IFRC and ICRC and many more. For training we work together with the countries we train so that we can design the appropriate training curriculum for maximum impact.

It is important to keep in mind that capacity development takes time. It is a long-term process, and you need to be there over time. This is the reason why we really encourage long-term projects. One example is the water management project in Chad and our disaster risk reduction activities that we have been carrying on in the east Africa for several years now.

Q: Is there something else you would like to highlight?

The UNOSAT team has been around since 2001. We have provided services to the humanitarian community for many years now, but we are perhaps not the best communicators nor very good at PR.

The reason is quite simple: when you are very busy working with an emergency, for instance, or other difficult issues that can sometimes be a challenge because people’s lives are at stake, you do not necessarily have much time to communicate. The priorities are different! This is the reason why I am very happy to have this opportunity to talk with you.

I would say that being able to reach out to a wide audience is important for us so that people can take note that there is a satellite imagery capacity within the United Nations system, ensuring neutrality and only focusing on scientific assessment, while transferring these skills to member states that would like to benefit from such technologies.



UPEACE

Interview with

Dr. David Fernandez Puyana

Mr Ambassador, could you tell us a little about your background?

Before getting my degree in law, I graduated in philosophy and education science from the University of Barcelona. Since I was always very interested in human rights and international relations, I did master's degrees in these areas at the University of Essex, the University of Pompeu Fabra and the University of Alcalá de Henares. Finally, I obtained a doctorate in law from the University of Pompeu Fabra. In 2005, I was awarded a human rights prize by the Academy on Human Rights and Humanitarian Law of the American University Washington College of Law (USA). I am passionate for the humanities, history, literature and poetry.

At the professional level, I started my career with the Spanish Red Cross and the Human Rights Office of the Ministry for

Foreign Affairs of the Kingdom of Spain. Later I represented several NGOs in Geneva. In particular, I was the director of the World Campaign on the Right to Peace, which process ended in December 2016 with the adoption of the Declaration on the Right to Peace by the General Assembly of the United Nations. The contribution of "Paz sin Fronteras", founded by the well-known musicians Miguel Bose and Juanes, was very relevant to achieving this noble objective. I am really proud that my trusted and admired friend Miguel Bose was rewarded for his contribution to humanitarian and peace actions at the World Summit of Nobel Peace Prizes held last September in Merida (Mexico). He truly deserves this award.

Later, I joined the team of the Permanent Mission of the Republic of Costa Rica to the United Nations Office in Geneva as a legal assistant to the Ambassador. In that time,

under the leadership of Ambassador Manuel Dengo and the Deputy Ambassador Christian Guillermet, we deployed major efforts so that the United Nations declared in 2016 "the right of everyone to enjoy peace, human rights and development". This was a great achievement within the United Nations, which involved close to 10 years of hard work at the governmental and non-governmental level. Cuba also played an important role.

After, I was appointed by UNESCO to coordinate with the Abat Oliba University a reflection about the contribution of the United Nations system to peace since the inception of the United Nations in 1945. The vision and support from Dr. Abdulaziz Almuzaini, former director of the UNESCO liaison office in Geneva and my friend Mr. Bobir Tukhtabayev, senior UNESCO staff, were fundamental to accomplishing the goal of publishing the book *Long Walk to Peace: Towards a Culture of Prevention*. I take this opportunity to recall that 32 funds, programmes and specialized agencies participated in this joint action led by our UNESCO team in Geneva and Paris. This is an example of the United Nations delivering as One.

In June 2018, I presented my letter of credentials to the United Nations Director-General as a new permanent observer of the University for Peace to the United Nations Office and other international organizations in Geneva. Thanks to the appointment requested by Dr. Francisco Rojas Aravena, Rector of UPEACE, I am honoured to represent this important university to the United Nations system in Geneva. In November this year, I was also confirmed by UNESCO as the Permanent Observer of UPEACE to the UNESCO headquarters in Paris.

I regularly participate in debates about the present, future and main challenges of humankind. In this regard, I'm a fellow of the World Academy of Arts and Science, which was created by Albert Einstein, Joseph Rotblat and Bertrand Russell. I am also a member of the Diplomatic Club of Geneva and the Club of Rome, founded in 1968 by Aurelio Peccei and Alexander King at Villa Farnesina in Rome. I have also contributed to creating think tanks, such as the International Association of Peace (APAIX) in Switzerland and the UNESCO Chair on Peace, Solidarity and Intercultural Dialogue of the Abat Oliba University in Spain.

You are representing the University of Peace. Could you tell us a little about what this is all about?

UPEACE is an intergovernmental organization with university status, established by an international treaty. By resolution 35/55 of 5 December 1980, the United Nations General Assembly endorsed the treaty establishing the University for Peace by adopting the International Agreement for the Establishment of UPEACE along with its Charter of the University for Peace. As of today, 41 states have signed this international treaty. On the eve of our fortieth anniversary is coming in 2020, we would like to make a general call to those states that have still not yet signed the treaty to do so for the sake of peace and stability in our respective regions.



UPEACE has its headquarters in Costa Rica, a country distinguished by a long tradition of democracy and peace begun when it abolished its army in 1948. Efforts to establish the University for Peace began at the United Nations under the leadership of the president of Costa Rica, Rodrigo Carazo. Today his son, Rodrigo Alberto Carazo, is the permanent representative of Costa Rica to the United Nations in New York, which shows the continuity of this long aspiration for peace in the United Nations coming from Costa Rica.

The UPEACE mission is "to provide humanity with an international institution of higher education for peace with the aim of promoting among all human beings the spirit of understanding, tolerance and peaceful coexistence, to stimulate cooperation among peoples and to help lessen obstacles and threats to world peace and progress, in keeping with the noble aspirations proclaimed in the Charter of the United Nations.

UPEACE is part of the academic wing of the United Nations system, and has observer status at the General Assembly, while maintaining its independence in academic, financial and management matters. The United Nations Secretary-General is the honorary president of UPEACE. The General Assembly maintains a constant interest in the activities of UPEACE, and in periodic resolutions calls on the Secretary-General to report to it on its activities. Accordingly, the Secretary-General reports to the General Assembly periodically on the progress of UPEACE. I should also recall that UNESCO is part of the governing body of the University alongside the University of the United Nations and the Government of Costa Rica.

UPEACE has unique worldwide authorization to award academic and doctorate degrees, recognized by all countries, which are members of the General Assembly.

UPEACE is active in the Middle East and Caucasus region by having signed memoranda of understanding with several diplomatic academies. Peace education will permit diplomats



and future civil servants to acquire the appropriate tools to guide their actions on peace laws. Based on agreements, UPEACE cooperates with the Secretariat of the Gulf Cooperation Council, Prince Saud Al Faisal Institute for Diplomatic Studies (IDS) of the Kingdom of Saudi Arabia and ADA (Azerbaijan Diplomatic Academy) University. In fact, I am a visiting scholar of IDS, with which I cooperate in the preparation and training of diplomats and civil servants on international law and the United Nations system.

On 28 October 2019, UPEACE signed an agreement of cooperation with the Lateran Pontifical University, commonly known as the “Pope University”, represented by the Secretary of State of the Vatican. It was the first time ever that the Vatican signed an agreement with a United Nations entity, which shows our common strong commitment to work jointly for peace and dialogue in the world through education, research and advocacy. His Holiness Pope Francis sent a message praising this future and promising cooperation.

We are deploying efforts to sign more agreements of cooperation with other diplomatic academies in the region, in countries such as Jordan, Lebanon, Egypt, Armenia and Iraq. In this vein, UPEACE will soon travel soon to Israel and Palestine to discuss with diplomats on the prospects of peace education. In February 2020, UPEACE will sign a cooperation agreement with The King Abdullah Bin Abdulaziz International Centre for Interreligious and Intercultural Dialogue (KAICIID), founded in 2012 by the Kingdoms of Saudi Arabia and Spain, the Republic of Austria and the Vatican, in order to prepare and implement an ambitious project on global citizenship education as a means to combat hate speech and violent extremism.

Additionally, through the new Chairmanship of the Non-Aligned Movement (NAM), UPEACE will cooperate with the Republic of Azerbaijan to strengthen the pillar of peace and security alongside multilateralism and the approach to other relevant regional/political groups within the United Nations.

Through our regional offices in Addis Ababa, Manila, The Hague, New York, Geneva and Beijing, UPEACE will faithfully fulfil the mandate entrusted to it from the General Assembly, namely: “The University for Peace should contribute to the great universal task of educating for peace by engaging in teaching, research, post-graduate training and dissemination of knowledge.”

In these troubled times it seems that peace is difficult to achieve. Why?

The aspiration to create a society in which war plays little or no part in the life of our fellow human beings has fired the human imagination throughout the history of humankind. The champions of peace have achieved only half-triumphs in their attempts at reaching a more peaceful world, because “peace” has always incited to war.

Since 1945, peace has been always linked to the notion of security. In this vein, within the Charter of the United Nations there is only one provision in which peace is conceived of in a positive way. Article 1.2 states that the purpose of the United Nations is “...to take other appropriate measures to strengthen universal peace”. In every other instance, peace is seen through the lens of security.

However, we should also remember that seventy-five years ago, the United Nations Charter established the three founding pillars of the United Nations: peace and security, human rights, and development. These pillars have provided the framework for the United Nations to tackle important challenges. We cannot pick and choose which pillar the United Nations should support, nor can we focus on one to the detriment of the others. To do so would be to invite future conflicts. Consequently, promoting peace at the expense of ignoring human rights and development is a useless effort, which further generates the conditions to ignore the lessons of the past 75 years.

Resolution 60/251 of the Human Rights Council adopted by the General Assembly on 15 March 2006 recognised in its

Preamble Paragraph 6 that, “peace and security, development and human rights are the pillars of the United Nations system and the foundations for collective security and well-being, and recognizing that development, peace and security and human rights are interlinked and mutually reinforcing.”

Is education the only solution?

I don't think so. Education is an important tool to promote peace, but it is insufficient if it is not accompanied by other policies and actions. In this sense, the Sustainable Development Goals are the blueprint to achieve a better and sustainable future for all. They address the global challenges we face, including those related to poverty, inequality, climate change, environmental degradation, peace and justice. The 17 Goals are all interconnected, and in order to leave no one behind, it is important that we achieve them all by 2030.

In the field of education, we should recall the importance of promoting Holocaust education among the new generations. While most Holocaust education centers have focused on the genocide committed against Jews by the Nazis, a growing number have expanded their mission and programming to include the murder of other groups, such as the Armenian, Rwandan or Bosnian genocides. To teach about the particularity of the Holocaust is an opportunity to teach about the nature and dynamics of mass atrocity crimes (i.e. genocide, crimes against humanity and war crimes).

Finally Mr Ambassador, if you have a message to our readers what would that be?

My message to your readers is that consensus has always been the norm and tendency not only in international relations, but in the United Nations as well. For important matters affecting the life of millions of people, the United Nations, including its multiple entities and bodies, still works on the basis of multilateralism with the purpose of reaching important consensual decisions. This highest aspiration can be realized only if all member states and other stakeholders operate by the unwritten United Nations rule and tendency of consensus and dialogue.

In this sense, I would like also to inform you that within the context of General Assembly Resolution 73/127 on Multilateralism and Diplomacy for Peace, the different permanent observers to the United Nations Office in Geneva, led by the European Union and the Organization of the

Islamic Cooperation, with our support, have created a group of observers aimed at promoting multilateralism, diplomacy and peace. It is important to show the United Nations these good practices/examples promoted by the different permanent observers in the Geneva context and beyond.

Another cross-regional initiative taking shape in Geneva is the promotion of the topic “women, peace and multilateralism”, led by the Kingdoms of Jordan and Spain. At the June session of the Human Rights Council, a joint oral statement was delivered with the support of 70 states. Since the beginning of the process, both UNESCO, UN-Women and UPEACE have provided a support in terms of both advice and advocacy.

We need to use all the technical and political spaces offered by United Nations in Geneva to promote the positive notion of peace. The forthcoming summit of the Group of Twenty (G-20) in November 2020 in Riyadh (Saudi Arabia) will allow us to advance on concrete peace actions in the Middle East. As a member of G-20, the European Union is well positioned to show the world that integration, mediation and prevention contribute to the reinforcement of peace policies in a region plagued by conflicts and instability. The contribution of UNESCO and UPEACE to this process is instrumental, because through education and culture – among others things – the region will transition from a culture of violence to a culture of peace and prevention.

In the early years of the twenty-first century, war fatalities have progressively dropped compared to the last century. Over the long term, peace movements have contributed greatly to the emergence of new norms that delegitimise war and promote the value of peace. Fewer inter/intra state wars are starting, more are ending, and those that remain are smaller and more localized than in past years. **It follows that we should stress the importance of peace and the possibility of resolving our conflicts in ways other than violence.**

Today the obligation of the international community is to hear the voice of the voiceless, which strongly demands the right to live in a world free of wars and conflicts, in which their rights and human dignity are fully respected. It follows that, *now that we are well into the twenty-first century, many human rights organisations, peace activists, citizens and governments strongly demand the adoption of policies aimed at preventing wars and conflicts, and the United Nations should provide an effective response.*



Afghan Carpet Success Story



The Fatima bint Mohammed bin Zayed Initiative

Interview with UAE Mission to the United Nations and International Organizations in Geneva, H.E. Lubna Qassim, Deputy Permanent Representative and Mazwand Jabarkhyl, Managing director FBMI

Q1: Could you tell us how it all started?

UAE Mission to UN: Sheikha Fatima bint Mohammed is an Emirati initiative that aims to empower women and raise the standards of living of the people in Afghanistan through weaving. The UAE mission to UN in Geneva proudly hosted the Peace Project in the esteemed premises of United Nations. The exhibition was well attended by diplomats and dignitaries on the side line of the Global Refugee Forum.

The Peace Carpet Project aims to create hope for the people of Afghanistan and counter the war rugs. The beauty of the FBMI's Peace Carpet Project is that it invites carpet weavers to create carpets without a predetermined design, encouraging the maker to weave their own vision of peace.

The Peace carpets commonly contain designs incorporating the scales of justice, herds of livestock signifying noting working freely on lands and buildings that represent schools.

FBMI: One of the main reasons behind this initiative was the lack of grass roots development in Afghanistan since 2001. From our own experience, we knew that the benefits of all the aid money and the money spent by the coalition groups were not reaching those at the lowest level of Afghanistan society. Therefore, we tried to make a fundamental change, make a

difference, especially for women.

Afghan society is a very patriarchal society, but the home is dominated by women, a fact that surprises many. I realized that if we supported women and gave them an opportunity as well, the country could succeed. We have to act as humans in our own capacity, and this is what Her Royal Highness Sheikha Fatima bint Mohamed strongly believes as well.

As a result of the success of this initiative, today the women who were part of this project, earn more than their husbands do. It is a huge success aside from the fact that the company is a social enterprise, and we produce hand-woven carpets, free healthcare and schooling, market wages, and an equal-opportunity employer. We were very happy when one of employees who had been working with us for eight years was elected to the Senate. It is a source of inspiration that also keeps us going.

Q2: You call this a peace project. Why?

UAE Mission to UN: On 15 December 2018, H.H. Sheikh Khalifa Bin Zayed, President of UAE, declared 2019 as the year of Tolerance. One of the primary objectives of this phenomenal value was to be a bridge of communication between people of different cultures in a respectful environment that rejects adhesion

and emphasizes on the recognition of the other.

The year 2019 marked the year of peace and tolerance in the United Arab Emirates, and it is not only a countrywide initiative but also a global initiative. Since FBMI was founded in the United

Arab Emirates, and is one of the sustainable models of the UAE government, and since the special project is close to His Highness the Crown Prince, we decided to come up with a concept called the Peace Carpet Project. In the 1980s, the War Rack became very famous by promoting war in villages, as there were no TVs, and encouraged them to rise up and fight against the invasion. This lasted for decades. People were weaving these carpets showing guns, bullets, and this military hardware. So, we thought, let us use this opportunity to promote peace. That's what they do now.

UAE Ministry of Foreign Affairs through its foreign missions hosted the Peace Projects in New York, London, Roma and Geneva being the last destination as part of UAE's celebration for the year of tolerance. In UAE, with more than 200 nationalities living peacefully and successfully in the UAE, the UAE society has been an example of being a tolerant and a peaceful country. H.H. Sheikh Mohammed Bin Zayed Al Nahyan, Crown Prince of Abu Dhabi and Deputy supreme Commander of the UAE's Armed Forces, gifted this same carpet to Pope Francis a Peace Carpet during his visit to the Vatican in 2019.

FBMI: We looked at the project from the production process, whereas in the past, the aid agencies just went to the women and gave them the materials, but there were no markets. We needed to get access to markets, and that is one of the biggest challenges facing Afghanistan. Afghan products do not have a market abroad, neither the design nor the technology for example, so we needed capacity building to make products that can sell in the West. This was one of the key challenges. How could we make a product that sells in the West? I am very pleased that we have been exhibiting here and have multi-award winning designs. Now the carpets that we make do not have any graphs, they are just beautiful designs. The weavers weave from their mind what they would like peace to be like. They have wonderful symbols in the carpets.

Q3: How do you chose the women to participate in the project?

FBMI: We have been overwhelmed by different provinces in Afghanistan, local women approaching us seeking employment. Our hope is that one day we can employ all Afghan women so we can keep the craft and the cultural heritage alive through carpet weaving. The selection process starts out with equal opportunities. The selection process happens in provinces where the finishing of carpets is an on-going activity using such things as silk purchased from Herat and other local communities in western Afghanistan. We started out in Kabul, and Jalalabad. Some of the employed are returned refugees, people coming back from neighboring Pakistan. We give them activities such as wool spinning if they do not know how to



weave, and until they develop their capacities to weave carpets.

There are different activities across the scale. For those who do not have any experience in weaving, they can spin washed wool. University students and graduates

are hired to work in our design team. We have contemporary designs that sell. Research, as well as experience, has shown us that the traditional Afghan carpet cannot be sustainably sold in the West or other markets forever, so, we have a wonderful design team who travel to carpet exhibitions such as in Dormatech in Germany, as well as high points in the United States and in the United Kingdom. They develop new ideas, so, it is really another tremendous activity that we create for people.

In Afghanistan, carpet weaving is a centuries-old tradition. A small portion of our employees already knew how to weave carpets. We use them to train others who are less fortunate.

Q4: From what I understand, you also maintain the traditions

FBMI: One of the reasons why we chose hand-made carpets was to keep the culture and tradition alive. The government of Abu Dhabi and Her Highness Sheikha Fatima Bin Mohammed have especially focused for the last five years, and continue doing so for the next five years, on cultural heritage. They have invested heavily in the cultural heritage of global countries as well. They have programs around the world. There is a new committee called Alef, which focuses on war-torn regions and the preservation of culture and cultural heritage including in Iraq and Afghanistan. It has always been their vision to promote culture.

Q5: So what are your next FBMI projects?

FBMI: From 20 January 2020, we will be working on a new Afghan product, and it is not a carpet. The new product is also one empowering women and employs women in rural areas. This product is Safran. We will help to produce and sell clean safran abroad.

Q6: How can people get access to your carpets, and later buy safran?

FBMI: We have a website where people can find our products. We have showrooms in the Abu Dhabi and Dubai design districts so people are more than welcome to send us requests. We ship globally and we have won several interior design awards. We have been shortlisted for several global design projects.

Q7: So, the "must" in the 2020s is to have an individually designed carpet hand-woven by Afghan women.

FBMI: I think so, and strongly believe so! What people do not realize is that carpets have a lot of significance in our societies. The Armenians were refugees and used to weave them in the refugee camps. If you can find one, they are worth millions.



Music is an important tool to create peace

Interview with

Professor David Hebert

Western Norway University of Applied Sciences, Bergen

It's in Samarkand, at the Sharq Taronalari International Music Festival, that we meet this dynamic music professor from the United States, living and working in Bergen, the Norwegian music capital, and birthplace of the famous Norwegian composer Edward Grieg. David Hebert, despite his young age, has a long and impressive curriculum vitae. So now we leave the floor to Professor Hebert.

Q: You held a presentation on "How to teach music to foreigners outside their country". How did you first get the idea to start working on this concept?

I have experience as a professional musician and a musicologist, and have lived in many different countries, but

I have also worked in the field of music education. Therefore, I'm very concerned with how we can train school teachers to be able to teach about music from different parts of the world. I find that in most parts of the world actually there is a problem with music being taught in a mono-cultural approach. This means that wherever people live, they tend to teach music from that country, or where they are from, or teach Western European art music; in some cases, popular commercial pop music or perhaps some jazz.

In most places, there is not a lot of representation of music from other continents, for instance from the Southern Hemisphere or music from Central Asia. I thought it would be useful for the purposes of this conference to give a presentation on some effective ways that have been developed now for teaching music from "far-away" places like Central Asia, or other continents whose traditions some people do not have so much awareness of nor connections to.

Q: You are a music professor. What exactly do you teach?

My main position is in a music teacher education programme in Bergen, Norway. Most of my students there are doing a master's degree in music education, planning to become music teachers, and I also teach in a doctoral programme. There I teach a course in non-western educational philosophy and a course in cultural policy. I teach at other universities as well. I am a visiting professor at Lund University, at the Malmo Academy of Music, where I work with doctoral students. We have a research programme on traditional music in Vietnam. Then, I do a lot of work in China, with universities there. For instance, in the law school in Beijing, I teach a course on arts policy. I am working with the China Conservatory in Beijing. We are trying to set up a new doctoral programme on the tropical island Hainan between China and Vietnam, and then, we are developing online collaborations between higher education music programmes. Two hundred Chinese universities and music conservatories have agreed to cooperate online.

"I think that music is an important way to create peace through respect, encouraging peaceful cooperation between people everywhere, so, it is important to seek mutual understanding through music, and especially to have cooperation between teacher education and music conservatories."

This is also related to a project that I have in Europe. We have a Nordic Network of Music Education, which includes the eight Nordic and Baltic countries, all 15 master's programs across these eight countries. We have exchanges of teachers and students, annual intensive courses in a different country each year, bringing all the students and teachers together. We are developing online resources now, called MOOCs, courses that anybody can enjoy, a sort of video-formatted class for people of all ages and all backgrounds. The idea is to have the resources for teaching about music from all over, for instance about music from Estonia where you learn about all the major performance traditions and instruments, then added to that you can watch specialised videos

about instruments or specific approaches.

We are trying to do that in northern Europe, linking to the projects in China, representing each region of China.

Q: How do you find time to do all this?

I do not really, I am usually too busy. I do not watch television and have cut out anything that is not essential in life. Maybe I work a little too much, but it is fulfilling.

I think that music is an important way to create peace through respect, encouraging peaceful cooperation between people everywhere, so, it is important to seek mutual understanding through music, and especially to have cooperation between teacher education and music conservatories. Often, the music conservatories focus very much on training professional musicians, and they are not as much connected to society. In teacher education, when music is brought into education, as I said, it often does not represent music as a global phenomenon. I therefore think there is a need for better cooperation in these fields, and that is what I'm working on. The focus should not be so much on training the next generation of musicians, but the next generation of people who may be in any career, but who would value music. If you want to support music, listening to it and participating in it... Maybe a taxi driver, journalist or attorney—whatever the job—hopefully outside their job, they participate some way in music—in a choir, or playing an instrument. It's important to enjoy music and be willing to support music by supporting politicians who are willing to use some money to promote musical activities, or buying tickets to concerts, and so on.

Q: Do you think that, as many people say, classical music and opera are music for the elite, and that there is a gap between the elite and the others when it comes to music? If yes, what can be done to reduce the gap?

I have done interviews with opera directors about this very issue. I know one professional opera director in Bergen rather well, Mary Miller, and I have talked about this subject with

her, for instance. I also have a chapter in one of my recent books, called Music Glocalization: Heritage and Innovation in a Digital Age. There, we describe different types of opera around the world. The European opera tradition, even within the classical music world, does have an image of being elite music, and Hollywood and things like cartoons worsen that perception for children, where very often opera is parodied as having nothing to do with ordinary people – something for just arrogant and wealthy people. But if you look at the real stories of opera, these are stories that are inspirational and show people being disadvantaged yet achieving greatness. In Bergen, our opera director is taking opera out into the parks to try to break these stigmas and broaden audiences.

The problem is also that commercialized popular music has become something designed and marketed for teenagers. A lot of traditional music is stuck in-between. With the traditional music, many performers are real artists, yet they are often not respected to the same degree as a great classical pianist. At the same time, they are not given the financial benefits of performers in commercial popular music. I think there is a need for better policy, so, I support folk music initiatives in performance traditions that can be very profound. It's a matter of heritage.

Q: You are living in Bergen, a city that it's known to be an international music city. Was this the reason why you chose to come to Norway?

I have lived in many different countries, and in many parts of America...I have also lived in New Zealand, Japan, in Moscow... Eventually I ended up in Bergen for a lot of reasons. One is that this is really a beautiful place. I think the fjords are really the most beautiful places on earth. Bergen is a very musical city.

Q: So, you are happy in Norway?

In many ways yes, but I'm also happy when I'm away!

Q: What are you going to do next?

I'm trying to finish a new book, which is a part of a series on world music. The previous books in the series look at how to teach music from other parts of the world, at different levels of education, starting in primary school, on to high school... but my volume is dedicated to higher education. Another book I am developing is about cultural heritage policy. It is very international in scope and based upon the PhD courses I have taught for two years in Bergen, and the other main thing is the online courses. That is really the way to go, using media technology for educational outreach.

Q: Do you think that ordinary people do not care much about their traditional music?

It really depends on the country. In Central Asia and

Southeast Asia for instance, people have a more traditional way of life, and traditional music is clearly part of their daily lives. In industrialized societies, instead of seeing music as something you participate in, it's more a form of passive consumerism. It's something you stream through your phone, and it's something taken for granted. So, it is a different view of the importance of music, and completely disconnected from the ritual context that you historically find in traditional music. I think that most countries are changing quickly with new technology, so, everywhere it is something to be careful about.

In order to sustain traditional music, it's important to have some idea of how you can adapt it in a new way to all of these technological changes.

Q: Do you have a special message to our readers?

Yes, I think that the potential role of music toward the objective of peace, international cooperation and community development is often underappreciated. Diplomats would do well to learn more about how music can be used, and support efforts, and cooperate with musicologists,

musicians, and others who work closely with music. There's a lot of research showing a very positive effect on how music creates mutual understanding among people. Music has a more profound effect than most people recognize, and part of it is that you can instantly affect people with emotion, and this is something that—if you look at every mass movement, around the world, at any time, or government, music is a part of every ritual—it's something that is included because people realise that, if you have music, it makes a huge difference. If you want to get people's attention, if you want to get them working together, or even want them to move in the same way, music is the way to do that. Music is a very powerful tool, and it's worth their attention!



Interview with

Johan H. Andresen

owner and chairman of Ferd AS, Chair, Council of Ethics, Norwegian Government Pension Fund Global, to most known as the Norwegian Sovereign Fund



During the forum on Business and Human Rights in Geneva at the end of November, we had the chance to meet Johan H. Andresen, a well-known and major actor in the Norwegian business environment.

It started with his great-great grandfather, who bought a tobacco factory in 1949, J.Tiedemanns Tobaksfabrik, and for years their factory was a major producer of cigarettes and other tobacco products. The company was later sold, and Mr Andresen set up Ferd, a private investment company that has become one of the main privately owned players in the financial markets in Scandinavia. He has a reputation for being

clever, honest, humble and straightforward, so now we leave the floor to Mr Andresen, who kindly replied to all our questions despite his busy schedule.

Q: What is the reason why you are here today?

I'm the Chair, Council on Ethics, and our role is to track and potentially recommend exclusion or observation from the Norwegian Sovereign Fund companies that are violating established international norms, among them, human rights. So, this is an important opportunity to be here. I was on the panel yesterday, and this is a way to tell people what we are doing, about our guidelines, what we are worried about...

We have been here a couple of times before, and it's both a good occasion to understand and an excellent way to meet other investors, NGOs and specialists to hear what their concerns are.

Q: How does this ethics group go about its work?

The Central Bank is the manager of the Fund, which is the future savings of the Norwegian people. The size of the fund

is now more than a trillion U.S. dollars, and there are more than 9000 companies in the fund. Therefore, it is a huge effort just to keep track of them. The Fund has several ways of tracking the companies to see if they behave responsibly. Our mandate, through our guidelines, is to continuously, in a sense, screen the companies through web crawlers, through being open to the public and to NGOs, to receive concerns and complaints and perhaps look into them, and perhaps to do in-depth industry studies where we think there is a high risk of norm violations. This concerns not only human rights but also environmental damage, corruption and certain products which we should not invest in. The council comprises five appointed members and a secretariat of eight. We meet every month, and then there are all the other meetings in between with civil society, with companies with which we have a direct dialogue. So this is a big and comprehensive effort.



Q: What do you concretely do when you find something that seems suspicious?

First, we start with some background research. It's really about finding the facts. If there is a possibility that the company has committed a norm violation, it is necessary to examine the case in order to actually reach the threshold for recommending that for it be either excluded or put under observation. Most companies are generally put aside quite quickly, because they are not going to reach the threshold, but if we think that they might, we will very often write a letter to the company saying, for example, that it has come to our knowledge that you are engaged in...

Or what are you doing, what are your policies on human rights etc.? At this stage we ask for facts. Most of the time they answer our requests, perhaps halfheartedly, and then we do of course more checks. In some cases, if we feel that we

are missing something, we might actually send people out into the field, not ourselves but a consultant, to talk to factory workers outside the factory. If we are concerned about child labour, we go into the fields too.

"We carry out pretty thorough investigations in order to establish a set of facts that could lead us to recommend a company for observation or exclusion."

One of our consultants visited two 2,500 farms in India, on foot and on bicycle. So, we carry out pretty thorough investigations in order to establish a set of facts that could lead us to recommend a company for observation or exclusion. If we come to that, we actually send them the draft. This wakes them up most of the time because now they understand that this is for real.

Many companies do understand the downside of being excluded, for we publish a very comprehensive recommendation of 10 to 15 pages. It is usually picked up by mainstream media – everything from national media to Bloomberg, BBC, Reuters etc. So, this becomes very much international news and in

some cases does not have a positive effect on their share price. Some companies will find it harder to talk with their banks, more difficult to recruit, so most companies are eager to remain in the Fund. Therefore, we often engage in a dialogue with the companies. It is perhaps not our main mandate, but it turns out to be the most effective part of our work because many companies are willing to change their conduct on the ground. This can involve things such as changing their people on the board, in management, changes in policies, withdrawing from certain countries or business areas or even divesting themselves of subsidiaries. Many companies will take real measures. Of course, there are sometimes people who do not, and then of course the consequences follow.

"For me it's truly an honor to serve on the Council, and I do not think that anybody says no to do so."

For me it's truly an honor to serve on the Council, and I do not think that anybody says no to do so.

Q: Do you think that business should pay more attention to human rights?

Well, I think that all countries have signed the United Nations guiding principles, and they put expectations on all countries actually to pay attention, follow the law and be active. Yes, human rights are a core fundamental of everything, from the

law to compliance, actually the common sense of running a value-based business. So, yes, I think it's a core matter and a license to operate.

It is also a license to make a difference, if you want to do so. Many companies would like to do that beyond the sort of financial return type of positions.

Q: The Sovereign Fund has tremendous power. Do you, sometimes, perhaps in the line with the Government, propose to invest in some companies?

We are mandated only to do negative screening, meaning we only look at companies that are already in the Fund. Of course, there are some people who would like us actually to do due diligence prior to the company going into the Fund. However, that is the responsibility of the Fund itself. The Fund is so big, it is very dependent on following the index, whatever index they have been given by the Ministry of Finance. They can on their own initiative do risk-based sale. There is in some cases, when they do not like the business model, for instance, if they see a risk of corruption. They will not say this publicly, but they will quietly divest. So the responsible management is not only by the Council of Ethics but also in the first instance by the Fund itself.

Q: How much time do you spend working on these issues?

Of course, it varies, but I would think in general plus or minus a day per week. Sometimes a little less, of course. Now I'm here for two days.

Q: You are a very famous investor and businessman, and I presume that you have more than enough on your plate. Why did you accept to be a member of this Council?

It is really a huge privilege to be able to engage intellectually with a super group of people in both the council and secretariat in order to effectuate the mandate and make a difference. I get to influence very large companies and raise the flag. People actually listen, they change, and that's a huge opportunity to be a part of. I did not know much about it before I joined. The companies we invest in are mostly private so we did not pay much attention to the Council of Ethics. Some people say that Ferd should do much more and should do different things, but on the whole it's good actually to use part of my time and intellect to make a difference within this field.

Q: We have seen several financial crises, and we still see the social impact of the 2009 crisis. Do you feel that people care more about human rights now than before or is it only a Scandinavian concern?

We are here in the United Nations, and this is a global issue, and it's more serious in countries where norms have been violated on a large scale, whether it's replacement of people or sexual harassment. So, of course, there are systematic violations that are more prevalent in other parts of the world than in the Nordic countries, but the Fund is global, and the Fund must strive to adhere to the expectations of the international community. I think that to some extent the financial crisis heightened expectations, especially from the financial community, to be more diligent, more responsible.

Q: If you have a message to our readers, what would that be?

I think all countries need a piggy bank, a set of financial institutions, either governmental or other, and safeguards for their citizens. Such institutions are a very good way of exercising influence on a global scale. Most of these funds, whether sovereign funds or pensions funds, by necessity, make investments. It is important to set widely recognized standards and guidelines for such funds and to meet expectations beyond those that they have perhaps signed on to for themselves and are just trying to live up to. Set the bar high and strive to achieve those high standards. Try to be among the better funds. I think that is also something that diplomats and others can underscore – the role here of human rights and business. There are plenty of business people here, and they are eager to talk to diplomats, to human rights activists and to people on the ground. I think the dialogue between all these different partners is facilitated by the diplomatic community.

MF

Peace monuments

of Geneva:

**known,
forgotten,
at risk to be lost**

1820-2020
tracing 200 years of peace actions in Geneva



Evelina Rioukhina, former Deputy Editor-in-Chief and Associate Editor of the former magazine *UN Special* will be a new editor of *Diva International Diplomat*. She brings with her almost 25

years of experience in *UN Special*, maintaining international readers' highest rating, as well as her peace and humanitarian initiatives, numerous ideas, and projects. This year *Diva International Diplomat* is particularly interested in one of these – the Peace Monuments initiative, related to the history of peace actions in Geneva. This issue is dedicated to this initiative.

Evelina brings her co-writer Ryan Kennedy, with whom she has written and published numerous articles, including one in *Diva Magazine on International Peace Day* (*Diva* No. 2, 2018, pp34-35 “He believed that tomorrow will come”).

She also brings her long-standing photo-partner Oleksands Svirchevsky.

Diva International Diplomat welcomes them, and presents this special issue on peace.



“Blessed are the peacemakers”

200 years of peace actions in Geneva

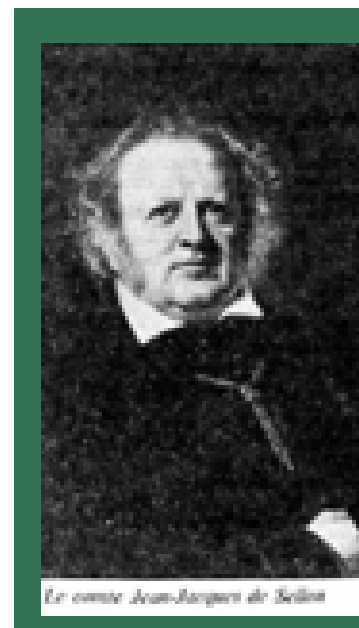
The 100th anniversary of multilateralism in Geneva was celebrated by the Geneva International and Diplomatic community throughout 2019, also marking the centenary of the League of Nations. However, the coming year, 2020, is no less significant. In terms of peace it celebrates even older events, and has a deeper “peace ancestry”. To raise awareness of this, we decided to highlight the earliest evidence of peace activities in Geneva, which can be traced back for two centuries.

This series is for all those who enjoy reading, researching and analysing history. It is also for all peace-defenders, and peacemakers, because it recognizes their achievements with the bicentenary of peace action in Geneva.

The long history of Geneva peace movements is generally thought to start with the 1st congress of the Société de la Paix, established in 1830 and convened soon after by Count Jean-Jacques de Sellon in his castle, Château Allaman, near Geneva. However, closer study reveals that Geneva peace activities started earlier, and in Geneva itself. I am therefore inviting all who like to ‘dig deeper’ to make a historic journey with me through two centuries, but even those just wanting a checklist of Geneva peace events will quickly see that the landmark year was a decade earlier - 1820.

The 1830 1st Congress of the Society of Nations (1830) is generally believed to be the ‘ancestor’ of the League of Nations and the UN. However, there are archives and monuments showing earlier peace activities by, among others, Count Jean-Jacques de Sellon. De Sellon lived from 1782-1839, founded the first continental European peace society, devoted himself to promoting peace and arbitration between nations, and was also an ardent opponent of the death penalty. A “Peace Column” with inscriptions about peace and peacemakers, possibly conceived as early as 1816, was found recently in one of his castles, and this extraordinary discovery made me re-examine other peace monuments to see what they might reveal.

The discovery of the Peace Column is itself a fascinating event. It was uncovered during the renovation works in de Sellon’s Château d’Allaman, his main residence, also known as the Peace Castle. The Column was completely hidden for almost a century, forgotten by all and not mentioned in any archive. It was discovered by the until-recent owner only a few years ago, in 2013, when an inside wall was broken open as part of a renovation. The Column had been hidden inside the walls, probably in 1939 at the outbreak of WWII, in order to protect this valuable piece of peace heritage from potential danger.



The Column is dedicated to the Peace Society and bears the inscription *"Blessed are the peacemakers"*. It is one of the most significant recent discoveries associated with peace movements.

This discovery lead me to examine another property of Count de Sellon situated in Geneva at Pregny - the Villa La Fenêtre, acquired by the League of Nations in 1937. La Fenêtre was built by de Sellon in 1820 on land he had acquired a year earlier. He lived here for 19 years - his most fruitful period of peace activities. He also died here, and was buried in the grounds.

De Sellon also had a residence in Geneva Old Town at Rue des Granges, inherited from his family. This was the Château d'Allaman, his only castle, and it gave him social standing to promote his ideas in Vaud and Geneva society. It is listed in the Grade 1 Swiss Inventory of Cultural Property of National and Regional Significance. However, Villa La Fenetre remained his favourite place, where many important peace initiatives were inspired. Should the villa therefore be taken as the starting point for the "Peace Itinerary of Geneva"? Perhaps Villa La Fenêtre will one day be listed as a peace monument of national or international importance.

Villa la Fenêtre has not previously been a peace monument, but probably should be as it was here that de Sellon carried out many of his peace initiatives and also conceived two of the most important peace monuments. It could, therefore, be considered the source of many peace initiatives during the early

19th century, such as the establishment of the Peace Society.

It is unknown if the 1937 acquisition of the villa by the League of Nations was in recognition of de Sellon's peace contributions. Today it belongs to the United Nations Office at Geneva, and is the residence of the Director-General of UNOG. This is appropriate, as the UNOG Director-General is UNOG's most senior figure, and the modern representative of peace as Secretary-General of the Conference of Disarmament.

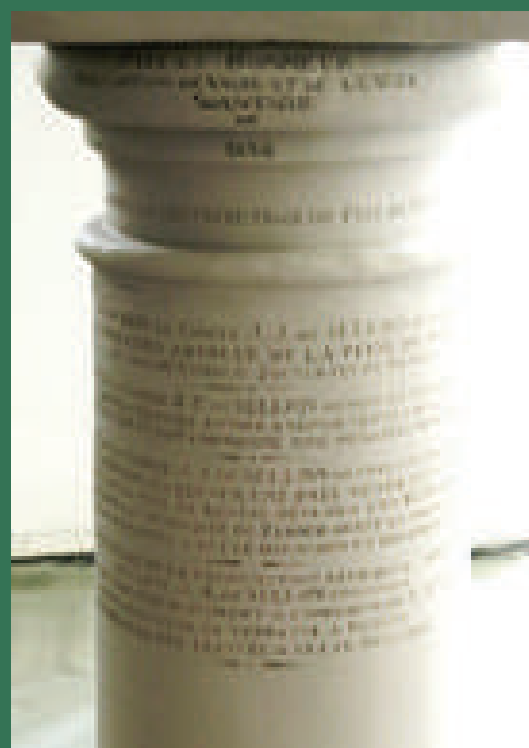
Is there any historical or symbolic link? Perhaps the lingering atmosphere of the place continues to influence modern peacemaking activities in the UN. What is certain that there were two Peace Monuments at Villa La Fenêtre, listed today among 'disappeared' peace monuments, and at risk of being forgotten. One of them was well-known in the 1830s, and was one of the most unusual peace monuments of the 19th century. The fate of the second peace monument is more dramatic - it is listed as a 'disappeared' peace monument and in danger of being forgotten altogether.

The history of these two earliest peace monuments of Geneva is given below - the Black Marble obelisk and The Temple of Peace and Friendship.

Read our series to learn more about them.

EVELINA RIOUKHINA, RYAN KENNEDY AND
OLEKSANDR SVIRCHEVSKY

PEACE CULUMN DISCOVERY.
PRIVATE ARCHIVES/COURTESY.

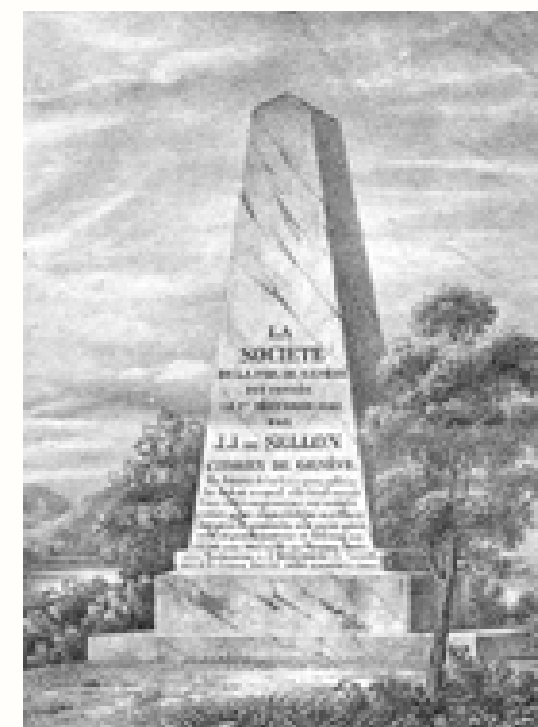


“Almost forgotten” Peace Monument of historical importance

Archives and books of the mid 1830s clearly describe a high black marble obelisk, placed so that it would be visible to everyone passing by the famous Villa of the Count de Sellon in Pregny - Villa La Fenêtre. The obelisk is also shown in some lithographs and is described as an unusual structure with four clear-cut sides, similar to an Egyptian stele, each bearing engravings. This was de Sellon's personal statement against violence and dedicated to commemorate the establishment of the Peace Society.

There is an interesting and detailed first-hand description, by one of de Sellon's guests, renowned American reformer Henry Barnard. He published his notes, entitled: "A visit to the Count de Sellon, Founder and President of the Geneva Peace Society", in September 1835 (published by American Advocate of Peace, 1843-1836, Vol2, No. 10, pp.81-86.).
"I ^{HAVE} remained another day at Geneva, that I might accept the Count de Sellon's invitation to visit him at his country seat-a few miles out of the city. I am glad I have done so; for a more delightful spot than Fenetre - one presenting so many charms of scenery...

"The Count called for me in his carriage..., we drove through the beautiful environs of the city, to Fenetre. His grounds are extensive, and laid out in the English style of landscape gardening - and the views which they every where command, especially the lawn in front of the house, are superb. Lake Leman; with all the vine covered country, to the west - and the villages and country seats, sprinkled along the shore and



gleaming out from the trees and shrubbery, looks like a picture in the magnificent frame work of the Jura, and the mightier ranges of the mountains of Switzerland and Savoy.

On entering the grounds, we left the carriage, and walked along one of the paths which lead up to the monument erected by the Count, to commemorate the foundation of the Peace Society of Geneva, and as a tribute of respect to some of the brightest names which illustrate the annals of Peace and Humanity.

It is an obelisk, of one solid block of marble, I believe, and bears upon three of its sides the following names :-

NICHOLAS DE FLUE - the

pacificator of Switzerland.
HENRY IV, KING OF FRANCE - who proposed a congress of nations as the arbiter of international disputes.
DUKE DE SULLY - his friend, minister, and historian.
FENELON - who traced in his Telemaque, the character of a pacific monarch, as a model of imitation for the presumptive heir of the French crown.
LEOPOLD - Grand Duke of Tuscany, who abolished in his dominions the punishment of death.
BECCARIA-whose eloquent treatise on crimes and punishments has contributed to the reformation of the Criminal Law in Europe.
CHARLES LUCAS - Inspector General of the prisons of France, who has done much to improve their condition, and whose treatise on the abolition of capital punishment, was crowned with a prize.
EDWARD LIVINGSTON - who proposed the abolition of

capital punishment in his criminal code of Louisiana.
 VICTOR DE TRACY- who proposed to the French Chamber of Deputies, to substitute solitary confinement, for punishment by death.
 WILBERFORCE - whose successful efforts to suppress the Slave trade, rank him high among the friends of humanity.
 CASIMIR PERIER - late prime minister of France - distinguished for his efforts in preserving the peace of Europe.

On the fourth side of the obelisk is recorded the date of the establishment of the Geneva Peace Society.

You may traverse Europe through, and find everywhere triumphal arches, and monuments, and inscriptions, but you will seek in vain for a parallel to this-dedicated by individual liberality to those men, who, in countries, widely separated, have laboured, to promote the cause of universal and permanent peace...."

Reading those archives and descriptions was fascinating, but also bewildering. Having often been to the Villa La Fenêtre,

I do not remember seeing the obelisk, or hearing anything about it. I searched the archives, and although the obelisk was mentioned, references seemed to vanish after a certain point. Certainly, when the villa was acquired by the League of Nations in 1937, the obelisk was no longer there. It was in the villa in the 19th century, and then suddenly it seemed to vanish without a trace. I searched deeper, to discover the reason behind this and find the obelisk, or at least an explanation for the disappearance of such a significant memorial.

After much research, I came across some information of the burial place of the Count de Sellon at the Cemetery of the Petit-Saconnex. There was no photo, but it stated that his commemorative stone is in the form of an obelisk. Could it be his peace monument? I immediately went to see, but searched the whole cemetery without finding it.

Where could it be? I researched further and learnt that it was at the Petit-Saconnex Cemetery only until 2005 and then removed. Looking through many sources, I learnt that this obelisk was in La Fenêtre until 1907, 70 years after the death of de Sellon, and only then transferred to Petit-Saconnex.

I tried to search further about why the family decided to move it, and found that Count de Sellon was first buried near it, at the Villa. The obelisk was one of the most significant creations in his life; it symbolized all his most important undertakings. One source even mentions that it was in his own wish to be buried near his peace monument, conceived and erected by him.

The reason for his reburial him remains unknown. It might also be that during this transfer, an additional engraving indicating the death of de Sellon and his wife appeared on the obelisk. Left in the Cemetery of Petit-Saconnex for 99 years, it doubtless became thought of as no more than a gravestone, not as a significant historic peace monument.

Eventually I found where it is today. In view of the importance of de Sellon, it was decided to inaugurate the obelisk at the Cemetery des Rois at the Plainpalais, which has many graves of significant and outstanding people.

Photos: Oleksandr Svirchevsky



With my colleague Oleksandr Svirchevsky, I went there to photograph this unique monument. In addition to commemorating the 1st congress of the Société de la Paix, the obelisk also bears a message about how to safeguard general and permanent peace. We saw the engravings, corresponding to the Henry Barnard's description, as well as others:

"La Société de la Paix fut fondée le 1er Décembre 1830 par J.-J. de Sellon, citoyen de Genève, Comte du St Empire. Il consacra ce monument à l'inviolabilité de la vie de l'homme l'an 1832." «Heureux ceux qui procurent la paix car ils seront appelés enfants de dieu.» «Dieu ne veut pas la mort du pêcheur mais sa conversion et sa vie.»

One side is dedicated to the kings and queens who advocated peace in the world and in Europe, and were opponents of the death penalty. There are also names of politicians who dedicated their lives to peace in Germany, Austria, America, and Russia. The monument mentions important figures such as William Penn, Casimir Perrier, Edward Livingston, Nicholas de Flue, William Wilberforce, Elisabeth, the US states of Maine & New Hampshire (*«ont aboli la peine de mort l'an 1837»*), Duke Leopold of Tuscany, Victor de Tracy, Charles Lucas, Cesare Beccaria, Grohmann, Frederick Guillaume of Prussia, Henry IV of France, the Duke of Sully, François Fenelon, and the Duke of Sussex.

This monument can be visited today at the Cimetière des Rois, but nobody seems to know that it is not a grave, but a monument to non-violence and peace, conceived and erected



by de Sellon himself. Only a few researchers are aware that it is one of the most significant peace monuments in the history of Geneva and Europe.

EVELINA RIOUKHINA AND OLEKSANDR SVIRCHEVSKY
 PHOTOS © OLEKSANDR SVIRCHEVSKYY



Special guest – Invité special – Jean-Claude Pallas



Jean-Claude Pallas is the former to Jean Claude Pallas, former Chief of the Buildings and Engineering Section at UNOG and the author of the book on the architectural history of the Palais des Nations «Histoire et architecture du Palais des Nations (1924-2001), L'Art Déco au service des relations internationales», UNOG, 2001. Passionate in history and archives research, he is considered by many as 'custodian' of the history of the Palais. Enjoying a privilege to cooperate with Jean Claude Pallas through our own researches, we learnt that over last several years he has been conducting further thorough archives study working at his second book on the architecture of the XIXth century in service of the international relations. The book will include the Ariana Park and all dependencies of the Palais des Nations, and will cover the period from 1929 to 2019. Here is a short extract he graciously wrote for us to complement the story on Obelisk:

L'Obélisque :
Un monument
itinérant

Première période (juillet 1832 - septembre 1907) :
propriété La Fenêtre

Très impliqué dans le mouvement philanthropique et pacifiste né après la fin des guerres napoléoniennes, Jean-Jacques de Sellon milite en faveur de l'abolition de la peine de mort et de la promotion de la paix dans le monde et rédige de nombreuses brochures pour répandre ses idées. En 1826 il lance à ses propres frais un premier concours en faveur de l'abolition de la peine de mort et le 1^{er} décembre 1830 il fonde, dans son salon de la rue des Granges, la « Société genevoise de la Paix ».

Pour commémorer cette fondation («Société de la Paix»), dont il assurait la présidence, **il fit élever en juillet 1832, dans sa propriété de La Fenêtre, un monument consacré à l'inviolabilité de la vie de l'homme**. Ce monument avait la forme d'un obélisque de petite taille (entre 2,50 et 3 m) en marbre noir et portait sur ses quatre faces des inscriptions en lettres dorées toutes rédigées en français, contrairement à celles, en six langues, du Temple de l'Amitié et de la Paix, de rayonnement plus universel. On l'apercevait autrefois de la route de Pregny à Genève, c'est à dire en passant devant l'entrée de la propriété, comme on peut le voir sur la lithographie de Decor.

Dans son codicille du 17 août 1834 J.-J. de Sellon exprime sa volonté d'être enterré au pied de l'obélisque avec sa descendance. Décédé en France, à Belfort, le 6 juin 1839, son

vœu sera exaucé quelques jours plus tard et en septembre 1863, son épouse, Cécile de Budé, (morte le 26) fut ensevelie à ses côtés ; et l'Obélisque devient un monument funéraire. Par contre les quatre filles du couple de Sellon (Catherine, Eugénie, Hortense et Valentine) ne rejoindront pas le caveau familial.

Seconde période (septembre 1907- avril 2006) : cimetière
du Petit-Saconnex

Au début de l'année 1905 la Mairie de la commune du Petit-Saconnex fut saisie d'une demande d'un des petits-fils de J.-J. de Sellon, concernant le transfert de l'obélisque et des deux cercueils de la propriété La Fenêtre au cimetière du Petit-Saconnex. Avant la violente destruction du Temple de l'Amitié et de la Paix, en 1946, l'éloignement du monument édifié à la gloire de la Société de la Paix pourrait être comme un mauvais présage pour la future Société des Nations qui s'installera à La Fenêtre en 1937 : **envoyer la Paix au cimetière !**, mais l'Obélisque était devenue un monument funéraire et les propriétaires du début du XX^e siècle ne souhaitaient pas la présence d'un tombeau à proximité de la maison de Maître. Notons que la Société des Nations accepta le maintien du tombeau de Gustave Revilliod à l'emplacement de son édification, lors de la construction du Palais des Nations (il se trouve à proximité du bâtiment de la Bibliothèque).

Dans sa séance du 27 mars 1905, le Conseil municipal a concédé gratuitement pour une période de 99 ans (soit

jusqu'en 2004), le terrain nécessaire, dans le haut de l'allée principale, pour la construction d'un caveau et la pose du monument de Sellon. Après un séjour paisible de 68 ans dans la propriété La Fenêtre les deux cercueils furent exhumés le 28 septembre 1907 et transportés le même jour au cimetière du Petit-Saconnex

Troisième période (depuis avril 2006) : cimetière de
Plainpalais

Un siècle plus tard, les époux de Sellon furent à nouveau transférés. Le monument funéraire qui les abritait nécessitait d'importants travaux de rénovation et le Conseil administratif de la Ville Genève décida en 2006, afin de mieux honorer

la mémoire du comte de Sellon, qu'il serait plus judicieux de l'accueillir dans le « Panthéon genevois », le cimetière de Plainpalais, au cœur de la ville. Dans cette vaste nécropole, la plus ancienne de la ville, également dénommée « Cimetière des Rois », sont inhumées les personnalités les plus marquantes de Genève, à commencer par Jean Calvin. Le 19 avril 2006, les corps des époux de Sellon furent exhumés puis placés dans de nouveaux cercueils afin d'être inhumés dans la structure construite sous le monument déplacé du cimetière du Petit-Saconnex à celui de Plainpalais. Le mardi 30 mai 2006 le monument fut inauguré par le maire de Genève.

JEAN-CLAUDE PALLAS,

Sur les quatre faces du monument on peut lire les inscriptions gravées :

Première face :	Deuxième face:	Troisième face :	Quatrième face :
La Société de la Paix fut fondée le 1er Décembre 1830	A William Penn l'ami de la Paix Né en l'an 1644 Mort en l'an 1718 ----- A Casimir Périer ce grand citoyen maintint la Paix en Europe pendant son Ministère ----- Heureux ceux qui procurent la Paix car ils seront appelés Enfants de Dieu. ----- A Livingston. Il demanda l'abolition de la peine de mort à l'Amérique ----- A Nicolas de Flue Le Pacificateur de la Suisse ----- A Wilberforce ----- A Elisabeth elle supprima la peine de mort en Russie. -----	A Frédéric Guillaume III Roi de Prusse. Il contribua à maintenir la Paix du monde l'an 1830. ----- A Henri IV Il voulut donner La Paix à l'Europe en créant un Tribunal Arbitral. Le XIXe siècle accomplira son oeuvre. ----- A Sully l'Ami, le Ministre et l'Historien d'Henri IV. ----- A Fénelon au Duc de Sussex Frère du Roi d'Angleterre Guillaume IV. Ce Prince fonda une Société chargée d'éclairer l'opinion sur les Effets de la Peine de mort.	L'Etat de Maine et celui de New Hampshire en Amérique ont aboli la peine de mort l'an 1837. ----- A Léopold Gd Duc de Toscane. Ce Grand Prince Abolit la Peine de mort. ----- A Victor de Tracy Il réclama l'abolition de la peine de mort l'an 1830. ----- A Charles Lucas Couronné à Genève et à Paris l'an 1827 Pour son ouvrage contre la peine de mort. ----- A Dieu ne veut pas La Mort du Pêcheur Mais sa conversion et sa vie. ----- A Beccaria. ----- A Grohmann Il demanda l'abolition de la peine de mort à l'Allemagne.

At risk of being lost forever – the Temple of Peace

If the Peace Column was lost, and the black marble obelisk is “almost forgotten” as a peace monument, the destiny of the peace monument called The Temple of Peace and Friendship, is even more tragic – it was destroyed, and it is at risk of being forgotten. It is listed among peace monuments which have disappeared. This article aims to raise awareness and encourage serious reflection explore possibilities for the restoration of the Temple of Peace in, and perhaps by, Geneva.

The exact date of the erection of the Temple of Peace is not known and in dispute. Different sources provide different dates, from 1838 to as early as the 1820 construction of the Villa La Fenetre itself. The date 1838 was engraved on the Temple, but this could have been done later, corresponding to some other event or milestone. Having studied private archives, I came across descriptions of the Temple from the early 1830s, soon after the establishment of the Société de la Paix. These were once again provided by the renowned American reformer Henry Barnard¹, who visited the property in early 1830, and according to whom the Temple of Peace and Friendship was already an integral part of the grounds. He gives the year of erection as 1820, as do some other sources (Geneva Peace Itinerary “Geneva for Peace” and Peace Monuments of Geneva).

Recently, a group of students from the Haut Ecole d'Art et Design, who discovered the remains of the Temple, saw all engravings and analyzed its architectural value, after thorough research, concluded that the Temple was erected in 1820². The Temple may have been built during the construction of the Villa La Fenetre itself, and so can be considered a real part of the origin of the Geneva peace movement, dating back 200 years. This would make it the earliest peace monument in Geneva.

This monument is not well known, although it is listed as historical heritage and is the earliest tangible sign of peace action in Geneva. Unfortunately, it was destroyed in a thunderstorm in 1946 and never rebuilt. There are practically no photos of this monument, only rare drawings and illustrations in archives.

¹ Notes “A visit to the Count de Sellon, Founder and President of the Geneva Peace Society”, in September 1835 (published by American Advocate of Peace, 1843-1836, Vol2, No. 10, pp.81-86.)

² Maria Adelaida Samper et Kate McHugh Stevenson « Temple de l'Amitié et de la Paix », les ruines d'une métaphore », La Cité, Février 2013, page 30.

The Temple was built by de Sellon, had a round form of 3,60 m diameter, with a cupola and six columns. In the middle of the Temple was a circular marble table. On the roof **Temple de la Paix et de l'Amitié** was inscribed. Around each column there were inscriptions, possibly depicting de Sellon's aspirations for that era. The phrase “**Friendship Enhances Happiness and is a support in times of Grief**” is written in six languages: English, French, German, Italian, Spanish and Latin, one language on the inside of each Temple column (inscription details in the article of JC Pallas). The Temple therefore represents an important symbol of peace and non-violence, and passes on an important message.

The Temple was generally recognized as a significant monument, especially in the years following its destruction. Unfortunately, no-one has stories of seeing it, and very few people now know about it, except a few architects, researchers or people keeping de Sellon's heritage.

In the years after its destruction, there were several schemes to restore the Temple. Proposals were made by the Geneva United Nations Office, and the City of Geneva, private foundations, and by workers from many international organizations. The most significant proposals were:

In 1956, by the “Club de Dix Ans” in New York, submitted to the then Secretary-General Dag Hammarskjöld.

In early 1964 – a proposal to have the Temple restored in commemoration for the second Secretary-General.

In 1967, a petition to restore the Temple as a centre for meditation, open to all faiths, delegates, official representatives, and citizens of Geneva was signed by people from many organisations, addressed to the UNOG Director-General.

In early 1970s – a joint proposal was made by the Director-General of the WMO, President of the Societe d'Art Public Sections Genevoise de la Ligue Suisse du Patrimoine Nationale, to restore the Temple to preserve its architectural heritage, on the anniversary of European Architectural Heritage in 1975.

Over the same period the destroyed peace monument also became a matter of serious concern to the City of Geneva. In 1985 the City was willing to restore the Temple, admitting its importance as a historic peace monument (article by Serge Bimpage, Le Temps, 1985, photo of the article is given in this article, and can be reviewed in the archives of the Le Temps magazine).

The most recent proposal was made in the early 90s, to restore the Temple for the 50th anniversary of the United Nations. The UNOG Director-General considered the restoration of the Peace Temple as appropriate for our organization's big event, to the extent that the maquette for the “Pavillon de la Paix” was designed to be exhibited in the restored Temple (details of the proposals will be given in the following article).

Sadly, lack of available finance led to none of these proposals being implemented and there have been none since. It is now 25 since the last proposal, a whole generation-change in the UN and Geneva life, and most people are unaware it ever existed. We now risk losing this important peace monument forever.

The Temple is an important symbol of peace, marking the bicentennial of peace activities in Geneva dating. To restore

the Temple would reinforce the legacy of Geneva as world capital of peace and tolerance. The Temple, along with the premises of the Villa La Fenetre, is the most important peace landmark in Geneva, and also is related to the history of the League of Nations.

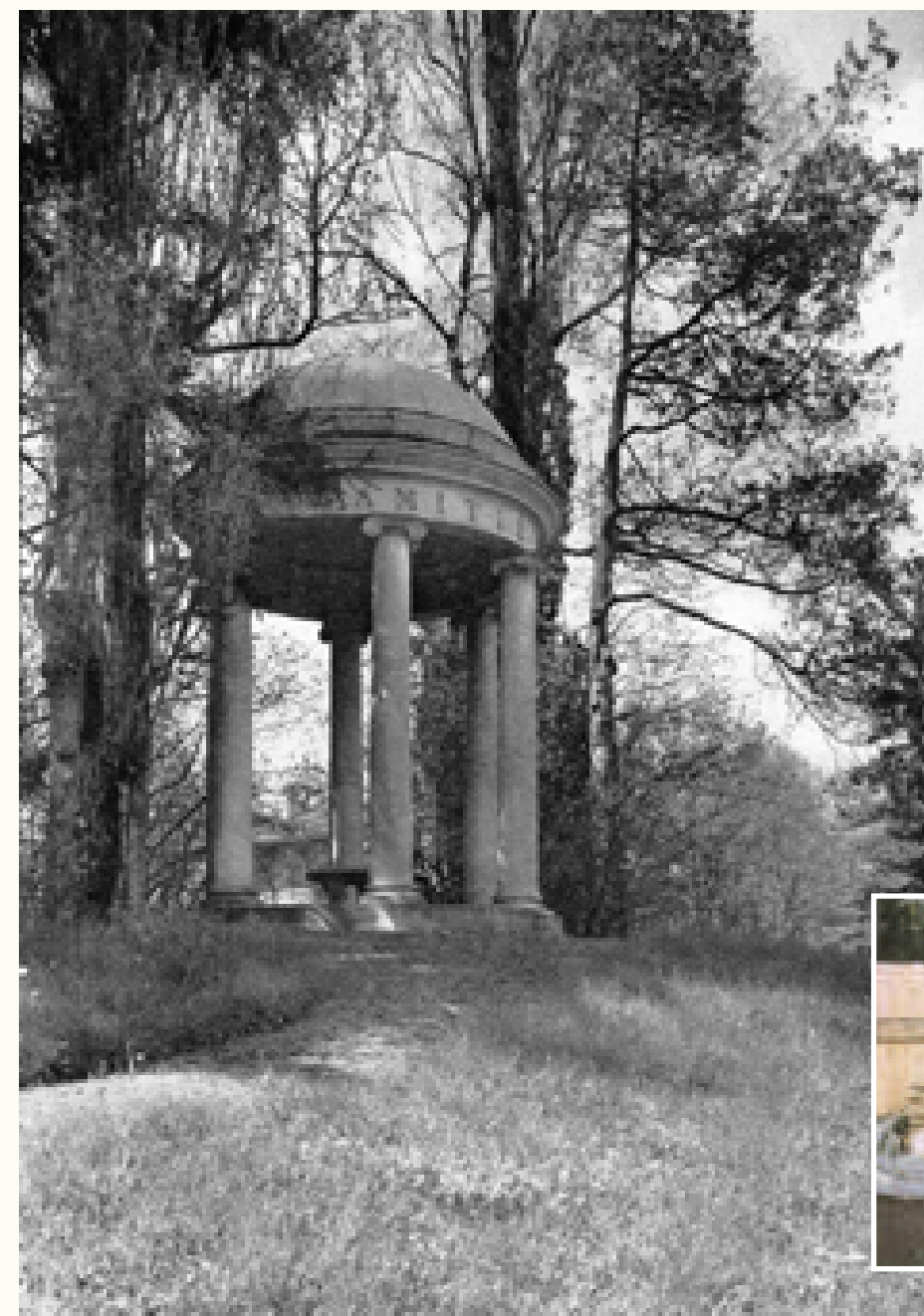
If recreated today, this monument would symbolise the birthplace of peace activity in Geneva, preceding the League of Nations, and would reinforce the message of peace, friendship and tolerance. In addition to being a historic peace monument, and its cultural, educational and architectural-heritage value, it reinforces the most important peace message in the world. It should be restored, showing Geneva as the world centre of peace and dialogue. If rebuilt today, the Temple could be a place of reflection on peace, tolerance and interfaith harmony.

If it cannot soon be restored, I want at least to raise awareness of its existence. It should not disappear or risk being lost forever.

EVELINA RIOUKHINA AND
RYAN KENNEDY

TEMPLE OF PEACE AND
FRIENDSHIP. UNIQUE EXISTING
PHOTO. AUTHOR BUISSONAS.
PRIVATE ARCHIVES/COURTESY.

RUINS OF THE TEMPLE AFTER
THE THUNDERSTORM IN 1946.
PRIVATE ARCHIVES/COURTESY.



Special guest – Invité spécial – Jean Claude PALLAS

Les monuments disparus : Le Temple de l'Amitié et de la Paix

Jean-Jacques de Sellon (1782-1839) fit construire, dans sa campagne de La Fenêtre, un petit temple monoptère consacré à l'Amitié et à la Paix à une date qui reste encore à déterminer avec précision. La date « octobre 1838 » qui figure sur l'inscription extérieure (voir supra) est trop tardive, par rapport à la création de la Société de la Paix (1832) pour être celle de la construction. Selon les documents il est désigné « Temple de la Paix » ou « Temple de l'Amitié et de la Paix ». Dans l'antiquité « *un temple monoptère offrait simplement une coupole portée par des colonnes disposées en rond ; le sanctuaire n'était point fermé. On a imité ce type dans les lanternes ou petits temples élevés pour la décoration de nos jardins* ». Celui de La Fenêtre était constitué d'un socle de 3,60 m de diamètre avec 2 marches, 6 colonnes, 1 architrave, 1 corniche, 1 couverture en zinc sur charpente en chêne, un plafond à l'intérieur de la coupole en plâtre. Au centre il y avait une table en marbre posée sur des pieds en bois sculpté. Sur les 6 colonnes on pouvait lire les inscriptions suivantes :

a) à l'extérieur :

“Stop
and hear Byron”

All who joy shall win
Must share it
Happiness was born a twin.

Henri IV vouloit donner la paix
à l'univers, il faut l'imiter.

Heureux ceux qui procurent la paix
car ils seront appelés les enfants de Dieu.
St Mathieu, C.V. v.9

Le Droit d'asile
est le plus beau fleuron
de la couronne d'un peuple libre.
Octobre 1838

b) à l'intérieur : une même inscription figure en 6 langues
(françaises, anglais, allemand, espagnol, italien et latin) :

LAMITIE EMBELLIT LE BONHEUR ET FAIT SUPPORTER
LE MALHEUR.

FRIENDSHIP ENHANCES HAPPINESS AND IS A
SUPPORT IN THE TIME OF GRIEF.

FREUNDSCHAFT VERSCHÖNERT DAS GLÜCK UND
TRÖSTET IN TRÜBSAL.

LA AMISTAD HACE MAS DULCE LA FELICIDAD Y NOS
AYUDA EN SOPORTAR LAS DESGRACIAS.

LAMICIZIA ABBELISCE LA FELICITA E CONFORTA
NELLA DISGRAZIA

AMICITIA DECORAT FELICITUDINEM ET JUVAT
INFORTUNATOS

Il était situé non loin de la villa en un lieu qui permettait d'avoir une vue panoramique splendide sur le lac avec les Alpes en arrière-plan. De cet emplacement le comte de Sellon faisait admirer à ses visiteurs les belles demeures des notables genevois.

Pour se faire une idée de ce temple on peut soit visiter ceux, semblables, qui se trouvent au « **Golf club de Genève** » (à Bessinge, commune de Vandoeuvres) ou dans le canton de Vaud, à Allaman, à la lisière d'un petit bois qui entoure la maison ronde de la Gordanne, sur la commune de Perroy, soit admirer, au Palais, la belle maquette en bois, au 1/10^e, qui a été réalisée en 1990 par l'ébéniste de la SBST.

**La destruction du temple : LA DESTRUCTION DU TEMPLE
SONNE LE GLAS DE LA SOCIÉTÉ DES NATIONS !**

Le **mardi 15 janvier 1946**, soit cinq jours après l'ouverture à Londres, de la première Assemblée générale de l'ONU (du 10.01 au 14.02.1946) et un peu moins d'un mois avant que Genève ne soit choisie, comme siège européen des Nations Unies, une très forte bise fit s'abattre un grand peuplier sur le Temple qui s'écroula sous la violence du choc. Mais à cette époque le Palais des Nations et ses propriétés annexes étaient encore sous l'administration de la Société des Nations (SDN) qui ne fut dissoute que le 18 avril 1946 et qui ne cessera juridiquement d'exister que le 31 juillet 1947. Le transfert des propriétés de la SDN aux Nations Unies se fera le 1^{er} août 1946. La destruction du Temple de l'Amitié et de la Paix et ne doit donc pas être considérée comme un funeste présage

pour la nouvelle organisation qui n'était pas encore implantée à Genève, mais comme le symbole de fin de l'ancienne Société des Nations moribonde.

Les vestiges du Temple

Malheureusement, suite à la destruction du Temple, aucunes mesures de précautions n'ont été prises pour conserver la totalité des vestiges. Ceux-ci furent d'abord entreposés dans la cour de la ferme de la propriété jusqu'à la fin des années 1960. Laissés en vrac et à l'abandon ces derniers ont suscités tout d'abord la curiosité puis l'intérêt de nombreuses personnes et entreprises si bien qu'ils ont commencé à disparaître presque en totalité. En 1968, pendant la construction de la nouvelle aile, une entreprise a transporté gracieusement tous les matériaux qui étaient entreposés sur une pelouse devant la porte 14, et qui provenaient de la modernisation de la salle des Assemblées (restes de marches cassées, dalles abîmées, blocs de pierres de taille). Ces matériaux furent déposés sur les débris du Temple. On ne peut que le déplorer.

En 1982 un tri fut effectué et les restes du Temple dégagés. Il ne restait plus :

- qu'une seule base de colonne
- un demi-chapiteau
- et plusieurs morceaux de molasse correspondant à environ 5 colonnes
- il n'est pas fait mention de « la table en marbre avec pieds en bois sculptés »

les nombreux autres éléments ayant probablement pris, au fil des ans, le chemin de propriétés du canton de Genève et peut-être de la France voisine. En 1985 les derniers vestiges ont été remis à la Ville de Genève, au Département municipal de l'aménagement, des constructions et de la voirie. Malheureusement aucun inventaire ou procès-verbal ne semble avoir été établi¹.

Chronologie des nombreux projets de reconstruction du temple (1946-1995)

Depuis la démolition du Temple, au début de l'année 1946, jusqu'en 1995, on ne compte pas moins d'une dizaine de projets plus ou moins élaborés de reconstruction complète de ce monument, soit à son emplacement d'origine, soit à proximité, soit à l'extérieur du Parc des Nations Unies.

Des détournements de sa fonction d'origine « Temple de la Paix et de l'Amitié » furent envisagés :

- un mémorial dédié au Secrétaire Général Dag Hammarskjöld, mort au service de la Paix (1963)

- un lieu pour recueillir les cendres des fonctionnaires internationaux et de leurs épouses ou époux « *Qu'une enceinte circulaire basse d'un rayon de 10 mètres ou plus soit construite autour du Temple, contenant une série de niches dans lesquelles seraient déposées les cendres des fonctionnaires internationaux* »

1 Je n'ai retrouvé, dans le dossier Registry correspondant (G/AD 514/21[25] TER), ni inventaire des pièces remises, ni lettre d'accompagnement

décédés et de leurs épouses ou époux, qui pourraient exprimer le souhait d'avoir leurs restes conservés de cette manière... » (1964)

- et un centre de méditation ouvert à toutes les religions, à tous les délégués, à tous les représentants officiels ainsi qu'aux genevois (1967).

Dès le 4 février 1946, Walter Stahel, l'architecte du Palais, fit établir un devis par l'entreprise Spinedi SA pour la remise en état. Le montant du devis, fut jugé trop important et le Secrétaire général Trygve Lie n'autorisa pas la dépense. Il faut dire que la toute jeune Organisation avait bien d'autres préoccupations et elle ne disposait en 1946, à Genève, que d'un budget extrêmement réduit et d'un personnel très limité.

Dans son édition des 31 mars – 1^{er} avril 1951, le Journal de Genève lançait une alerte

: « **Reconstruira-t-on le temple de la Paix du comte de Sellon ? Nous avons appris que le petit temple de la Paix édifié au début du XIX^e siècle par le comte de Sellon dans la propriété qu'il possédait sur le coteau de Pregny (qui sert aujourd'hui de résidence à la Délégation permanente britannique près du Centre européen des Nations Unies, est brisé et que ses morceaux sont épars. Genève, berceau de la Croix-Rouge, ancien siège de la Société des Nations et qui offre l'hospitalité à tant d'institutions internationales, ne s'intéresserait-elle pas à la reconstruction de ce petit monument, comme le témoignage d'un esprit généreux, ouvert au véritable esprit international. Le comte de Sellon, qui a écrit de nombreuses publications en faveur de la paix, avait la passion de ces sortes de monuments** ».

Le 8 juin 1955, M. Bertram Pickard, Officier de liaison des (ONG), en accord avec Charles Gautier de la banque Pictet et les familles genevoises Hentsch², Bouvier et Boissier proposèrent aux Nations Unies la reconstruction du temple de la façon suivante :

- . 50% des frais à la charge des N.U.
- . 25% à la charge de la Fondation Carnegie
- . 25% à la charge des descendants de la famille Sellon

Cette proposition fut envoyée le 16 juin 1955 au Secrétaire général, Dag Hammarskjöld, par A. Pelt, Directeur de l'OENU. Le sujet ne fut malheureusement pas abordé pendant le séjour à Genève du SG (juillet/août 1955).

Le 6 août 1956 cette question était reprise par le « Club des Dix ans » (« Ten-year Club » qu'on nommait à New York « Les Mohicans ») du Siège et par Arthur Breycha-Vauthier, Directeur de la Bibliothèque de l'ONU à Genève. Un Comité de 6 personnes fut créé à Genève sous la présidence de E. B. Goodacre.

Le 29 octobre 1963, D. B. Vaughan, Sous-secrétaire, Directeur

2 La famille Hentsch fut propriétaire de La Fenêtre de 1882 à 1937, soit pendant 55 ans

des Services généraux, suggérait à Pier Spinelli, DG de l'OENU à Genève, la possibilité de reconstruire le Temple de l'Amitié et de la Paix en tant que mémorial dédié au dernier Secrétaire général décédé, M. Dag Hammarskjöld (18.09.1961) avec des fonds et des contributions du personnel de l'Office à Genève et de certains citoyens de Genève et de la Suisse.

Le 10 août 1964, René Bernard, Chef de la Section administrative et des services intérieurs - Division des bâtiments et des services techniques, s'adressait à plusieurs entreprises genevoises les invitant à soumissionner. Le 14 octobre 1964, il avisait Constantin Volkov, Président du Comité du personnel, que la collecte des fonds dont le Comité devait prendre toute la responsabilité, devrait réunir la somme de 100.000 francs suisses (75.000 pour la reconstruction du Temple et 25.000, francs pour les travaux d'aménagement extérieur - chemin d'accès, emplacement de stationnement autour du monument, etc.). Le 14 octobre 1964 il informe C. Volkov que : « *Le Comité s'est rendu à la propriété La Fenêtre où il put voir sur les lieux les restes du monument. Il aboutit à la conclusion que rien ne s'opposait à ce que le temple fut reconstruit au même endroit, tel qu'il avait été* » et que « *Les membres du Comité convinrent également, malgré l'importance de la somme qui devait être nécessaire pour restaurer le temple, qu'il était éminemment souhaitable que le projet fut mené à bien* ».

Le 6 juillet 1967, une pétition signée par des fonctionnaires de plusieurs organisations, adressée à P.P. Spinelli, DG de l'ONUG, demandait que le Temple soit reconstruit comme **centre de méditation ouvert à toutes les religions, à tous**

les délégués, à tous les représentants officiels ainsi qu'aux genevois, et que cette proposition soit soumise au Secrétaire général lors de sa prochaine visite à Genève.

Le 14 octobre 1970, Olivier Long, DG du GATT, demandait à A. del Bubba, Chef du Service des bâtiments et des services techniques, de lui envoyer le dossier concernant cette affaire car il envisageait d'entreprendre une action afin de trouver les fonds nécessaires pour la reconstruction du Temple en prenant des contacts avec les milieux genevois.

Le 4 avril 1974, le SBST estimait la remise en état du Temple comprenant les démolitions, terrassements, maçonnerie, béton armé, pierre de taille, couverture en cuivre, staff et plâtre, inscriptions, peinture, chemin d'accès, engazonnement des pelouses, éclairage, etc... à une somme de 200.000,- francs.

Le 22 avril 1975, Mlle Elisabeth Bertschi, Présidente de la Société d'Art public, Section genevoise de la Ligue suisse du patrimoine national, proposait à V. Winspeare-Guicciardi, SGA, DG de l'ONUG, la formation d'un Comité d'action et de patronage composé de personnalités internationales et genevoises, **en vue de la reconstruction du Temple de l'Amitié et de la Paix**. Selon Mlle Bertschi : « *Ceci afin de marquer, pour Genève, dans le meilleur esprit international, l'Année européenne du patrimoine architectural 1975* ».

On projette de reconstruire le Temple à l'extérieur de l'enceinte de l'ONU (1978)

Le 6 février 1978, Olivier Long, Directeur général du GATT, reprenait le dossier et le 3 mai 1978, René Pointe, Chef de

la Division des services généraux, lui faisait part que le DG de l'ONU, L. Cottafavi, était en faveur du projet tendant à **la reconstruction du Temple de l'Amitié et de la Paix sur un terrain appartenant aux autorités suisses proches du parc de l'Ariana**. O. Long indiquait qu'il avait l'intention de transmettre ce renseignement aux autorités cantonales et municipales intéressées ainsi qu'à M. Georges-Henri Martin, Rédacteur en Chef de la « Tribune de Genève », qui comptait lancer une souscription dans son journal. Jusqu'en avril 1982 aucune suite ne fut donnée.

En 1982 la SBST prépara un projet détaillé pour la reconstruction éventuelle du Temple. Un dossier fut préparé et un appel d'offres lancé auprès de sept entreprises genevoises de maçonnerie (Ambrosetti, Cassani, Cavecchia, Piasio, Riodel, Rossi et Spinedi). Trois fournisseurs furent également consultés pour la fourniture des lettres en bronze (Bock, Pastori et Pelfini). Le coût fut malheureusement jugé trop élevé, en regard des crédits disponibles, et aucune suite ne fut donnée.

Une dernière tentative à l'occasion du 50^e anniversaire des Nations Unies (1995)

Le 27 janvier 1995 l'ambassadeur Bernard de Riedmatten, Observateur Permanent, Mission permanente de la Suisse près les Organisations Internationales, écrivait au Directeur général l'ONUG, Vladimir Petrovsky, pour lui soumettre la suggestion de Mme Jacqueline Micheli de remise en état du « *Pavillon de la Paix* » (sic), dans le cadre du 50^e anniversaire des Nations Unies, avec copie à Dominique Föllmi, Président du 50^e de l'ONU. Le 7 mars 1995 le Directeur général donne sa réponse

« *... Je crains cependant, cette fois encore, de n'être pas en mesure d'engager l'Office des Nations Unies à Genève sur le plan financier. Je suis également d'avis que ce projet aurait une valeur symbolique particulière et qu'il s'inscrirait parfaitement dans la logique du cinquantenaire des Nations Unies* ».

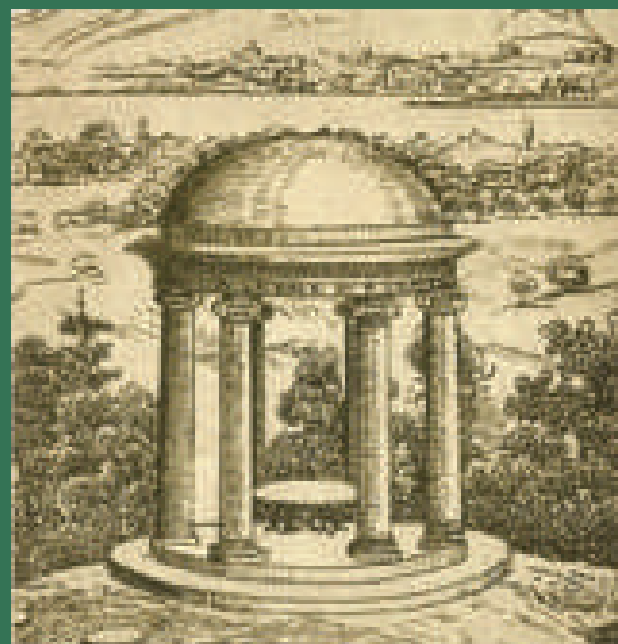
Un projet d'ouvrage sur le Temple (1985) :/ Une publication avortée

Dans l'article de Serge Bimpage intitulé « *JEAN-JACQUES DE SELLON. Un fou du pacifisme à ressusciter* » publié dans le Journal de Genève du 1^{er} octobre 1985 on trouve mention d'une future publication des Nations Unies en novembre 1985 : « *Signalons d'autre part que la Bibliothèque des Nations Unies publiera au mois de novembre (1985) une plaquette intitulée « Le temple de la paix et de l'amitié » : histoire de la villa La Fenêtre et les activités pacifistes de Jean-Jacques de Sellon. Ses auteurs sont le professeur Olivier Long et MM. Georges-Henri Martin et Gabriel Mützenberg* ». Malheureusement cette brochure n'a jamais été rédigée, ni même ébauchée, aucune trace n'a été retrouvée à la Bibliothèque des Nations Unies

JEAN-CLAUDE PALLAS

1 Jean-Claude PALLAS, ancien Chef de la Section des bâtiments et des services techniques à l'ONUG et l'auteur de « Histoire et architecture du Palais des Nations (1924-2001), L'Art Déco au service des relations internationales », UNOG, 2001.

GRAVURES AND DRAWINGS. PRIVATE ARCHIVES. TEMPLE OF PEACE MAQUETTE. JCPALLAS COURTESY.



DO NOT LET THE TEMPLE OF PEACE DISAPPEAR!

The temple is the first milestone of 200 years of Geneva peace activities, and one of its strongest symbols. It could inspire all peacemakers and people of goodwill in the world. It would not merely be a monument, it could become a place of gatherings for special occasion and ceremonies, relevant to the ideas of peace that de Sellon so fervently believed in. In these ways, in addition to its historical and heritage values, it could bring something important to our everyday lives. The year 2020 is an important milestone. It marks 200 years of peace action in Geneva, and also the 75th anniversary of the United Nations, the main ideal of which, enshrined in its Charter, is **peace**.

Could this year be a starting point for the Temple's rebirth and re-erection, bringing this peace monument back to life? Peace is the most important ideal, and the Temple is its symbol, but if we do not restore it, nothing will happen and this article will follow all the other initiatives into silence. We need to jointly act, and soon, or it will eventually be totally forgotten.

We hope that this series will be of interest in the Diplomatic Community of Geneva International, and that Geneva will see one day The Temple of Peace and Friendship restored and returned to life. We do not know what location will be chosen – the grounds of the Palais des Nations, or its original location, or somewhere in the City of Geneva (possibly near avenue de la Paix, Maison de la Paix, or Ariana Park).

Who knows, it might happen soon – perhaps for the United Nations 75th anniversary which coincides with the 200th anniversary of peace action in Geneva. Or it may happen for the bigger UN anniversary in 5 years, or even for the bicentennial of the Geneva Peace Society's creation. Temple of Peace and Friendship (possibly reunited with the Marble obelisk) should find its due place to honour peace in Geneva – the world capital of peace.

Do not let the Temple of Peace disappear!

EVELINA RIOUKHINA, RYAN KENNEDY,
OLEKSANDR SVIRCHEVSKYY

Acknowledgements and thanks: The main authors of the series express their gratitude to Jean Claude Pallas, former Chief of the Buildings and Engineering Section at UNOG and the author of the book on the architectural history of the Palais des Nations "Histoire et architecture du Palais des Nations (1924-2001), L'Art Déco au service des relations internationales", UNOG, 2001, who graciously provided his private archives on the obelisk and on the Temple of Peace, and to the late Irina Gerassimova, former Chief of the Legal Reference Service and UN Society of Writers member, who closely collaborated with Jean Claude Pallas in keeping the history of the Palais. We also reiterate our thanks to Markus Jerger, former owner of the Peace Castle (Château d'Allaman) for his previous dispositions, availability for interviews, for sharing the archives of Count de Sellon, and also to my UNECE colleague Oksana Rott and of the former *UN Special* magazine colleague Sarah Jordan for participating in this Peace Project, which we hope will one day come to realization.

PAGE RIGHT:

TEMPLE OF PEACE AND FRIENDSHIP BY JEAN-JACQUES DE SELLON, CIRCA 1820. DISAPPEARED MONUMENT.

PEACE MONUMENTS OF GENEVA: CELESTIAL SPHERE BY PAUL MANSHIP, 1939, UNOG; BROKEN CHAIR BY DANIEL BERSSET, 1997, PLACE DES NATIONS; PEACE WALL BY HANS ERNI, 2009, UNOG ENTRANCE; REBIRTH BY MICHELANGELO PISTOLETTO, 2015, ARIANA PARK; EL PETRIFICAT (THE 'PETRIFIED') BY CARL BUCHER, 1997, ICRC MUSEUM ENTRANCE.





Q: Ms. Soorbekova, could you tell us a little about your background?

I am originally from Kyrgyzstan where I grew up in a small village next to Bishkek, its capital, and lived until 2009. After receiving my bachelor of arts degree in law I came to Geneva for further study. I am a graduate of the University of Geneva's two master programs at the Faculty of Law – Master of Laws in International and European Law and Master of Laws with a focus on International Labour Standards, having international investment law as the subject of my thesis.

Currently, I work as a secretary and personal assistant to the ambassador of Turkmenistan to the United Nations Office at Geneva who is also ambassador of Turkmenistan to Switzerland and non-resident ambassador of Turkmenistan to the Holy See, both as resident in Geneva. Prior to that, I started my journey at the Permanent Mission of Kyrgyzstan to the United Nations Office at Geneva as an intern working with human rights cases and later as a secretary-referent. In July 2016 I joined the Secretaries and Personal Assistants Network (SPAN) as a cultural activities coordinator, and since May 2019 I have been the president of this association.

Q: As president of SPAN, could you tell us about the organisation?

SPAN is a Geneva-based network connecting secretaries and personal assistants, as well as administrative assistants working in the international sector in Geneva. The network currently has 230 members, representing more than 175 countries and 30 international organizations. In other words, SPAN is a one-of-a-kind association of secretaries and personal assistants of international Geneva's big shots – ambassadors to the United Nations Office in Geneva and the World Trade Organisation and heads of international organisations and United Nations institutional bodies.

It is a platform that allows its members to interact with each other either in professional or social settings. SPAN can help ease challenges facing its members by putting them in contact with others and sharing information on Geneva administrative authorities and local businesses, such as hotels and the like.

SPAN would not exist without its Committee, or as I call it "SPANCOM", which today consists of myself, the capacity of president, Ms. So Mei Hou, personal assistant to the ambassador of Norway to the World Trade Organisation in the capacity of coordinator of liaison with sponsors, and Ms. Lourdes Pereira, personal assistant to the ambassador of Uruguay to the United Nations Office in Geneva in the capacity of treasurer and interim secretary.

Q: You mentioned that the network runs with the help of its managing body – the SPAN Committee. What are the main functions of the Committee and what does it do?

The SPAN Committee functions on a voluntary basis and it is the steering engine of the network. It organizes, as mentioned above, events of a professional and social nature. To give an example of a professional event, in October 2019 we organised an event in collaboration with the Geneva office of the Federal Customs Administration, Section on Tariff and Customs Regimes of Switzerland, entitled "Information Session on Swiss Diplomatic Franchises" to allow SPAN members to get professional or educational training in the field of Swiss customs which they have to deal with in their work at diplomatic representations. As for events of a cultural and recreational character, we organise cultural and festive events, for example to celebrate New Year's as well as our annual International Secretaries and Personal Assistants Day parties, celebrated in April each year. We also organise various events around Swiss cultural and historical festivities, cinema, picnics, hotel visits, after-work events, to name only a few.

Q: How did the whole idea to gather secretaries, to cite your own words, "of international Geneva's big shots", start?

We celebrated our 10th anniversary in 2018, so it all goes back to 2008 when a group of like-minded colleagues came

"SPAN can help ease challenges facing its members by putting them in contact with others and sharing information on Geneva administrative authorities and local businesses, such as hotels and the like."

up with an idea to create a network of colleagues to be able to meet with each other and get together. And in this regard, I want to say "hat's off" to all our predecessor Committees for building the network from scratch and keeping it going and evolving.

Q: What are the main goals of the association?

First of all, it is about interaction and socializing with colleagues. You see, what happens often times is that

you may know some colleagues for years over the phone and recognise their voices immediately (LAUGHING), but may not ever have a chance to meet them. The idea here is to get out there and meet each other. So, SPAN's primary goal from the very beginning has been to allow colleagues to be acquainted with each other through interaction thanks to social and cultural events that its Committee helps to organise; to assist each other in matters of an administrative, professional or personal character. And I would say that, thanks to SPAN and its Committees, this goal has been achieved, and our members are not so alienated or isolated as they used to be before 2008.

Q: Secretaries and personal assistants tend to be women. Are there any male members?

Absolutely! Even though the number of female secretaries and personal assistants largely surpasses that of male colleagues, we have some colleagues of the opposite gender.

Q: If people would like to join, what can they do?

We welcome new members and are happy to accept them on a regular basis. The membership is free of charge and they can send a request to span.gva@gmail.com.

Q: What are future plans of the SPAN Committee in terms of development of the network? Can you share with your insights as to where the SPAN is heading?

I cannot talk big, and that would not be realistic, but I think that, if we look into any functioning institution, they all started from an idea to bring together like-minded people to share common interests. So far, this has been fulfilled.

To move further, as a first step, our SPAN Committee is working on a project to create a web-site, allowing members to more easily share experiences and find information relevant to their daily work. I cannot give more details as of now, but we are very optimistic about the feasibility of our project for the first half of the next year.

That being said, our current objective is to not only keep the SPAN functioning, but to make sure it evolves into a network that is recognised in various circles of international and local Geneva.



XII International Music Festival

« Sharq taronalari »

Samarkand, Uzbekistan

A UNESCO recognized cultural event



Sharq Taronalari is one of the largest music festivals in Central Asia. Held every two years in Samarkand's famous and historical Registan Square since 1997, this festival brings together the most talented singers, dancers, and musicians from around the world.

The festival was officially opened by the President of Uzbekistan, Mr Shavkat Mirziyoyev on 26th August. In his speech, the President said that the festival has become a platform for dialogue among diverse cultures and civilizations, countries and peoples. Each artist, the President said, performing on stage, at the Registan Square, glorifies the high ideals of humanism uniting people regardless of their ethnic origin, language or religion.

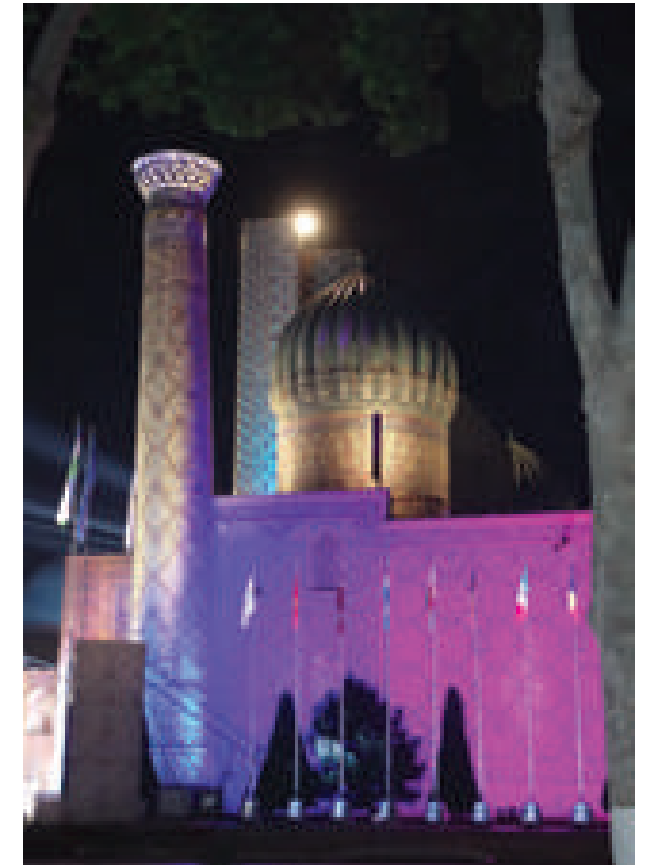
Ms Audrey Azoulay, UNESCO Director-General, in her speech highlighted that Samarkand embodies the magnitude

of the great state of Amir Temur, while the Registan Square reflects the heyday of Mirzo Ulugbek. This legacy has attracted scientists, artisans and artists for centuries. Ms Azoulay, further emphasized that the preservation of the universal heritage, the development of musical art as a universal language of intercultural dialogue is part of UNESCO's mission, and that the organization seeks to develop full-scale cooperation with Uzbekistan in this direction. This year's festival was attended by 340 artists from 75 countries. Representatives of Argentina, Myanmar and the Fiji Islands attended the Sharq Taronalari for the first time.

The twelfth festival was different than the previous ones. The performers participated in a competition for the best professional performance of folk songs and melodies. An international jury consisting of 11 representatives of international organizations, musicologists and composers

evaluated the performers and their performance. Based upon their evaluations, the winners were selected at the end of the festival.

The festival also included a number of events, open concerts, creative meetings, scientific conferences... Museums, handicraft centers and hotels in Samarkand hosted exhibitions that presented the history of the festival in photographs, products of national handicrafts, musical instruments. Trips were organized to historical monuments that have a long history, holy places of worship, educational institutions, modern manufacturing enterprises, historical gardens of Amir Temur. Registan square is the jewel of Amir Timur's capital, Samarkand, a city that attracted the brightest minds at the time. Scientists, artists, architects and poets each contributed to this legendary city, making it one of the main stops on the Silk Road and a centre of learning in Asia.



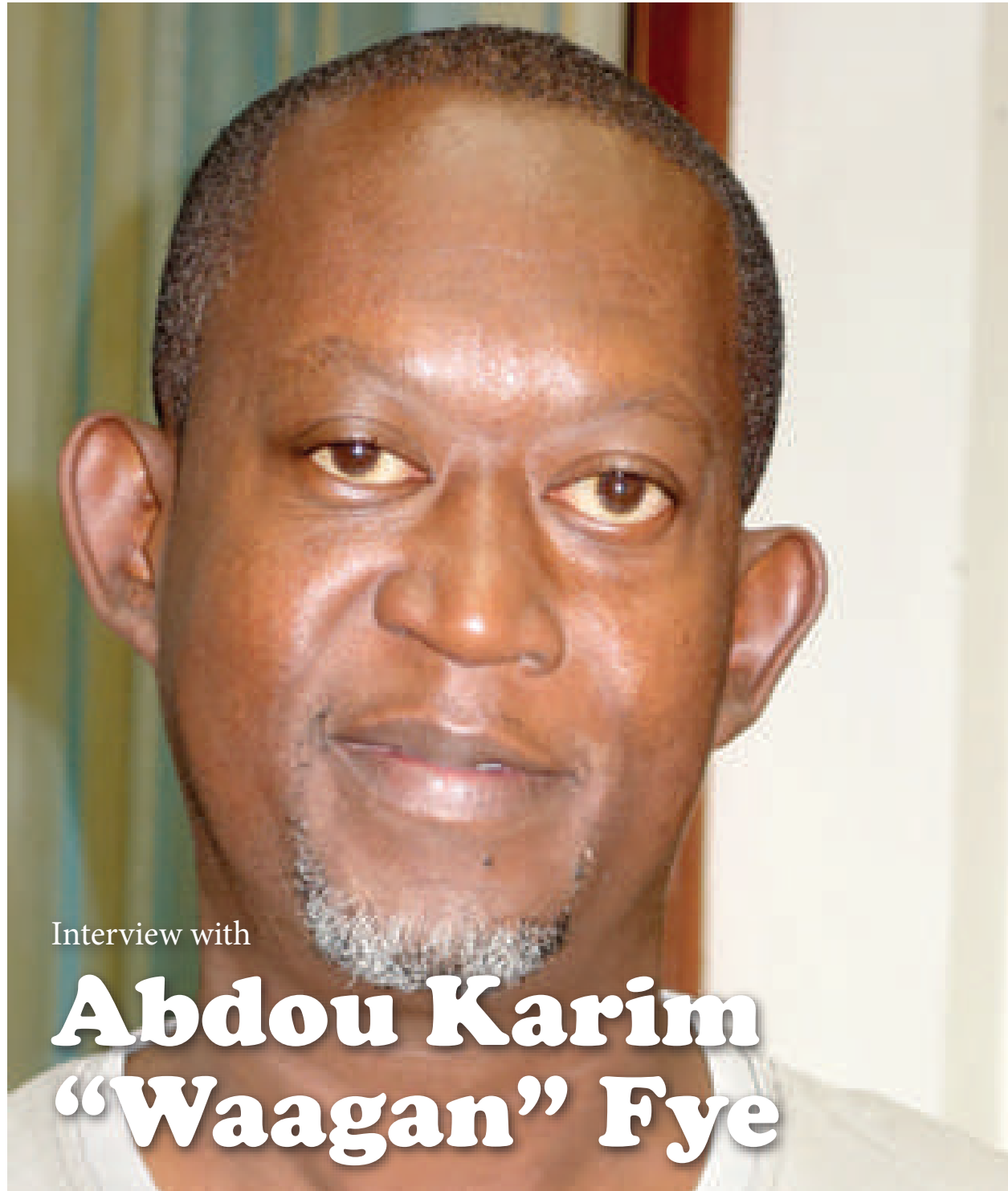
According to tradition, "Prospects for development of traditional musical art of Eastern people" conference was held within the framework of the festival. The reports of musicologists and scientists from more than 10 countries were heard, presentations were made.

The awarding ceremony of the XII Sharq Taronalari International Music Festival took place on the 30th and let us briefly mention, teams from Tajikistan (the "Badakhshan" collective) and from Russia (the "Ayarkhan" collective), as well as representatives of Uzbekistan – Azizjon Abduazimov and Ulugbek Elmurodzoda were awarded third place diplomas, and prize of 2000 USD.

The second place was awarded to the teams "Archabil" from Turkmenistan and "Hatan" from Mongolia. They were awarded the prize of 3500 US dollars, and finally the duo Komuzchilar from Kyrgyzstan and Parviz Gasimov from Azerbaijan won the first place in the professional performance of folk songs and melodies, and were awarded 5000 USD.

The Grand Prix of the XII Sharq Taronalari International Music Festival was awarded to the Uzbek music group Mekhrinigor Abdurashidova.

MF



Interview with

Abdou Karim “Waagan” Fye

About Karim is a Gambian national, and he is one of the key players in the Gambian music world today. He started out with almost nothing, and today, his “baby”, the Open Mic Festival has become one of the most important music events in Gambia -- if not the most important. A true success story! We had a chance to meet him during the “Sharq taronalari” international music festival in Registan, Samarkand, Uzbekistan, and we were very impressed with his achievements, so now we leave the floor to the man behind the Open Mic Festival, Mr Abdou Karim.

Q: Could you tell us a little about yourself?

I have been a fan and a music enthusiast my whole life, so, this is the reason why I wanted to get into the music business. Unfortunately, the infrastructure was not there. I went to the United States to study. Although I did not study music officially, while I was there, I practiced music, being around the hip-hop scene, reggae, and I learned so much through being there.

How did you get the idea?

I had some open mic experience in the United States. When

I went back home, I realized that there were no platforms for local artists, so, I asked my business partner what he thought about the idea of an open mic. We brainstormed over it for about 6 months. How could we go about it? What to do? We realized that there was a void there, and maybe, if we filled that void, we might have something going on. So, we started in a small venue, maximum of 200 persons. We started slowly, growing from there. We also realized that the venue visualizes, and we decided to decentralize it and take it out to the streets in different neighbourhoods. We did just that, and the rest is history. That was the magic potion.

When we started, we were practically the only ones doing local music on the radio. Today there are more than 20 radio stations, and on every radio station you tune into you hear local Gambian music. Nightly there are events with local performances. You go to any club now, and you will hear Gambian music being played. Not so long ago, we were practically the only ones playing Gambian music in the clubs, in the radio.

In 2008, we started our TV show. There were sceptics, but we kept to strict standards. We did not just play something because it was local music. It had to be of good quality. We had access to studios, sound systems, and we just made sure to pick the best, and then the people eventually put their trust in us.

Q: So, it grew from the grassroots to become something very big. How do you feel today?

It is like a dream come true. It actually means starting from something non-existent to growing to the biggest musical platform in your country, something written about now in the history books regarding the country’s culture. So, definitely it feels great, feeling like you have achieved something worthy.

Q: Are you planning to venture into other forms of art or are you concentrating only on music?

Well, mostly the music business, but other parts of the music business. We do other things to complement that, such as video production, and looking to radio and TV recording, hopefully getting our own radio and TV channel so this will complement what we are already doing.

We do monthly shows, talent scouting, creating a platform for the upcoming artists, radio and sound system, and we have all platforms that artists need to get through to get to the big stage. Once you’ve passed all these little channels, you definitely have grown and matured as an artist to get to the big stage. When you get to the big stage, you start to become a national name and to earn a living through that. When you become a good enough artist, you can roll on your own. We did not sign a contract with any of them, we just provided a platform so that any of them could randomly take advantage of it.

It is open to anyone. The flagship event is called the Open Mic Festival. It started out in different neighbourhoods. We went there and said, “If you think you are talented enough, give it a try even though it does not mean that you will necessarily get out there.” So, that’s the reason why we had all these different platforms, all of these things. And you start to see who the



committed guys are. You can encourage these people so they can get to the big platform.

Q: From what I understand, you started out long before these U.S. TV shows got talent etc.

We had the idea and we went to the grassroots. Unfortunately, our society is not as well developed as those countries, so we did not have a lot of the same opportunities. But we made use of what we had on the ground, and like I just said, it was grass roots, and it worked! Just get to the people, to the grass roots. The grassroots have always worked in any form of campaign that you do.

The open mic festival is also called the people’s event because of the way people gravitated to this event. They saw these artists from their neighbourhood, some of them are their friends, their brothers and sisters. You are in school with some of these guys, and now these guys are among the big stars in Gambia so that’s why people called it the people’s event. If you are selected, there’s the pride you feel if you are selected. If you are not selected, you have to work harder. Yeah, it’s worth it.

Q: It is very encouraging to listen to you, and I’m happy to hear how you have managed to engage all these people. What is the next thing you would like to achieve?

We are particularly looking at the Senegalese market. Senegal is our closest neighbour, but it is not an easy market to penetrate because they have a way more established music industry than we do. Their population is 13 times bigger than ours and their spending power is higher than in Gambia. I think they have managed to penetrate the world. We also going international with the Gambian diaspora in Europe and the US. Gambia has a very small population so the diaspora outside the country is not very big either, but that is still a channel that we can explore further.

Leaving Abdou Karim “Waagan” Fae, we only hope that this success story can inspire others.



Interview de

Kilema

Artiste et Ambassadeur Culturel

Depuis bientôt 30 ans, Kilema a foulé les principales scènes du monde au sein des fameux festivals WOMAD parrainés par Peter Gabriel, le mythique Woodstock lors de son 25ème anniversaire aux États-Unis, en passant par le Japon, l'Australie, la Nouvelle-Zélande, pratiquement toute l'Europe, Taiwan, la Corée, les Émirats Arabes Unis etc... Il a joué au Central Park de New-York et sa musique a reçu d'excellentes critiques, non seulement sur le plan musical mais également culturel et social. Nous avons eu la chance de le rencontrer pendant le Shark Taronalari Festival à Samarkand, Ouzbékistan.

Q : Que veut dire Kilema, et pourquoi avez-vous choisi ce nom d'artiste ?

C'est le nom que mes parents m'ont donné. Madagascar étant une ancienne colonie française, on choisissait les noms à partir d'un calendrier où tous les noms étaient en français : « Germain, Marc, Anselme, Benjamin, Ernest... », et moi CLÉMENT. Pourtant, dans mon village, CLÉMENT n'était pas facile à prononcer. C'était devenu KILEMA malgachisé. KILEMAAAAAA, où es-tu ? KILEMAAAAAA, va chercher de l'eau au puits !

Q : Pourriez-vous nous parler de votre parcours ?

La musique a commencé dans ma famille.

Un de mes frères avait un groupe d'orchestre, et chaque fin de semaine ils faisaient leur répétition à la maison. Mais comme le groupe ne voulait pas qu'on touche à leurs instruments, mes copains du quartier et moi avions une idée.

On commençait à fabriquer de petites guitares utilisant des freins de bicyclettes ou des fils de pêche comme corde. Ça a marché ! Mon père jouait de la guitare, et ma mère chantait. Mes cinq frères aînés et moi faisions partie de la chorale de notre Église quand j'avais 6 ans. À la maison, c'était toujours la fête !

Malheureusement, à Madagascar on ne gagne pas sa vie aussi facilement avec la musique. Nos parents nous encourageaient à étudier. J'ai eu mon diplôme de baccalauréat avec mention et quitté mon Sud natal pour rejoindre la capitale et continuer mes études universitaires en anglais.

Et là, par hasard, j'ai rencontré un ami d'enfance qui me disait : « Kilema, on fait du casting à l'hôtel Hilton. Ils cherchent un chanteur si ça t'intéresse. » J'y suis allé, j'ai fait le casting, on m'a embauché.

Après trois ans de contrat et avec quelques argents en poche, j'ai décidé de faire mes bagages et de tenter ma chance en Europe.

J'arrive à Paris le 30 mars 1993. Lors d'une soirée dansante organisée par les Malagasy de Paris, j'y suis allé pour être en contact avec mes compatriotes. Et là j'ai rencontré par hasard quelqu'un qui était venu vers moi car il m'a vu parler avec presque tous les musiciens qui animaient la soirée. Il s'est présenté avec un grand sourire en me demandant mon nom et si j'étais artiste.

Je lui ai répondu que oui, je suis chanteur, compositeur, je

joue de quelques instruments traditionnels, la basse et la batterie... Il m'a arrêté quand j'ai dit « batterie » car il était venu pendant cette soirée chercher un batteur pour un festival de musique en Allemagne. Encore un autre coup de chance ! Il a appelé son manager, et ils m'ont fait un casting, j'étais embauché !

Le groupe s'appelait « Justin Vali Trio ». C'était un groupe mondialement connu.

C'était le commencement d'une longue collaboration qui a duré presque cinq ans et des voyages autour de la planète. En 1997 j'ai quitté le « Justin Vali Trio » pour préparer mon premier travail discographique. 1999: « KA MALISA »; 2003: « LAVI-TANY »; 2008: « MENA »; 2019: « AMPY ZAY ».

Q : Si vous devriez caractériser votre musique, comment le feriez-vous ?

Ma musique a son origine : Madagascar. Elle fait partie de ce qu'on dénomme actuellement « la musique du monde » ou « musique ethnique ». J'utilise des instruments qui sont typiques de chez nous comme le marovany, la valiha, le kabosy ou le katsà (un petit hochet qu'on fabrique à partir d'une boîte de lait). Ma musique vient de là-bas, mais je suis ouvert à tous genres différents de musique surtout après avoir voyagé et collaboré avec plein de musiciens.

Q : Ceux qui connaissent votre musique disent qu'elle dégage quelque chose de positif, de la joie de vivre. Comment trouvez-vous de l'inspiration ?

Un musicien s'inspire de son entourage. Ma musique dégage quelque chose de positif car elle est très rythmée tout en étant colorée par tous ces sons d'instrument que beaucoup d'oreilles européens n'ont jamais entendu. Quand on vit dans un endroit ensoleillé comme le Madagascar, la joie de vivre épouse automatiquement la musique. Même si cela fait 26 ans que je suis en Europe, mon intérieur restera à jamais ensoleillé.

Q : Vous venez de sortir un nouvel album, qui est plus engagé politiquement que vos disques précédents. Qu'est-ce qui vous a poussé à ce changement de cap ?

C'est l'âge qui m'a poussé à ce changement de cap, haha ! – la maturité !

Vue la situation sociale, politique et économique à Madagascar, je me suis dit : « changement de message, changement de cap ».

Ecoutez ! J'ai une grande sœur, elle est opérateur économique, spécialisée dans l'exploitation des pierres industrielles. En 2015, elle est allée auprès du Ministère des Mines pour déclarer les 12 tonnes de Cristal qu'elle vient d'extraire de sa carrière d'une valeur de quelques milliards de francs. Le lendemain le bloc de 12 tonnes s'est volatilisé de la cour du Ministère là où elle l'avait déposé. Pour moi, c'était le déclic ! « AMPY ZAY » se traduit en français comme « ÇA SUFFIT ».

Madagascar est un pays très riche en ressources naturelles : titane, or, nickel, pétrole, phosphore, saphir, coton, vanille etc. Il est parmi les 25 pays les plus pauvres au monde à cause de la corruption, quelques hommes politiques sans scrupules



laissant la population dans le manque de nourriture, le déficit de soins et d'emplois.

Nous avons eu notre indépendance en 1960. 59 ans ont passé !

La situation ne s'améliore pas. Voilà mon inspiration dans ce nouvel album qui vient de là-bas avec des titres comme « TOLERANSY ZÉRÔ »/« TOLERANCE ZERO » ; « AMPY ZAY »/« ÇA SUFFIT » ; « TSY AVILY »/« PAS À VENDRE » ; « AIA NAREO »/« OÙ ÊTES –VOUS ? » – un appel au peuple pour réagir face à l'abus de pouvoir, l'injustice sociale et l'inégalité.

Q : On dit que les artistes reflètent le temps dans lequel ils vivent. De quelle façon est-ce que vous reflétez notre temps, selon vous ?

C'est seulement la génération qui viendra après qui peut valoriser ce qu'un artiste a contribué, que ce soit en musique ou en œuvre d'art comme la peinture ou les tableaux.

Q : Est-ce que vous recommandez une manière, une approche, particulière, pour les gens d'écouter votre music ?

La musique traditionnelle a son public comme la *pop music* ou le *rock 'n' roll*. Si vous êtes fan de la « world musique », alors n'hésitez pas et découvrez l'âme de Madagascar : KILEMA – www.kilema.es, vous pouvez m'entendre dans tous les réseaux sociaux comme Spotify, Deezer, You tube, etc...

Q : Est-ce qu'on peut espérer de vous voir prochainement sur scène en Suisse ?

J'ai déjà participé à quelques festivals importants en Suisse comme le Festival des 5 continents à Martigny, Afro-Pfingsten à Winterthur, Notes d'Equinoxe, Klangfestival à Toggenburg, le Luzern Festival etc.

Je viens de rentrer de la Norvège, du Taiwan et de l'Ouzbékistan récemment, et si vous voulez m'avoir dans vos scènes prochainement n'hésitez pas à me contacter. (www.kilema.es)

30 Years United Nations Society of Writers

Société des écrivains des nations unies

Tempus fugit! Can it be thirty years already since that felicitous summer afternoon when we were sitting in the Press Bar near door 6 at the old Palais des Nations, chatting about contemporary literature?



attract bold, spontaneous, uncomplicated, crisp new texts that would address our innermost feelings, aspirations, fantasies – whether humorous, melancholic, nostalgic or lovesick. A name for the review soon popped up in

There we were, on 14 August 1989 -- a young, dynamic Brazilian UN staffer, Leonor Sampaio, a well-seasoned UN translator from Argentina, Sergio Chaves, and myself, an eager-beaver American lawyer with the then Centre for Human Rights (soon to be renamed Office of the High Commissioner for Human Rights), sharing impressions on Isabel Allende, Margaret Atwood, Jorge Luis Borges, Paulo Coelho, Friedrich Dürrenmatt, Gabriel García Márquez, Nadine Gordimer, Philippe Jaccottet, Doris Lessing -- while leisurely sipping on espressos and cappuccinos....

Half-way through our animated chat, Leonor proposed launching a literary club at the UN, Sergio seconded the initiative, and I suggested publishing our own literary journal. We were excited about this incipient *United Nations Society of Writers, Société des écrivains des Nations Unies*, which would tap the hidden literary talent of so many UN staffers – not just at UNOG, but at ILO, WHO, WIPO, even WTO! Who knows? Maybe some kept love poems and stimulating essays somewhere hidden in their office drawers, just waiting to let them out. Would our colleagues not welcome the opportunity of liberating themselves from the constraints of UN jargon, of resolutions with long preambular paragraphs and reports full of graphics and heavy with annexes? We were persuaded that many of us could produce respectable poetry, short stories, essays, science-fiction, even plays in all six UN languages – not in bureaucratic legalese, but in the style of our favourite contemporary authors.

Happy with the prospect of cultivating our own garden and plucking the flowers of multicultural imagination, we knew we needed a catchy name – not a boring or hackneyed “UN literary review” or a pretentious *Pléiade* ... We wanted to

my mind: *Ex Tempore* – impromptu, improvised... We were ready to venture into the production of literature and were optimistic about the response by peers and outside critics.

Both Sergio and I were already members of PEN International, Centre Suisse romand and had many non-UN friends who wrote extremely well. We also knew that the then Director General of the United Nations Office in Geneva, Jan Martenson, was member of Swedish PEN and author of some 30 novels – most of them police thrillers. We felt confirmed in our project.

The first problem was, of course, how to finance it? We knew that initially we would have to do it out of our own pockets and were confident that with time we would find sponsors and subsidies. This aspect of the adventure proved particularly arduous, and it was not until 1993 that we managed to obtain a modest subsidy through the Socio-Cultural Commission of the Coordinating Council of the UN staff.

Volume one was typed on A4 paper using regular typewriters (not computers) and assembled quite simply, photocopied and then bound in a *Migros*-folder, just like the ones that students use to submit their term papers. Volume one came out in October and comprised a mere 23 pages. The A4 format (somewhat smaller than the *folio* format of Gutenberg's *Bible*) was kept for four more issues, until we chose the A5 format for volume 6 (reminiscent of the popular Renaissance *quarto* format, although it actually resembles more the *octavo* format) and all subsequent volumes. The number of pages quickly rose from 23 to 60 to 100 to the now more common 160 pages, and 180 for the 2019 thirtieth anniversary issue.



existence – I guess we ceased being “exotic” or a “novelty” long ago. Indeed, for over thirty years UN staffers have been proving their literary talent and displaying kaleidoscopic interests from humour to satire to tragedy to science fiction.

Synergies are always important for authors. UNSW has gradually built solid cooperation with PEN International Centre Suisse romand, the Société genevoise des écrivains, the Société vaudoise des écrivains, and the Association des écrivains valaisains. We have exhibited volumes of *Ex Tempore* at the *Salon du livre de Genève* in Palexpo, not only on the UN stand but also on the stand of PEN International itself!

In the course of the 1990's we started using computers for formatting and scanning of pictures. The then Editor-in-Chief of UN Special, Claude Citon (1938-2020), helped us with useful advice on how to produce the magazine, and Pierre Jourdan, also of UN Special, helped us with the formatting. Since volume 2 every cover has been designed by Diego Oyarzun Reyes, who also provided original drawings for the body of *Ex Tempore* and the logo with the distinctive pen.

Among the authors of the first hour I want to thank Claude Citon, who contributed an essay “Satori” for volume one and has written for *Ex Tempore* ever since and Aline Dedeyan, whose short story “the day of the tenth year” graced the pages of volume one and whose clever plays have appeared in many subsequent volumes of *Ex Tempore*. Over the years many UNSW members contributed drawings and photos, notably Martin Andrysek, whose artwork was much appreciated by the readership.

Soon we felt the need to give our authors the opportunity to express themselves in public, and started convening *ad hoc* poetry readings, sometimes in the UN theatre room XIV but also in rooms VIII and IX of the Palais des Nations. Since January 1997 we have held a literary salon at the “Villa des Crêts”, attended annually by 40 to 70 literature lovers. On occasion we have held summer or autumn events in the garden, e.g. to celebrate the 20th and 25th anniversaries of *Ex Tempore* or to commemorate the passing away of Mahmoud Darwish, a dear poet. We have also assembled in the Press Bar – for old times sake.

The press initially showed considerable interest in our work, as manifested in numerous articles in the *Tribune de Genève*, *Journal de Genève*, *Le Courrier*, and *Diva International*. More recently the media has been less receptive to our continued

Our literary venture was accompanied by the conviction that UN staffers had a vocation to promote peace through understanding, to build bridges between peoples and cultures. We felt inspired by the Purposes and Principles of the UN Charter, notably the promotion of human rights for all, and the commitment to save succeeding generations from the scourge of war. We shared and continue to share the spirit of the UNESCO Constitution and of civil society initiatives, including the 1921 Charter of PEN and its emphasis on the responsibility of authors to put literature in the service of peace and to defend the Voltairean principle of freedom of expression and tolerance toward dissenting views.

UNSW continues to advocate international solidarity in and through our cultural diversity, and would like to be seen as a herald of democracy. Over the centuries many authors and musicians have shared this vision of universal peace, e.g. Immanuel Kant in his famous essay on *Perpetual Peace*, Hugo von Hofmannsthal and Richard Strauss, who founded the *Salzburger Festspiele* in 1920 (one hundred years ago!!!) to consecrate music and drama to the task of unifying nations and cultures, expressing the ineffable in music – that highest aesthetic form and vital principle of humanity's striving for transcendence.

ALFRED DE ZAYAS

Génissiat Hydropower Dam: A Visionary Project *By Ita Marguet*

The hydropower plant of Génissiat on the Upper Rhone river in France is a powerful industrial structure of gigantic dimensions capable of producing yearly the electricity required for the consumption of 700,000 households while respecting the environment in which it was built. It is part of the country's energy history and was hailed as the

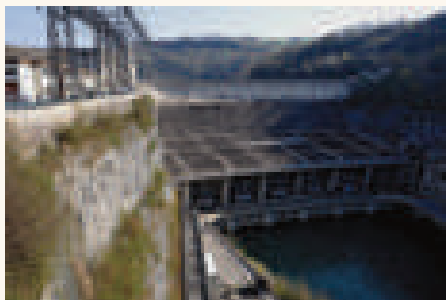
'*French Niagara*' at the time of its inauguration on 1 August 1948 by the then President of the French Republic. The gigantic project slowed down during the Second World War, took no less than eleven years to complete, mobilised 3,000 workers and represented a human saga that positioned the Compagnie Nationale du Rhone (CNR) as a developer of rivers and a producer of renewable energies.

The construction demonstrates the ingenuity of those who designed it, and the tenacity and bravery of the thousands of workers who built it. Today the building and the equipment of the dam and hydropower plant remain as evidence of the ambitions of their sponsors. A monument recalls that when it was built Génissiat was the most powerful hydropower plant in Europe. The site is open to conducted tours for the public to visit and admire as an edifice that has played a part in history.

In 1942 its infrastructure provided housing for single workers of 100 beds, a canteen and a caretaker's lodge along with other provisions for the workers including health, sports and cultural facilities. In 1948 there was construction for engineers. A monument to those who died during the construction of the dam was consecrated in October 1995. It stands at the entrance to the Génissiat cemetery that includes names showing that workers came from Algeria, Poland and Italy.

A Global Vision

As concessionary of the river, the CNR developed it between 1935 and 1986 in line with a triple mission to produce hydro-electricity, facilitate navigation, and supply water for irrigation and other agricultural uses. Thus it designed and implemented the global project comprising nineteen dams and nineteen hydropower plants that operate for the benefit of the community from upstream and downstream, by adapting topographic changes: the narrow gorges of Injoux-Génissiat, and the wide plain around Orange. CNR's development schemes are all "run-of-the-river", except for Génissiat which is a medium head dam-hydropower plant. It also developed a wide gauge navigable waterway between Lyon and the Mediterranean and installed water inlets for irrigating farms. Amongst its characteristics, it is a gravity dam with height of 140 metres and width at its base of 100 metres. A Glossary of the overall technical terminology is contained in a booklet.*



Impact of the War: Political, social and human development

The project could not ignore the conflict and, in June 1940, the site was flooded to make it impracticable for the German troops. However, activity restarted slowly as soon as autumn came, with personnel who were given the opportunity to later escape obligatory labour in Germany, while many workers later

joined the Resistance.

Following the Second World War, when CNR sought to quickly satisfy the energy needs of a country in the process of reconstruction, up to 3,000 people worked on the site. A large number of Italians, Spanish, North Africans, Vietnamese and prisoners of war toiled alongside French workers who had come from every region of the country. All the testimonies collected highlighted the remarkable camaraderie that pervaded the site and praised the qualities of the foremen who "*had been around and knew how to manage things*". "*The highly contagious collective enthusiasm*" observed by a journalist on the site was aided by good wages: the workers didn't count their time and often carried out work that was both difficult and dangerous, but given the situation of the time, they were very well paid. Furthermore, every fortnight, on pay day, itinerant merchants set up their stalls in Génissiat to sell clothes, shoes and other items and thereby take advantage of the plentiful cash generated by the site. The magnet of wages was further supplemented by CNR's attempts to accommodate and house the workers that necessarily came from outside the locality: initially, Génissiat was a mere hamlet with only thirty inhabitants. Little by little a real new town sprang up since, contrary to the large dams in the Alps where the construction workers were housed in contemporary homes that were moved from site to site, the workers of Génissiat enjoyed buildings built to last. Very quickly the hamlet became a small town with shops, hairdressers and a library, not to forget its fifty-two bars! Now when strolling through the town one can see names and other traces of those who came to work there.

However, it shouldn't be forgotten that the difficult topography of the site, the sometimes unsure mastery of new techniques and the need to build the structure in record time occasionally led to accidents and the loss of human lives. A plate fixed in front of one of the doors of the plant renders homage to those who died.

*Note: Text is drawn from the booklet *C N R Génissiat The Assertion of an Ambition by Christian Sadoux, plus Glossary of technical terms (55 pp.). It follows a visit and conducted tour of the CNR Génissiat Hydropower Dam site on 26 March 2019.*


AVAKIAN
Tapis d'Orient S.A.



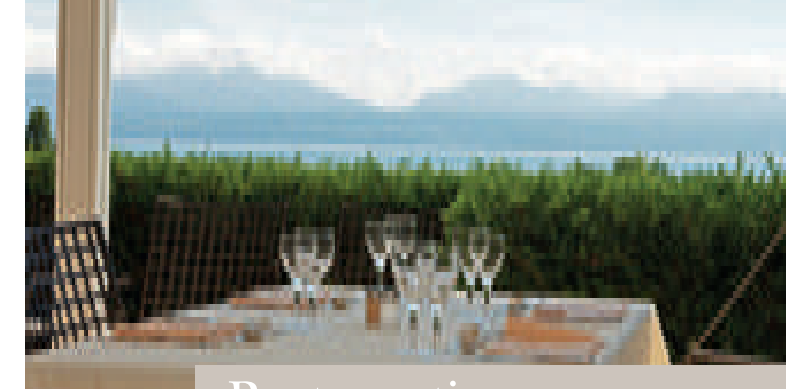
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- **135 appartements** du 2, 5 au 5 pièces pour longs séjours avec un ensemble de prestations inclus dans le tarif : ensemble des charges, un menu principal par jour, service infirmier, wifi, animations quotidiennes...
- **10 appartements meublés** pour courts séjours : vacances, convalescence...
- **5 chambres d'hôtes** à disposition des familles et amis des résidents



Restauration

Une **cuisine raffinée** qui respecte les goûts et les régimes alimentaires de chacun de nos résidents. Ce plaisir peut être partagé dans **2 restaurants** où l'on peut profiter de la **magnifique vue en terrasse**.

- Restaurant des résidents : dans lequel on retrouve une cuisine bourgeoise de tous les jours
- Restaurant gastronomique « **le Drakkar** » : ouvert également aux personnes extérieures



DOMAINE DE LA GRACIEUSE

RÉSIDENCE HÔTELIÈRE ★ ★ ★ ★

Le Domaine de La Gracieuse
vous propose un logement sécurisé
au cœur du vignoble et situé
à 2 minutes de Morges.



Loisirs & Bien-être

Vous souhaitez créer du lien social et rester dynamique, alors venez profiter de nos différents espaces bien-être et loisirs :

- **Piscine chauffée toute l'année à 30°** où l'on peut profiter des cours d'aquagym accompagnés de physiothérapeutes
- Massages
- Salon de coiffure et d'esthétique
- Salle polyvalente où l'on peut faire du sport et profiter des différentes animations organisées
- Espace billard à disposition
- Auditorium où vous pourrez participer aux divers événements organisés : concerts, spectacles, conférences...
- Bibliothèque où l'on retrouve les dernières nouveautés
- Lounge bar, ouvert toute la journée pour profiter d'un moment de détente entre amis autour d'un verre
- Carnotzet, l'endroit idéal pour se retrouver en famille ou entre résident autour d'une fondue
- Boulodrome



Médical

Un service médical disponible 24h/24 en cas de besoin

- Directeur médical
- Equipe médicale et paramédicale OSAD sur place qui peut intervenir dans les appartements hôteliers
- Unité de soins composée de 41 logements médicalisés regroupant 30 chambres et 11 appartements
- Un grand nombre de professionnels de santé à votre disposition



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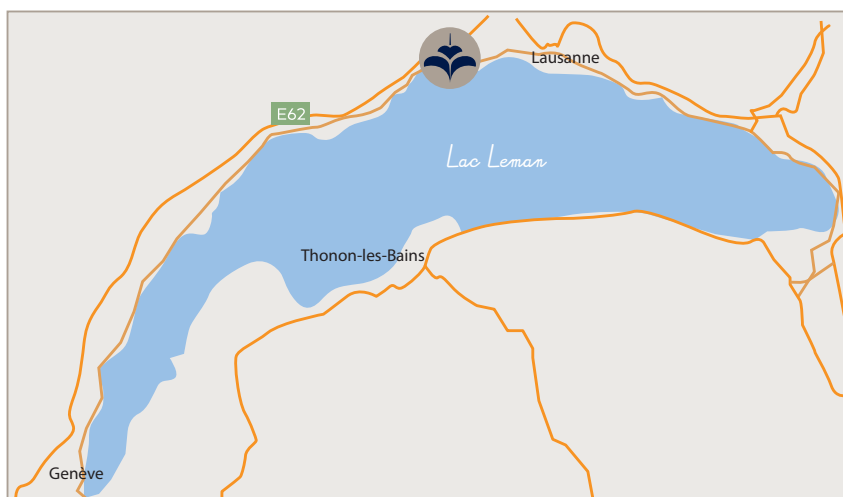
RÉSIDENTE HÔTELIÈRE ★ ★ ★ ★



Nous vous proposons
un logement sécurisé
où vous gardez votre indépendance
tout en créant du lien social.

La résidence vous offre
un large choix de prestations
adaptées à vos besoins...

À partir de : CHF 4.500/MOIS



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www.gracieuse.ch