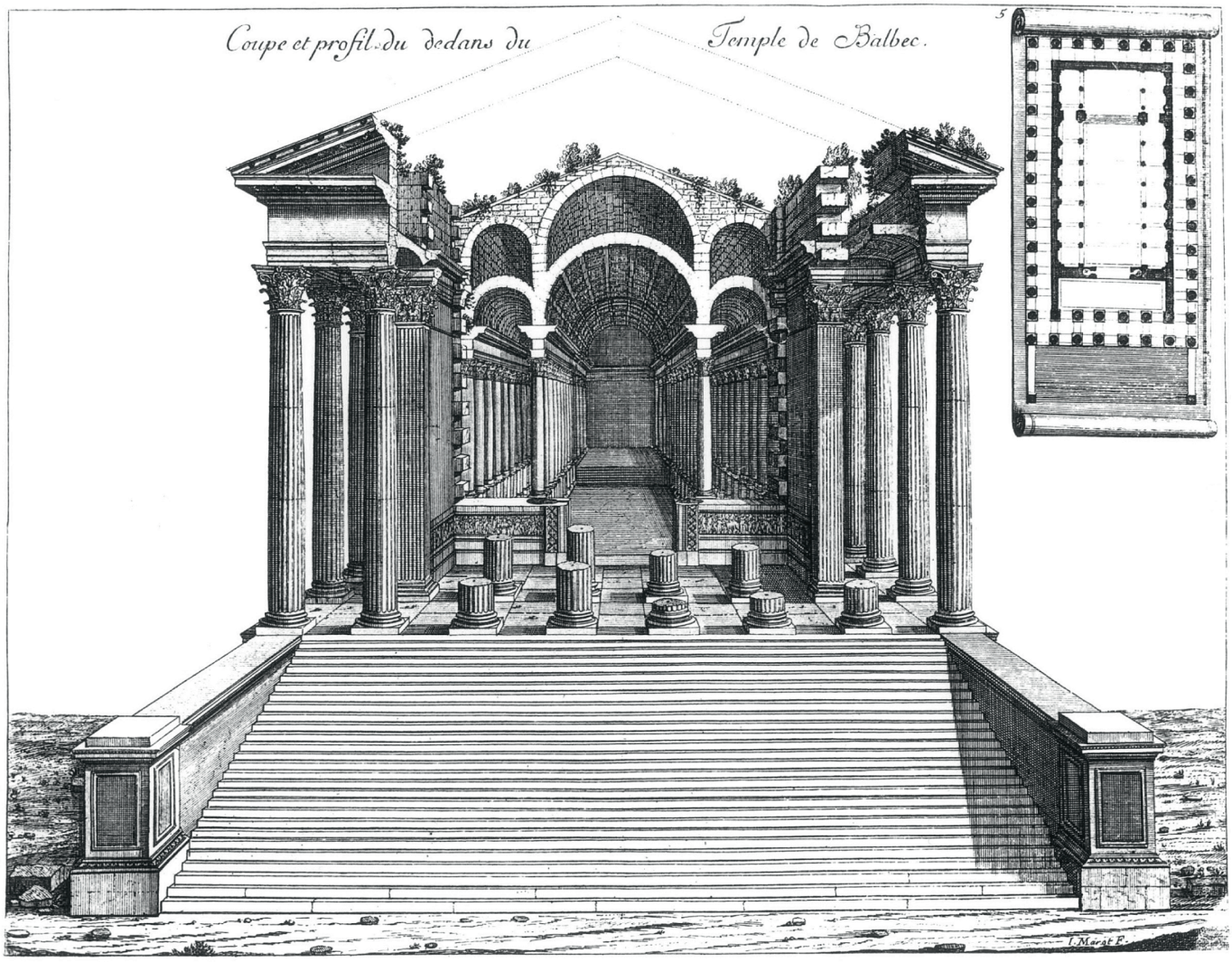
Michael Petzet

International Principles of Preservation



ICOMOS

MONUMENTS AND SITES
MONUMENTS ET SITES
MONUMENTOS Y SITIOS

XX

International Principles of Preservation

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

Michael Petzet

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PREFACE

In the debate about the basic tenets of conservation / preservation we sometimes overlook – on account of such historically encumbered and variously interpreted general terms as "restoration" or "reconstruction" and such catchphrases as "conserve, do not restore" – the fact that generally accepted international principles do indeed exist, regardless of whether or not the goals of preservation can be made to prevail within the framework of differing provisions for the protection of cultural property. In the form of the Venice Charter (Charter on the Conservation and Restoration of Historic Monuments and Sites) passed in May 1964 by the Second International Congress of Architects and Technicians of Historic Monuments, we even have an international paper on principles that is accepted worldwide, although from a current point of view it is a historic document that needs interpretation and can be supplemented with further points of emphasis.

Together with the Nara Document on Authenticity (1994) the Venice Charter, the foundation stone of ICOMOS, is of course the starting point of all reflections on principles of preservation, presented in this volume XX of the Monuments and Sites series, supplemented in the annex by a selection of international position papers. The attempt to describe some principles of conservation / preservation accepted in theory and practice presupposes a definition of monuments and sites "in the full richness of their authenticity" and is followed by a series of chapters on topics such as conservation, restoration, renovation, maintenance, repair, reconstruction and ends with a chapter on conservation politics in a globalised world.

Such reflections on principles of preservation started with my keynote speech at the Nara Conference on Authenticity in 1994 (*"In the full richness of their authenticity" – the Test of Authenticity and the New Cult of Monuments*), where I had the honour of chairing a section, and with a lecture on "Principles of Monument Conservation", which I gave on 2 August 1996 during the ICOMOS General Assembly in Colombo. In some respect, this volume XX of the Monuments and Sites series is also a considerably extended new edition of the *Principles of Monument Conservation / Principes de la Conservation des Monuments Historiques* (ICOMOS – Journals of the German National Committee, vol. XXX) and, at the same time, a revised version of the *Principles of Preservation – An Introduction to the International Charters for Conservation and Restoration 40 Years after the Venice Charter*, which can be found in the second edition (2004) of Monuments and Sites, vol. I, *International Charters for Conservation and Restoration*.

The current reason for this new attempt of an extended version of the Principles of Preservation are tendencies to ignore – in search of allegedly "new" topics – the traditions embodied in the principles. With inconsiderate general proposals, such as "conservation is managing change", and the call of October 2009 for a general discussion on "tolerance for change", a slogan which can provoke dangerous misunderstandings, now even the core ideology of our organisation is being counteracted. After all, conservation does not mean „managing change" but preserving, – preserving, not altering and destroying: ICOMOS, the only global international organisation for the conservation of monuments and sites is certainly not an International Council on Managing Change.

The summary of reflections presented here might provoke criticism of some points and ought to be supplemented by a series of examples illustrating the international practice of conservation. At any rate, I would like to express my gratitude to all ICOMOS colleagues who untiringly commit themselves to conservation / preservation. The discussions with many of these colleagues – among them Alfredo Conti, Jukka Jokilehto, Wilfried Lipp, Francisco J. Lopez Morales, Andrzej Tomaszewski and Guo Zhan – have given me the opportunity time and again to scrutinise my own principles based on European traditions and to exchange experiences on an international level.

Munich, 1 December 2009
Michael Petzet

I. CONSERVATION OR MANAGING CHANGE?

Conservation or managing change? Everywhere in the world the conservation of monuments and sites can look back on a long tradition, if only because the preservation of commemoration, of commemorative values, seems to be a human quality that goes back to the earliest times. Anything that commemorates something can be or become a monument – *omnia monumenta sunt quae faciunt alicuius rei recordationem*, as is written in a Cicero commentary of the late antiquity. Given the appeal *to join and participate in a truly global, multi-cultural and multi-disciplinary exercise* on the "initiative for tolerance and change" recently presented in Malta, before any further reflections on the international principles of conservation reference must be made first of all to the great tradition of preserving monuments and sites; a tradition to which ICOMOS feels obliged since its foundation in 1965: *ICOMOS shall be the international organisation concerned with furthering the conservation, protection, rehabilitation and enhancement of monuments, groups of buildings and sites on the international level*, is the fundamental statement to be found in article 4 of the ICOMOS Statutes. This article defines quite clearly the tasks and goals of our international, non-governmental organisation. The equally binding name ICOMOS would consequently have to be interpreted as International Council on Conservation and Protection of Monuments and Sites. Therefore, also in view of an increasing tendency to avoid the term "monuments and sites" – part of the name ICOMOS –, forgetting our traditional responsibilities, we need to refer again and again to the binding article 4, which uses, together with articles 3 and 5 of the ICOMOS Statutes, the same terms and values as article 1 of the World Heritage Convention. Of course, the definitions of monuments and sites in the ICOMOS Statutes and in article 1 of the Convention must be interpreted very broadly and can be seen in connection with the monument definition of the Venice Charter, the foundation document of ICOMOS (compare pp. 54/55).

The simple statement "conservation is managing change" was occasionally mentioned in Australian papers, in the land of the Burra Charter, where our colleagues avoid the term monument just like the devil shuns the holy water. Instead they use the term "place", which according to art. 1 of the Burra Charter can mean everything and anything: *Place means site, area, land, landscape, building or other work, group of other buildings and other works and may include components, contents, spaces and views.* The Burra Charter of 1979, revised time and again, is a somewhat complicated but nonetheless excellent national charter. However, it is not necessarily suitable for "evangelisation attempts" in other countries. Incidentally, the Charter includes the very sensible articles 15 and 27 on the topic of "change" (*undesirable where it reduces cultural significance!*) and "managing change", plus the explanatory notes: *When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance: reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.* Also some ICOMOS Charters for special fields of conservation rightly point out the changes that are to be expected. For instance, the Florence Charter (1981, cf. annex, p. 70 ff.) mentions *growth and decay of nature and the desire of the artist and craftsman to keep* [the garden's appearance] *permanently unchanged* (article 2), and in article 11 it says: *Since the principal material is vegetal, the preservation of the garden in an unchanged condition requires both prompt replacements when required and a long-term programme of periodic renewal ….* The Charter on Built Vernacular Heritage (1999, cf. annex, p. 86 ff.) refers to the *inevitability of change and development* and that *changes over time should be appreciated and understood as important aspects of vernacular architecture* (guidelines in practice, p. 6). In the same way the Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas (2005, see annex, p. 95 ff.) deals with the task *to monitor and manage change affecting settings: The rate of change and the individual and cumulative impacts of change and transformation on the settings of heritage structures, sites and areas is an ongoing process which must be monitored and managed* (article 9) and *change to the setting of heritage structures, sites and areas should be managed to retain cultural significance and distinctive character* (article 10).

Incidentally, particularly in the United Kingdom, the United States and Australia a certain enthusiasm – possibly also animated by political slogans? – for change in general and management in particular seems to have developed. See for instance the publication *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment*, edited by Lord Bruce Lockhart, chairman of English Heritage. There conservation is defined as *process of managing change to a significant place …* (Definitions, p. 71); furthermore, it contains a special chapter "Managing Change to Significant Places" and of course a great amount of useful information *that will guide English Heritage in offering advice or making decisions about particular types of change affecting significant places* (p. 51). With our ICOMOS colleagues in the USA the term "managing change" emerged for instance in May 2007 in connection with the popular debates on the topic of "Historic Urban Landscape" (ICOMOS HUL Discussion – Phase 1), where thoughts were even given to the "capability to differentiate good change from bad".

After such relatively harmless beginnings ***the new discussion paper Protecting heritage places under the new heritage paradigm & defining its tolerance for change***, presented to the Advisory Committee in Malta in October 2009, now we have a real challenge for a *truly global, multi-cultural and multi-disciplinary exercise*, – unfortunately with ideas that ignore fundamental experiences in theory and practice of conservation. In any case, this paper that somehow seems to be based on an "Australian" heritage philosophy is quite

confusing and suitable for damaging the traditional objectives of monument conservation. First of all, a fundamental mistake is that in the discussion paper no distinction is made between the different categories (single monument, ensemble, site, setting, etc) and the scope of conservation activities, and that instead a general tolerance for change in "heritage places" (according to Australian ideas meaning everything and anything, see p. 8) is preached. This could have devastating consequences from the conservation / restoration of monuments and works of art up to matters of preservation of urban ensembles, cultural landscapes, cultural routes, etc, – all of them areas where every possible or unavoidable change would have to be evaluated individually and from different perspectives.

Those who in this context are now complaining about the allegedly merely "Eurocentric doctrinal foundation" of theory and practice of conservation should at least have some idea of the history of monument conservation in the European countries and its value systems (e.g. Alois Riegl, The Modern Cult of Monuments: Its Character and its Origin, in: *Oppositions*, Institute for Architectural and Urban Studies, Harvard University, vol. 25, 1982, pp 21–51). Also for the activities "on the international level" described in the above-mentioned article 4 of the ICOMOS Statutes a certain degree of knowledge of the traditions of conservation in all the world regions, for instance in Asia or in the Arab world, is necessary. And of course, "on the international level" means that we must not refer exclusively to the Venice Charter and the European traditions of conservation which were dominant when our organisation was established nearly half a century ago. Rather, we must respect the special traditions of all world regions. However, this applies also to the great European tradition of conservation, which should not be discriminated on the basis of "old Europe" attitudes.

In any case, it would be advisable to forget as quickly as possible the following statements of the Malta discussion paper on the "tangible or intangible vessels of value", as well as on monument values in general (see also p. 13, 15): *Given the constantly shifting nature of values, how can we then speak of Statements of values or even of a Statement of Outstanding Universal Value in the context of the World Heritage Convention? The truth is that values can be neither protected nor preserved. Values simply emerge from and exist in the ether of the communal public consciousness. Any attempt to institutionalize or freeze them permanently would be tantamount to social engineering or even ideological propaganda. This is not to say that values are unimportant ...*

Behind such a "constant flux" of values there are not the state or communal conservation authorities, which have been excluded as far as possible from this allegedly "integral and holistic approach" of the discussion paper. Up to the "intriguing example" of the Sydney Opera House all hope for salvation is directed towards the so-called "heritage community" consisting of *people who value specific aspects of cultural heritage which they wish, within the framework of public action, to transmit to future generations* (definition according to Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro 2005). Values are here now dominated by those *previously unrecognised stakeholder communities*, minority groups, aborigines, unspecialised professionals etc, who somehow will take care that heritage is subsumed *into a process that is inherently dynamic by responding directly and constantly to the evolving needs of society at any given time*. Obviously, it is accepted that in this wonderfully dynamic process the classic values of conservation will perish in no time and that "managing change" will replace the efforts to save our cultural heritage. Our traditional principles of conservation are negated or described in a biased way, for example in the case of the Nara Document (see p. 16 and annex, p. 78) which was far more than a *confrontation in the mid-1990s between Eurocentric and non-Western perceptions*.

Those who as conservationists have been fighting at least for a certain continuity, as expressed in the conservation of monuments and sites, might even assume that the slogan "tolerance for change" is already a sign that neo-liberal tendencies which have caused the present economic disaster, are playing a certain role. Besides, among conservationists the enthusiasm for "management" in general could be rather limited, if the dogma of managing is carried around the world in the very sensitive area of heritage – management plans instead of conservation concepts, more and more MBAs (masters in business administration) instead of necessary specialists for monuments and sites?

No one will deny that in the 21st century there are enormous new challenges and disasters, combined with challenges well known already from the last century. Some challenges as signs of a "paradigm shift" are described in the introduction of the Malta discussion paper on tolerance for change, for instance the threat to the visual integrity of ensembles through high-rise buildings, cases published several times in the ICOMOS *Heritage at Risk* editions, all kinds of threats up to the dramatic consequences of global climate change. However, in view of the climate change should it be our concern to define a "tolerance for change" or rather to fight against climate change? Faced with the impending disaster for a historic city centre, should we give a priori signals of tolerance for change to the responsible authorities and stakeholders? And in view of the *dynamic nature of the city and its need to provide a vibrant setting for communal life* should we *replace obsolescence with functionality* in order to provide an open track for getting rid of unloved witnesses of the past? Some of the sad experiences of our Austrian colleagues regarding the Vienna Memorandum of 2005, which launched the notion of Historic Urban Landscape (HUL), speak for themselves.

So let us hope that the not yet completed UNESCO Recommendation on the Conservation of Historic Urban Landscapes on the basis of the UNESCO Recommendations Concerning the Safeguarding and Contemporary Role of Historic Areas of 1976 (s. annex, pp. 63–69) will lead to better results than the Vienna Memorandum. In February 2008, after the temporary end of the HUL debate, ICOMOS, at the request of the World Heritage Centre, made comprehensive observations (annex, pp. 98–100) in which the idea of continuity instead of change was also emphasised: *To maintain continuity needs a serious controlling of change (safeguard-*

ing policy, compare point 7 of the Nairobi Paper). With inconsiderate proposals such as "conservation is management of change" the core ideology of the World Heritage Convention – namely to protect and preserve monuments and sites as unchanged as possible – is being counteracted. For conservation does not mean "managing change", but preserving, – preserving, not altering and destroying.

Incidentally, given the dramatic changes in our cities, villages and cultural landscapes, which cannot be compared with the gradual changes in past centuries, the common reasoning that there has always been change and that the quasi natural process of demolition and new building has time and again generated an attractive urban development, becomes obsolete given the uniformity of modern mass-production dictated almost exclusively by economic considerations. Therefore, instead of an a priori "tolerance for change" based on whatever standards, which would condemn our colleagues working in conservation practice merely to act as supernumeraries (only watching change?), we should stick to our fundamental principles and fight for cultural heritage in a dramatically changing world.

II. THE VENICE CHARTER − HALF A CENTURY LATER

The Venice Charter, the International Charter for the Conservation and Restoration of Monuments and Sites (1964), phrased 45 years ago by the 2nd International Congress of Architects and Technicians of Historic Monuments (annex, pp. 54/55), was also the foundation stone of ICOMOS since the resolution to found an International Council of Monuments and Sites was adopted in Venice at the same time as the Charter: the fundamental "resolution concerning the creation of an international non-governmental organization for monuments and sites", whose general constituent assembly was held a year later in Cracow. In his preface to the publication of the congress papers Piero Gazzola, first President of ICOMOS, later rightly underlined this close connection: *The results of the meeting are momentous. We need only recall the creation of the International Council of Monuments and Sites – ICOMOS – the institution which constitutes the court of highest appeal in the area of the restoration of monuments, and of the conservation of ancient historical centers, of the landscape and in general of places of artistic and historical importance. That organization must supervise the creation of specialized personnel, its recruitment and advancement. It must oversee the use of international exchanges and in addition concern itself with the creation of local international committees that are capable of counseling international organizations (UNESCO, the Council of Europe, etc.). ...With the creation of ICOMOS a gap lamented by every nation has been closed and a need which had been felt by every local organization concerned with conservation has been satisfied. But above all, it is to be recognized that the most important positive result by far of this assembly has been the formulation of the international code for restoration: not simply a cultural episode but a text of historical importance. In fact, it constitutes an obligation which no one will be able to ignore, the spirit of which all experts will have to keep if they do not want to be considered cultural outlaws. The concerns thus codified constitute for everyone today an unassailable document the validity of which will be affirmed more and more as time passes, thereby uniting the name of Venice forever with this historic event. In fact, from now on, the Charter of Venice will be in all the world the official code in the field of the conservation of cultural properties…*

With his words about the Venice Charter, the foundation document of ICOMOS, Piero Gazzola, who demanded high standards of the work of ICOMOS, standards of which we should stay aware in the future, was right. This charter, to which in later years many other charters and principles adopted by the General Assemblies of ICOMOS have referred, is admittedly in some respects a historical document typical of the time of its creation and needs to be newly interpreted time and again. However, it is and remains an irreplaceable instrument for our work on the international level, and attempts to write a "new" Charter of Venice – one example being the Cracow Charter of 2000 – make little sense.

Thirty years after the Venice Charter ICOMOS published its Scientific Journal 4 (*The Venice Charter/La Charte de Venise 1964–1994*).The Journal also contains the summary report of the International Symposium connected with the 9th General Assembly of ICOMOS in Lausanne, where a working group dealt with the actuality of the Venice Charter. This report underlines *the necessity to create a working group on the Charter of Venice doctrine, theory and commentaries* and comes to the conclusion: *We can affirm that the Charter of Venice is a historical monument which should be protected and preserved. It needs neither restoration, renewal, nor reconstruction. As for the future, it has been suggested that a commentary or a parallel text should be drawn up to present interdisciplinary regional and national perspectives, with the object of finding a better solution to the needs of the new generations and the coming century. The Charter should be considered in a philosophical and open perspective rather than in a narrow and technical one*. The same publication also contains a review of the Venice Charter, written as early as 1977 by Cevat Erder: *Recent reactions ... show that the Venice Charter does not completely meet the demands of contemporary society. Proponents and critics of the Charter may be grouped in general into three separate camps. One defends the Venice Charter as it stands. In this camp are also those who defend the Charter with the condition that regional charters form an adjunct to the present document. The second proposes changing those articles which fail to meet current demands and introducing supplementary articles to complete it. The third insists that a new charter be prepared to replace the Venice Charter altogether*.

If now, nearly half a century after the Venice Charter was written, such criticisms are hardly heard any longer, this may have to do with the fact that this paper, by now translated into many languages and known and appreciated worldwide, is considered a historic document, which must not be corrected in any way.

Thanks to its broad definition of the term "monument" (compare pp. 14/15) the Charter can easily be integrated into the cosmos of international theory and practice of conservation / preservation although nowadays definitions of cultural heritage go far beyond the ideas of nearly half a century ago. Furthermore, aims and possibilities combined with catchwords such as "authenticity" and "integrity", "repair", "rehabilitation", "reconstruction" or "reversibility" open up new perspectives for the preservation of monuments and sites as well as new fields of duties for the conservation of various monument categories on which the Venice Charter commented only cursorily or not at all.

Incidentally, the Venice Charter already emphasizes the necessary scientific and technical approach to our tasks: *The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage,* asserts article 2 of the Venice Charter. So, today

the scientific aspect of preservation practice is a self-evident and generally accepted requirement. This is also true for the documentation that is necessary to prepare, accompany and conclude every individual project that is carried out according to the methods and principles described in the following chapters. The Venice Charter closes along these lines with article 16, which is in fact self-evident for the scientific-based discipline of preservation but for various reasons is often badly neglected in practice: *In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published*. Some of these reflections were already pre-formulated in the forerunner of the Venice Charter, the Charter of Athens (VIIc "values of international documentation", cf. p. 48, cf. Principles for the Recording, pp. 80–82).

Today, apart from the Venice Charter and further international principles of conservation / preservation developed on its basis (s. annex, pp. 47 ff.) national und regional principles are also welcome, for example the Burra Charter (1979, revised 1999) or the Principles for the Conservation of Heritage Sites in China (2002). It seems that for world-wide efforts to preserve monuments and sites "in the full richness of their authenticity", as it says in the Venice Charter, a pluralistic approach taking regional traditions of conservation / preservation into consideration has become a matter of course. And considering the omnipresent threats to our cultural heritage, in all necessary struggles for the right solution in every individual case there should not be any "dogmatic wars" about principles. Instead it is important to save what can be saved within the range of our possibilities. Of course, the preconditions vary a lot and depend on the existing – or non-existing – monument protection laws and on an effective management as well as on the commitment of all parties concerned and on the quality of the conservation professionals.

Under these circumstances, within the framework of a necessarily pluralistic approach to conservation the Venice Charter, the foundation document of ICOMOS will also in the future remain one of the most relevant papers on the theory and practice of our work. But exactly because of that we must not ignore that from today's point of view the **Venice Charter as a historic document** depends on a certain period: Up to a certain degree the Venice Charter bears testimony of its time and therefore not only requires supplements to special points – supplements which in many areas have already been made –, but also needs interpretation from time to time. The history of its origin leads back to the First International Congress of Architects and Specialists of Historic Buildings in Paris 1957 and to the result of a meeting of conservationists of historic buildings, organized by the International Museum Office at the Athens conference, the Athens Charter (annex pp. 47–49). In a way some of the thoughts found in the Venice Charter were developed parallel to the reflections formulated in the 1920s and 1930s by the Modern Movement, for instance the famous Athens Charter of 1933 by CIAM (= Congrès Internationaux d'Architecture Moderne, founded in 1928). With considerable contributions from Le Corbusier CIAM at that time laid down the rules of modern urban planning.

Also in the case of the Venice Charter theory and practice of conservation, as they have developed since the 19th century, must be seen in **close correlation to the respective "modern" architecture**. Conservation practice of the 19th century, in Europe a "child of Romanticism", born against the background of a first brutal wave of destruction during the French Revolution and the Secularization, must be seen in its fluid transition between "restoration" and "new creation", drawing from the freely available arsenal of historic styles in close connection with the architecture of Historicism. Thus in the 19th century, despite warning voices such as John Ruskin and William Morris, the preservation architects who prevailed were those who backed completely a fiction of "original" form and design which negated later alterations in accordance with the ideas of "stylistic purity" and "unity of style". They sacrificed to this fiction not only all traces of age but also the historic layers that had evolved over centuries, quite in keeping with Viollet-le-Duc's famous definition of restoration: *Restaurer un édifice, ce n'est pas l'entretenir, le réparer ou le refaire, c'est le rétablir dans un état complet qui peut n'avoir jamais existé à un moment donné* (*Dictionnaire raisonné*, vol. VIII, 1868, p. 14). In its strict rejection of this "restoration" practice of the 19th century the "classic" conservation practice of the 20th century, developed at the turn of the century, concentrated exclusively on the mere conservation of monuments of artistic and historic value. At the same time the Modern Movement jettisoned all "historic ballast", thus declaring the new form, "purified" of even the simplest ornament, an expression of the respective new function ("form follows function") in contrast to the conserved old form as "document of history". Under these circumstances "pure" architecture and "pure" conservation can actually only exist as contrasts, if only for reasons of "honesty" and "material justice" – catchwords from the Modern Movement, which occasionally are even used today as arguments in conservation practice, although they are hardly suitable for the handling of historic architecture.

Against this background typical attitudes of the "Zeitgeist" when the Venice Charter was written are noticeable in some of its articles, reflecting a period that was not only highly critical of the questionable restoration practice of Historicism but also of its architecture in general. Even the conservation authorities either purified many of these architectural witnesses or had them demolished altogether – buildings which in the meantime would have achieved monument status themselves. In the sense of the famous slogan "conserve, do not restore" by Georg Dehio (*Denkmalschutz und Denkmalpflege im 19. Jahrhundert*, Strasbourg 1905), who was one of the founders of "classic" monument conservation around 1900, we can understand the Venice Charter's cautiousness about "restorations", which should only be the

exception, and its negation of the question of "renovation" by leaving it out completely as well as its rather "prudish" attitude towards replacements (article 12) or, what is more, reconstructions (article 15 referring to archaeology, not to monuments and sites in general). On this account from a modernistic point of view it was seducing to manipulate certain articles of the Venice Charter in accordance with one's own architectural doctrines, for instance article 15 as alleged prohibition of any kind of reconstruction, or article 5 as an alleged command to use and find a function for every monument, even if this new function is paid for with considerable loss.

Insofar we must consider the Venice Charter as a historic document in correspondence with the "classic" monument conservation evolved around the turn of the century in Europe in opposition to the restoration practice of Historicism. And of course a certain correlation to the Modern Movement is noticeable, which by the 1960s had developed into the "International Style" and overcome all political borders and social systems. Therefore, the thought suggests itself that the crisis of modern architecture in the 1970s, marked by the appearance of so-called Post-modernism, must also have had an impact on the practice of dealing with historic architecture. The various trends in the architecture of the last decades have indeed opened up new perspectives, including the possibility of reacting to a historic surrounding in a differentiated way, not simply by contrast of form and material, but occasionally by even using historic architecture as a source of inspiration. In this context new opportunities for the preservation of historic architecture have also developed. The intercourse with historic architecture is even understood as a kind of "school for building" in the sense of repair and sustainability – chances which conservationists acting world-wide must use in a pluralistic approach, adapted from case to case to the various categories of monuments and sites and also taking regional traditions into account.

Within such a **pluralistic approach** all monument values need to be taken into consideration, in the way they were already defined 100 years ago by the still useful system of commemorative and present-day values in Alois Riegl's *Modern Cult of Monuments* (1903), going far beyond the question of material / immaterial or tangible/intangible values. While the Venice Charter at the time when it was written could hardly free itself from a slightly one-sided cult of historic substance – i.e. the emphasis on the role of the authentic material, which to a certain extent is of course indispensable –, the Nara Document described the authentic values, including the authentic spirit of monuments and sites, in a much more differentiated way than in the current debate on the rather simple distinction between tangible and intangible values. Concerning this authentic spirit one could recall the remarks on works of art by Walter Benjamin (Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit, in: *Zeitschrift für Sozialforschung,* 1, 1936), who speaks of a spiritual message that is also expressed in every monument's and every site's own "trace" and its "aura". Trace is understood here as the meaning of the history of the building, which is expressed by traces of age, the "scars of time". Aura refers not only to the aura of the famous original but also to the aura of the modest historic monument, an aura that is present "in situ", even when the monument is no longer existing or is hardly comprehensible as "historic fabric". So the true and authentic spirit of monuments and sites normally only finds expression in combination with a particular place, a space encompassing a certain environment or what we may have defined as a cultural landscape or cultural route. In conjunction with such a space time as a historical dimension becomes comprehensible: time that has passed at this place, a process that has left many traces since the creation of an object, which has perhaps become a monument, an object of remembrance, only in the course of centuries; time that is also present in the form of the "Zeitgeist" that the monument embodies, a hard-to-translate German word suggesting the spirit of the times in which the way of life and the "style" of a particular period or epoch are reflected. Space and time can even become one in the spiritual message of a monument, - the apparently paradoxical but quite tangible presence of the past.

In the future the close cooperation in protection and preservation of our natural and cultural heritage as also demanded by the World Heritage Convention (annex, pp. ##) will surely influence the **further development of conservation principles**, thus going far beyond the Venice Charter which aimed exclusively at our cultural heritage in the form of monuments and sites. The fact that environmental protection and monument protection belong together, that today's preservation practice rests on the foundations of a general environmental movement is an aspect that is not to be overlooked, although so far the consequences of this connection are to some extent only reluctantly acknowledged by preservationists themselves. But against the background of worldwide progressive environmental destruction on a gigantic scale, monument protection and management also take on a true moral dimension which has hardly been discussed in connection with the Venice Charter. The **concept of historic continuity** – continuity which should be upheld and which of course is not only embodied in our monuments – can also be called upon as a moral justification for monument protection: the remembrance of history, also necessary in the future for man as a historical creature, must not be broken off. Therefore monuments and sites are to be preserved; to surrender them to destruction is not a question of weighing interests but rather a question of morals. In a figurative sense this is true not only for cultural landscapes shaped by monuments, but also for our natural environment, in which the continuity of a natural history that encompasses millions of years (also embodied by "monuments of nature") appears today to be in question.

The now nearly half a century old Venice Charter and all the other ICOMOS charters and principles will hopefully accrue the moral strength that will help us in the future in the daily struggle against the all-present powers of destruction in a changing world.

III. MONUMENTS AND SITES IN THE FULL RICHNESS OF THEIR AUTHENTICITY

Imbued with a message of the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity. These are the first words of the introduction to the Venice Charter, whose authors – faced with the rapidly changing world in the post-war period – would probably have considered a dubious definition of conservation as "managing change" as a betrayal of their efforts to save monuments and sites, some of which were badly affected by the Second World War. Under these circumstances conservation means safeguarding monuments and sites for future generations and maintenance "on a permanent basis" (article 4), protected by various restrictions such as "not to change the layout or decoration of the building" (article 5), "keeping the traditional setting", allowing "no new construction, demolition or modification" (article 6), no moving "of all or part of a monument … except where the safeguarding of that monument demands it" (article 7). The artistic furnishings as part of the monuments should also remain as unchanged as possible (article 8).

Of utmost importance for the international role of the Charter of Venice as an "official code in the field of conservation" (cf. quotation p. 11) was finally that in article 1 it defined the monument concept, which was based on European traditions going back to Roman times, very broadly – monuments "no less as works of art than as historical evidence" (article 3) to be safeguarded not by "managing change" but by conservation / restoration: *The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired significance with the passing of time*. If the Charter of Venice defines a monument concept that also includes "modest works of the past", at the time when it was adopted it probably had those monuments and sites in mind, which a few years later, in 1972, the World Heritage Convention defined as "cultural heritage", however with reference to monuments of all kinds, not necessarily with the "outstanding value" demanded by the Convention.

"Cultural heritage" may be defined very broadly, for instance of late in the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro, 27 Oct. 2005): *Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time* ... But sometimes general discourses on "our heritage" obfuscate the primary aims of ICOMOS, which are to make active contributions to the conservation / preservation of monuments and sites. And in view of a rather strange tendency of some colleagues to avoid the term "monuments and sites" – part of our name ICOMOS – and to replace practical actions in conservation / preservation by "managing change" and commonplace actionism, forgetting our traditional responsibilities, I would like to refer here again to article 4 of the ICOMOS Statutes: *ICOMOS shall be the international organisation concerned with furthering the conservation, protection, rehabilitation and enhancement of monuments, groups of buildings and sites.*

In article 3 of the ICOMOS Statutes the term "monument" is defined in the following way:

– *The term "monument" shall include all structures (together with their settings and pertinent fixtures and contents) which are of value from the historical, artistic, architectural, scientific or ethnological point of view. This definition shall include works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and all combinations of such features.*
– *The term "group of buildings" shall include all groups of separate or connected buildings and their surroundings, whether urban or rural, which, because of their architecture, their homogeneity or their place in the landscape, are of value from the historical, artistic, scientific, social or ethnological point of view.*
– *The term "site" shall include all topographical areas and landscapes, the works of man or the combined works of nature and of man, including historic parks and gardens, which are of value from the archaeological, historical, aesthetic, ethnological or anthropological point of view.*

Here, the ICOMOS Statutes use nearly the same terms and values as article 1 of the World Heritage Convention:

– *monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;*
– *groups of buildings (ensembles): groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;*
– *sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.*

The Operational Guidelines for the Implementation of the World Heritage Convention have also interpreted the defi-

nitions of article 1 very broadly, for instance "groups of buildings" (ensembles) as different categories of towns or the "combined works of nature and man" as cultural landscapes.

Of course, it goes without saying that in the decades since the Venice Charter was passed the idea of how modern society defines "cultural heritage" has grown considerably, if we only think of the categories of "cultural landscapes" and "cultural routes" further developed within the framework of the implementation of the World Heritage Convention, or of the growing interest in rural settlements and vernacular architecture, in the heritage of the industrial age or in "modern" heritage, taking into account that the 20th century has also become history. But even such categories of cultural heritage are compatible with the Charter of Venice, if in accordance with cultural diversity one understands the terms "monuments" and "sites" in all their formations. If "everything which reminds us of something" can be a "monument" according to the definition in a late classical commentary on Cicero, the public interest in protection and conservation of "objects of remembrance" can be very comprehensive and range from the authentic spirit of a holy place to enormous witnesses of the past made of seemingly indestructible material.

Article 1 of the Convention, just like article 3 of the ICOMOS Statutes, not only defines cultural heritage as monuments, groups of buildings (ensembles) and sites, but also sets the requirement of certain values *from the point of view of history, art or science* when dealing with monuments or groups of buildings and *from the historical, aesthetic, ethnological or anthropological points of view* in connection with sites, while according to article 2 of the Convention natural heritage should meet the requirement of Outstanding Universal Value (OUV) *from the aesthetic or scientific point of view*. Thus article 1 of the Convention answers the question about cultural values of monuments and sites that should be protected: Firstly, there is the value *from the point of view of history* (= historical value, "old age value", commemorative value); secondly, there is the value *from the point of view of art* (= artistic value, aesthetic value); thirdly, one finds the value *from the point of view of science* (= scientific value), and finally there are also values *from the ethnological and anthropological point of view*.

The Convention and the ICOMOS Statutes thus start out from a monument definition and from monument values which have been phrased in a rather similar form in monument protection laws of individual state parties worldwide, i.e. mentioning first the historic value, then the artistic value and further values, such as the ethnological or anthropological significance, for example the definitions in the Bavarian Monument Protection Law: *Monuments are man-made things or parts thereof from a past epoch whose preservation, because of their historic, artistic, urban design, scientific or folkloristic significance, is in the interests of the general public*. Monuments and sites whose preservation is a matter of public interest because of these values are meant to be protected by national monument protection laws or decrees within the framework of a general policy regarding the protection and conservation of the entire cultural and natural heritage, as required in article 5 of the Convention, which obliges the State Parties to this Convention *to ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory*. For this reason monuments and sites are or should be registered in monument lists as well as in national or regional inventories. This is also a prerequisite for *inventories of properties forming part of the cultural and natural heritage* as demanded of the state parties in article 11 of the Convention, for only by comparison with the abundance of the existing cultural heritage and its particular values the outstanding value of individual properties can be determined for the Tentative Lists.

Under these circumstances it is not unimportant for the successful implementation of the World Heritage Convention that the same "monument values" are also relevant according to the monument protection laws for the documentation and protection of the entire cultural heritage in the form of monuments, ensembles and sites, only that in the case of the inscription in the World Heritage List these values should be "outstanding" and "universal". Outstanding means that in comparison with the generally documented cultural heritage they belong to the very best or are "representative of the best". Universal means that these outstanding values can be acknowledged as such in general and worldwide. It also means that not only a region or a country looks after the protection and conservation of this heritage, but that instead in the sense of the already mentioned preamble of the Convention "mankind as a whole" feels responsible for the heritage.

In connection with the practice of the World Heritage Convention of 1972 the concepts of authenticity and in-tegrity (see also p. 100), which are so important for the principles of conservation, have also been further developed. In the Venice Charter they were taken for granted and mentioned (*the sites of monuments must be the object of special care in order to safeguard their integrity*, article 1), but not explained. Evaluations of monuments, ensembles and sites and their special values are therefore closely linked to questions of authenticity and integrity. In contrast to authenticity "integrity" is not a necessary prerequisite for the evaluation of all kinds of cultural properties. If integrity is "the state of being whole or in perfect condition", fragmentary findings and traces are surely not in their integrity, but nonetheless they may very well be authentic in every respect. The term integrity has always been used for the characterisation of certain qualities and values of cultural properties, e.g. the integrity of a work of art in the sense of immaculateness, intactness, or for instance the territorial integrity of a cultural landscape or the integral, intact surrounding of an architectural monument as a particular value in the sense of visual integrity. And in matters of traditional use of monuments and sites one could speak of functional integrity.

In the preface to the Venice Charter the idea of monuments "in the full richness of their authenticity" is conjured in combination with a "message" – a "message" that is credible – that is authentic – because it is based on the authentic traditions of different cultures and is attested to by monu-

ments and sites as authentic evidence. The phrase "in the full richness of their authenticity" promises in any case more than only material or formal authenticity and exceeds the "test of authenticity in design, material, workmanship or setting", introduced by the first Operational Guidelines of the World Heritage Convention in 1977: *In addition, the property should meet the test of authenticity in design, materials, workmanship and setting; authenticity does not limit consideration to original form and structure but includes all subsequent modifications and additions, over the course of time, which in themselves possess artistic or historical values.*

The test of authenticity proves that we are dealing with authentic testimonies of history, i.e. "real" monuments, not surrogates of one kind or the other. The question of authenticity is therefore relevant for the entire cultural heritage, independently of the question whether monuments and sites of outstanding universal value are concerned or not. The preamble of the Venice Charter already stressed the common responsibility to safeguard the historic monuments *in the full richness of their authenticity*; however, the Charter did not define the authentic monument values. This was the task of the Nara conference (1994). The Nara Document on Authenticity (annex p. 78/79), the results of which were adopted in the new Operational Guidelines of 2005, has become one of the most important documents of modern conservation theory. The Nara Document tried to define the *test of authenticity* rather comprehensively so that according to the decisive article 13 it explicitly also included the immaterial/intangible values of cultural heritage: *Depending on the nature of the cultural heritage, its cultural context and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors.* The Nara Document describes the authentic values, including the authentic spirit of monuments and sites, in a much more differentiated way than in the current debate on the rather simple distinction between tangible and intangible values (see also Roberto di Stefano, L'authenticité des valeurs, in: *Nara Conference on Authenticity*, Nara 1–6 November 1994).

IV. PRINCIPLES OF CONSERVATION, RESTORATION AND RENOVATION

Already the Athens Charter for the Restoration of Historic Monuments (see pp. 47–49) distinguishes between restoration and conservation in the narrow sense (cf. the technique of conservation in the case of ruins, quoted p. 48), both of which are then named in the title of the Venice Charter – International Charter for the Conservation and Restoration of Monuments and Sites – and used for the subheadings of the corresponding articles, conservation above articles 4 to 8, restoration above articles 9 to 13. Although nowadays conservation/restoration is also used in general for all kinds of measures for the preservation of monuments and sites – that is conservation / preservation in general – it remains necessary and useful for the understanding of our international charters to **differentiate between conservation in the narrow sense and restoration**. The term "conservation/restoration" which in the meantime is frequently used in papers for the work of restorers (for instance in the Principles for the Conservation of Mural Paintings, see p. 88 ff.) only emphasizes the often indissoluble connection between these methods of preservation, both of which cover preservation measures of very different types, from conservation of prehistoric traces to conservation and restoration of the exterior or interior of historic buildings, including all works of art, fittings and movable objects.

In the history of preservation especially the term restoration has been differently defined. If for some "puristic" colleagues the term "restoration" still arouses negative associations, it has to do with the still existing consequences of the battle fought around 1900 against the restoration methods of the 19th century focusing more or less on reconstructions, for which Viollet-le-Duc's famous definition of "restoration" (see p. 12) may serve as a representative. Against this background not only such a famous catchphrase as Georg Dehio's "conserve, do not restore" (see also p. 12) must be understood, but also the highly restrictive position of the Venice Charter when it comes to replacements or even reconstructions (cf. p. 13). The latter becomes particularly clear in the French version of article 9: *La restauration est une opération qui doit garder un caractère exceptionnel* (!) (whereas in the English version it only says: *The process of restoration is a highly specialized operation*). It is also characteristic that in this context the term "reconstruction" is only used in article 15 of the Venice Charter, on the issue of excavations (see p. 55), while the term "renovation" is avoided altogether, although despite negative experiences with the restoration methods of the 19th century the 20th century also very often not only conserved and restored, but in fact renovated and reconstructed.

Under these circumstances in modern specialized literature these terms are often used without differentiation – restoration as a general term for restoration and conservation, renovation instead of restoration or the other way around – not to mention the fact that in some countries the term "reconstruction" is used instead of restoration or renovation regardless of whether a structure is in fact being reconstructed, restored, renovated or merely conserved. Overlapping with one another in practice, the preservation methods used in conservation, restoration and renovation must therefore be precisely understood, also because unfortunately the basic goal of all preservation work frequently disappears – as if behind a wall of fog – behind justifying, undifferentiated catchwords for a successful "restoration" or "renovation" which in fact cover up all manner of work – and in extreme cases even destruction of the original. To repeat once again: Every preservation measure – whether conserving, restoring or renovating – should serve the preservation of the monument and its historic fabric; in other words, serve the preservation of the original in the form in which it has come down to us, with its various layers and with its outstanding as well as its seemingly secondary or insignificant components. Under the heading "Aim" article 3 of the Venice Charter summarizes briefly this self-evident prerequisite of every preservation concept: *The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence*.

From this basic objective it becomes clear that in certain cases only conservation in the narrow sense is acceptable; restoration or renovation would be possible or desirable only under certain preconditions, or perhaps must be strictly rejected.

In connection with the method of renovation which goes far beyond restoration the traditional preservation methods of conservation and restoration will in the following therefore not be described without explicit reference to the dangers of restoration and especially of renovation. Also at the beginning of the 21st century these terms can describe a wide spectrum of measures in accordance with the modern understanding of monuments and sites, whereas formerly the terms conservation, restoration and renovation were used primarily in connection with works of painting and sculpture or in the context of "art monuments" in the field of "classical" preservation. **In the following sections conservation will only be used in the narrow sense, not as conservation / preservation in general.**

Conservation

To conserve (conservare) means to keep, to preserve. Thus the basic attitude of preservation comes most purely to expression in conservation: **to conserve is the supreme preservation principle**. Together with stabilization and safeguarding measures, conservation work that protects the fabric of a monument and prevents its further loss should therefore have absolute priority over all other measures. Unfortunately this principle cannot be taken for granted because often parts of a monument are renovated or even reconstructed at great cost while other components of the same

building continue to deteriorate without urgently necessary conservation work.

All those measures that serve the preservation of the fabric of a monument are to be counted as conservation work. Conservation includes, for example, consolidation of the historic fabric of a monument: impregnation of a stone sculpture, injections in the cavities behind a layer of plaster, securing a layer of peeling pigment on a painting or a polychrome sculpture, strengthening a picture support, etc. After all, a historic building conservation includes all measures that prevent further decay and preserve the historic fabric. This can encompass structural strengthening with appropriate auxiliary constructions, or the replacement and completion of components insofar as this prevents their further deterioration. In this sense the constant replacement of damaged stones by the cathedral stonemason workshops is a borderline case between conservation and restoration. Moreover, in addition to traditional techniques available modern technology must also be used in conservation in certain circumstances to save historic fabric. Special reference to this is made in article 10 of the Venice Charter: *Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.* Caution with regard to methods that are not sufficiently proven or tested is always in order, unless the monument in question cannot be saved by any other means. In some cases – involving, for instance, full impregnation with acrylic resins of a stone figure that cannot be saved in any other way – the principle of reversibility must also be disregarded in conservation.

Repair measures that go beyond a mere safeguarding of the existing fabric are no longer within the scope of conservation work; for instance the completion of a gap, be it a crack in a painting or a break in a city wall, is not conservation work unless such fill-ins are necessary for the techniques used in safeguarding. In contrast, the removal of fabric that endangers a monument can be considered an important conservation measure. This sometimes includes the removal of intruding alterations from modern times, to the extent that they actually endanger historic fabric (for instance removal of an installation that causes structural damage or of new plastering that contains cement).

The ruin, especially the castle ruin, which played a central role in the preservation debates at the turn of the 19th century, offers a perfect illustration for conservation to which the Athens Charter already refers: *In the case of ruins, scrupulous conservation is necessary...* Here the monument value also derives from the fragmentary, ruinous state that reminds us of the past, making history present through the "scars of time". Maneuvering between the idea of reconstruction, which crops up sometimes even today, and the occasionally advocated idea of letting the ruin "perish in beauty" (the latter being an understandable reaction to destruction of the actual historic monument as usually results from the former), the conservation plan must seek the correct path for each individual case: for instance stabilization of the walls – but only stabilization, without falsification of the character of the ruin through unnecessary additions. Even the removal of plant growth, seemingly self-evident as an initial conservation measure, must be carefully considered; although the growth endangers the fabric it contributes very critically to the "picturesque" character of the monument. In cases of definitive, otherwise inevitable ruin of an important building component – such as the fresco fragments in the remains of a castle chapel – a roofing-over can be an unavoidable conservation measure, even if it actually contradicts the nature of the ruin. In this context we can understand the covering over carefully conserved wall remnants and the paved floor of a Roman bath, which would be completely destroyed within a few years without a protective roof. In the case of castle ruins, certain wall remnants and findings are and will remain best conserved under the earth, better preserved than if they are subjected to the amateur excavations that unfortunately are so popular at such sites and that, without supervision, only irrevocably destroy their findings.

As not only the example of the ruin makes clear, to conserve means to preserve the monument even in a fragmentary state: the fragments of a fresco, a sculpture, a vase or an epitaph are all objects whose historic state should not be "falsified" through additions in the sense of a restoration or renovation.

In other words, **for certain categories of monuments conservation is the first and only measure!** It is obvious for several reasons that this particularly applies to monuments that are to be seen in a museum-like context. In contrast an inhabited old town cannot be preserved as a historic district using conservation measures exclusively. The "use-value" of many types of monuments demands repair or careful rehabilitation that goes beyond conservation work and thus also involves additional preservation methods which certainly include restoration and perhaps also renovation work. However, conservation always is and will remain the starting point for all deliberations in the field of preservation.

Restoration

To restore (restaurare) means to re-establish; in the following it is not to be defined as a term meaning major preservation work in general, as is often customary, but rather as a measure that is to be differentiated from conservation and safeguarding as well as from renovation. The Venice Charter says the aim of restoration is *to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents.* Thus it should go beyond merely "preserving", or conserving a monument to "reveal" aesthetic and historic values; or in other words to accentuate values of a monument that are hidden (for whatever reason), disfigured or impaired: that means to "re-establish" them. Whereas conservation of the existing fabric of a monument only attempts, as far as is necessary, to stabilize individual areas technically and to eliminate sources of danger that directly threaten the fabric, restoration is concerned with the overall appearance of the monument as historical and artistic evidence.

Following upon the stabilization and conservation of the original fabric, a restoration adds new elements, without re-

ducing the original fabric. Because a gap in a painting, for instance, can severely impair the overall aesthetic effect, far beyond the very restricted area of the actual damage (which may itself be relatively minor), an effort is made to close the gap by means of retouching. The many possibilities for restoration, which must be carefully weighed in each individual case, range here from a neutral "adjustment" in a painting to a detailed replacement of missing elements, as would be undertaken for gaps in decorative plasterwork or for certain architectural sculpture. The bay that has collapsed because of structural damage in an otherwise intact Renaissance palace, for instance, would hardly be conserved according to the solutions applied to a medieval castle ruin, but rather, because of the overall aesthetic effect, would be restored to accord with the adjoining bays.

A restoration can also go beyond the harmonizing or filling-in of gaps, to undo disfigurements from previous restorations. We must always be conscious of the danger that a new restoration can also interpret certain aesthetic and historical values in a biased manner or can even falsify, thus perhaps "disfiguring" the monument just as did an earlier restoration, the mistakes of which occasion the new interventions. A restoration can also once again reveal a monument that has been completely hidden, such as a classical temple beneath later construction or a medieval fresco under layers of later interior decorations.

With the re-exposure of a particular layer – such as a painting that is not visible but might in fact be extremely well conserved underneath several layers of lime – a critical question must always be addressed: What is the goal of the restoration of a monument that, as so often is the case, is composed of very different historical layers? As traces of its age and evidence of its history, all of these layers are valid parts of the monument. If we imagine that overtop the (to be exposed?) medieval painting there is a Baroque painting as well as one from the 19th century, that the (to be exposed?) original polychromy on a Romanesque crucifix has no less than eight subsequent polychrome schemes above it, that the (to be exposed?) Roman temple is integrated into a Byzantine church complex, then the problems inherent in all restoration work become clear. These issues become particularly difficult if, as is frequently the case, a restoration is based on an uncompromising orientation toward a genuine or supposed "original state" to which later historic layers are to be sacrificed without hesitation. In fact, after consideration of the results of detailed preliminary investigations, we can only proceed with the greatest caution in accordance with article 11 of the Venice Charter, which clearly dismisses the restoration practices of the 19th century that aimed at a "unity of style": *The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action*.

Extreme care is thus required; the goal of a restoration cannot be coordinated with a particular "historic state" if other "historic states" will thus be destroyed. On principle, the existing fabric, which has evolved over time, should be respected initially as the historic state. Only after thorough analysis will the removal of insignificant work to the advantage of materials of "great historical, archaeological or aesthetic value" appear to be warranted. Moreover, as important as an earlier state may be in comparison to later changes, it must also be so well preserved that *its state of preservation (is) good enough to justify the action*. The few particles of pigment that perhaps remain from the Romanesque polychromy on a wood sculpture no more justify the removal of a fully preserved Baroque paint scheme than the remains of a medieval ashlar stone wall justify demolition of an entire building that has evolved over the following centuries.

In a restoration project, preservation practice must also consider in particular the function of a monument and its relation to its surroundings, so that the components of a large monument complex – for example a monastery church with its decorative features – will not be "**restored asunder**". In a museum there might be good reason to re-expose the 15th century polychrome scheme on a late Gothic figure of the Virgin, removing later additions to ultimately conserve its fragmentary state; but the same figure located on a Baroque altar as a devotional image must of course retain its Baroque polychromy. An altar from the 17th century in a space that was uniformly redecorated in the mid-18th century would not be re-exposed to its initial paint scheme but rather to the second or third version, the one which harmonizes with the overall space. Even a restoration measure that seems extremely simple and self-evident, such as removal and renewal of a yellowing layer of varnish in order to recover the aesthetic effect of an old painting or of marbling, must be questioned if by giving up the "age-value" of the varnish layer the relationship to other components of the work or to the remaining features of the monument is altered in the sense of "restoring asunder".

Given the diverse layers of a monument and the varying goals and prerequisites for a restoration project, excesses occasionally arise from a so-called "**analytical restoration**", which attempts to simultaneously preserve and exhibit all the historic states of a monument, at least in part. The Baroque facade of a palace on which painted architectural decoration from the Renaissance, deep medieval wall openings, remains of a re-exposed late Gothic painting, and remnants of Roman ashlar have all been made visible on a single bay becomes a mere preserved "specimen"; the same is true of a sculpture on which individual parts have been restored to different historic periods. As important and necessary as methodically sound preliminary investigations and documentation of previous historic states are in order to understand the essential character of a monument and to guide the interventions a restoration plan has to be oriented to the – evolved – historic and aesthetic whole of the monument. **The safeguarding of evidence is necessary but the search for these traces cannot become an end in itself, determining the goal of a restoration**.

Moreover, earlier historic situations can also be reconstructed on paper for scholarly publication. Regarding late Gothic fragments in a Baroque church interior, for example, there would be good reason to advise that they not be restored but rather covered up again, following conservation if necessary, in order not to endanger the aesthetic and historic whole of the monument. A "window to the past", based on what emerges in the course of a restoration, is only possible if it can be disposed in an inconspicuous place so that there is no negative impact of the kind discussed above. In general there must be a warning against the exaggerations of "analytical preservation", which represents a special kind of "restoring asunder".

This applies of course not only to individual restoration projects and to monuments with extensive decorative components but equally to restoration work within a historic district. The re-exposure of (originally visible) half-timbering can represent successful restoration work when considered alone, but in the context of a square with only Baroque buildings or Baroque transformations of houses that are medieval in core, this intervention must be rejected as a disfigurement and disturbance of the square as a historic ensemble. Likewise we must reject the idea of restoring a streetscape that was transformed in the 19th century back to its medieval "original state"; monuments are not infrequently destroyed through such massive interventions based on an unprofessional understanding of restoration.

Whereas "analytical restoration", a sort of "specimen preparation" of historic states which is with good reason hardly practiced anymore today, adversely effects the coherent overall appearance of a monument and leads to loss of fabric in specific areas, the **idea of "restoring back"** to a single historic state, a concept that is always turning up anew, implies removal of entire layers of a monument. A constant conflict with the supreme dictate of preservation, the conserving and preserving of historic fabric, is pre-programmed, as is conflict with the restoration principle, already cited above in article 11 of the Venice Charter, of accepting the existing state and only re-establishing a particular earlier state in well-justified, exceptional cases.

Finally, attention should still be given to the general connection between every restoration project and the principles described for the conservation and repair of monuments (cf. p. 27 ff.). Conservation concerns must take priority, also in the difficult questions regarding the objective of a restoration project. Furthermore, in general a restoration is only appropriate if the necessary measures for stabilization and conservation are executed beforehand or at the same time.

The principles regarding general repair – limitation to the necessary and reversibility (see p. 37 ff.) – are also valid for restorations. However, since the removal of even an insignificant historic layer, permitted after thorough consideration, represents an irreversible intervention, in such cases a special measure of responsibility for the welfare of the monument is required. In article 11 the Venice Charter therefore demands the participation of several specialists to weigh all the possibilities: *Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.*

A restoration that makes an effort to close and fill gaps that impair a monument's overall appearance can also be linked to the principle of repair using traditional materials and techniques (see p. 27). This applies particularly to the preservation of historic buildings, whereas with individual works of art restorative completions must sometimes be executed in a different technique which can guarantee its own damage-free removal, based on the principle of reversibility. Of course, as with conservation work, not only the traditional but also the most modern restoration techniques (which cannot be covered individually here) must be employed *where traditional techniques prove inadequate*, as the Venice Charter says in article 10.

Renovation

To renovate (renovare) means to renew, and together with conservation and restoration it is a third widespread method in preservation, although it is not mentioned specifically in the Venice Charter. Renovation aims particularly at achieving aesthetic unity in a monument in the sense of "making new again" (the outer appearance, the visible surface of a monument, etc.) whereas "making visible again" by means of conservation work, cleaning or re-exposure in combination with completions still belongs in the realm of restoration.

The same conflicts concerning goals arise with the renovation of a monument which has multiple historical layers as have already been discussed in the context of restoration. Here, too, article 11 of the Venice Charter applies: renovation measures must accept in principle the evolved state of a monument with all its superimposed historic layers; no layer may be sacrificed to the aesthetic unity that is the goal of the renovation unless there is justification based on detailed investigations that carefully weigh the gains and losses.

Considering the priority of conservation – as the supreme principle that applies to all efforts in the field of preservation – and the principle of limitation to the necessary that is universally valid for the repair of monuments (see p. 27), it could perhaps be argued that conservation is always necessary, restoration is justifiable under certain conditions, but renovation, meaning as it does to renew and therefore to destroy, is not compatible with preservation's basic demands. Thus in place of Dehio's phrase "conserve, do not restore" do we rather have "conserve, restore where necessary, do not renovate"?

In practice historic fabric is in fact being destroyed even now to a shocking degree in the name of "renovation" and also in the course of many "restorations**". The great danger with all renovation work** lies in the fact that it is preceded by at least a thorough "cleaning" of the surface of the monument: complete removal and renewal of plaster; scraping off of earlier polychrome layers on an old altar in order to be able to renovate it "according to findings" or freely "according to the taste" of the authorities; stripping the layers off a figure and thereby destroying an essential part of the artistic and historical statement of a work of art; even total reworking of a weathered wooden or stone sculpture through "re-

carving" until the object is falsified and devalued beyond recognition. Similarly, the sanding of a gravestone or a stone portal down to an undamaged, "healthy" layer is equivalent to the replacement of the original surface with a modern surface. These are all irreversible losses that remind us that the general principle of reversibility must be valid for renovation measures as well. In this context reference can also be made to the danger of renovation using inappropriate materials; dispersion paints, for example, have caused devastating damages on plaster or stucco facades or on stone surfaces.

In order to avoid such damages, the basic demand for historic materials worked in appropriate techniques must be met in renovation work in particular. Here is the opportunity to practice, learn and pass-down traditional technologies and the handling of traditional materials. Renovation is seen in contrast here to the complicated field of conservation and restoration which, as already described, cannot dispense with modern restoration techniques and newly developed resources. Furthermore in the case of renovation work repeated in ever-shorter intervals even well-meant and technically correct measures represent a significant danger to a monument's fabric if only because of the preparatory cleaning that affects the original fabric.

In spite of the indisputable dangers suggested here, a renovation project which pays heed to the principles of conservation can indeed be considered a preservation measure. Even if we constantly remind ourselves that the new layer resulting from a renovation cannot be a fully valid stand-in for the old fabric beneath it, with its special "age-value", in preservation practice there are indeed certain areas in which renovation is the only way possible to preserve the historic and artistic appearance of a monument and to conserve the original layers below. **A renovation measure is thus justified if it has a conserving effect itself or if conservation measures prove to be unfeasible**. However, as with conservation and restoration, such a renovation must be understood as being "in service to the original", which should not be impaired in its effect and should be protected from further danger.

In order to preserve a monument severely worn, weathered or even soiled components may have to be renovated. For example, a new coat of lime paint could be applied over an older one that has been badly soiled by the modern heating system, without thus excluding the cleaning and conservation-oriented handling of an old coat of lime paint at a later point in time. This approach is often valid for the exterior of a building where worn and weathered original plaster and paint layers can only be preserved under a new and simultaneously protective coat; the new coat can be executed as a reconstruction of a historic scheme, as documented by investigative findings. Finally there are cases in which old plaster is so badly damaged by weathering and environmental pollutants that it can no longer be preserved with conservation measures and must be renewed. In this situation the painted decorative articulation on the exterior, only traces of which could still be detected, can be renovated – that is repeated – by means of a new coat of paint based on the investigative findings: the only possible way to pass on the monument's aesthetic appearance. As in the case of a restoration, of course very different possibilities can emerge from the investigative findings covering various layers. Should the plan for the exterior renovation based on these findings repeat the architectural paint scheme from the Renaissance, from the Baroque or from the Neo-Classical period, or should it take up the uniform ocher facade from the 19th century? Whether this involves a palace facade or the plain facade of a townhouse in the historic district of an old town, this decision can only be reached within the framework of the overall preservation plan after thorough analysis of the findings and the history of the building and in coordination with its surroundings.

Whereas the exterior renovation of a historic building has to be coordinated with its surroundings, an interior renovation must take into consideration the historic, aged surfaces of surviving elements, especially the "age-value" of all the decorative features; for instance the variable intensity of renovated painted interior surfaces must be of concern. As already suggested, the protective effect that a renovation measure can have must also be taken into account. Thus **renovation as protection** is a valid aim even in cases in which it conceals the "age-value" or an intermediate state that, from an aesthetic or historic standpoint, is worthy of preservation. An example is offered by new plaster on a Romanesque tower to protect weathering stone; although findings of minimal remnants may provide proof that there was indeed plastering in previous centuries, the new plaster replaces – in fact, disposes of –the "picturesque" and simultaneously "legitimate" version of the tower with its exposed medieval masonry, as it had appeared since the 19th century. The renovation of an outdoor sculpture of stone or wood by applying a new polychrome scheme based on investigative findings or in analogy to similar painted figures can also combine a change in the aesthetic appearance with a protective function.

It is no doubt self-evident that **a renovation is out of the question for certain categories of monuments because only conservation and restoration work are within acceptable limits**. Renovation must be rejected as a legitimate method for a great number of "art monuments" in particular, objects which in general can only be conserved or under some circumstances restored but which should not be renovated. These include paintings and sculptures or examples of arts and crafts work; the chalice in a church vestry would, for example, be impaired in its historic value by a complete re-gilding, an approach we would classify as renovation. This applies also to archaeological monuments and to fragments, which may be conserved and, as far as appropriate and necessary, restored; but a total "renovation" of these objects would destroy their character as evidence. **The widely propagated methods of renovation are acceptable in preservation practice only if original fabric is no longer technically conservable and must be replaced or if old fabric can no longer be exposed to the effects of environment and use and must be covered over for protection**. In both situations renovation work should be justified and supported by preservation-oriented preliminary investigations and by a preservation plan.

In the case of historic buildings, renovation work can also be appropriate in particular locations, for example in parts

of a monument where there is no longer historic fabric to be protected because of previous extensive alterations, so that compatibility with the remaining monument fabric is the only point that must be heeded, or where preservation concerns for retaining historic fabric could not be made to prevail over other interests.

To conclude this attempt to differentiate between conservation, restoration and renovation work, it must be emphasized that **together they constitute a graduated system of preservation measures**; in other words, there are monuments that under certain circumstances should only be conserved but not restored, or that may be conserved and restored but never renovated. Furthermore, **conservation, restoration and renovation measures are interconnected**, so that, according to the circumstances, they may be carried out one after the other or simultaneously. The gilding of a plastered concave molding in an interior space can serve as an example. For the well-preserved components mere conservation is enough; in some places small gaps must be filled in and certain pieces "polished up" in order to more or less attain the overall aesthetic appearance of the conserved elements – hence, restoration; on one side of the room the gilding, severely damaged and to a large extent lost because of water penetration, must be renewed according to traditional gold leafing techniques – hence, renovation. In other cases renovation can even be considered a conservation measure, at least to a certain degree: for instance, partial re-exposure of one or more historic paint schemes within the framework of investigative analyses, consolidation (i. e., conservation) of the lathing, and complete renovation over an intermediate layer of one of the schemes. Underneath the new plaster all the historical layers remain better conserved (at least in the case of an exterior façade) than they would be if subjected to complete re-exposure, which is always combined with losses, and to subsequent conservation and restoration of the original fabric and the concomitant exposure to dangers of weathering.

V. REPLACEMENT AND COMPLETION OF COMPONENTS

Conservation, restoration and renovation measures give rise to different responses to the issue of completion and replacement: where only conservation of existing historic fabric is involved, there is in general no need for replacements; restoration on the other hand includes the closing of gaps and a certain degree of replacement, as would also be required under certain circumstances for a renovation. Regarding the exchange or replacement of elements, article 12 of the Venice Charter therefore maintains under "restoration" that *Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.*

In this context it must at first be pointed out that certain monuments are documents of history precisely in the fragmentary state in which they are passed down to us. The fragment of a gravestone, the torso of a figure, the remnant of a wall painting, the remains of a city wall or the castle ruin: these are only to be conserved and not – or only to a very limited extent – to be restored; replacements cannot be made without danger of falsification or impairment of their monument character. This is also particularly valid for small and even minimal replacements which are often completely unnecessary; arising only from an exaggerated urge for perfection, they needlessly destroy the "age-value" of a monument. An example would be the completely unnecessary "clearing up" of all minor damages in an ashlar stone facade using an artificial stone material, whereas the closing of a dangerous joint or a hole can indeed be necessary in order to avoid future major replacement of original materials. **It is important to guard against excessive replacement on both a large and a small scale.**

On the other hand, historic buildings, especially if they are in use, sometimes practically require repair work that involves considerable replacement. This is especially true for the large number of monuments that are used for residential purposes or as public buildings. The bay of an arcaded courtyard that has collapsed because of structural damages must be replaced; damaged building surfaces must be replaced, sometimes already for reasons of hygiene. The lost head of a statue of Nepomuk, saint of bridges, must be replaced if the figure is to fulfill its function in an understandable manner. In general an element of reserve must be maintained regarding replacements because the historic fabric should still "dominate" and should "carry" the added fabric, so that a monument does not appear more new than old. Moreover, the individuality and the artistic quality of a monument are of critical importance in the issue of replacement; in some circumstances they prohibit any replacement work other than a neutral retouching without which the overall appearance would be impaired. On the other hand, the original artistic plan sometimes makes completion of missing elements necessary, such as the filling in of a gap in a stucco ceiling, or closure according to the original design of the ground floor zone of a Neo-Renaissance facade which has been disfigured by the addition of storefronts, etc.

In principle a monument that has evolved over various epochs will be less in need of replacement than a "Gesamtkunstwerk" that was created according to a single coherent plan and that is unchanged in its appearance, where every gap is just as disturbing as the gap in a painting. Finally, the filling in of a gap immediately after its badly felt loss is more compelling than the sometimes dubious practice of replacing details that have already been lost for decades or even centuries.

The arguments for and against replacement, dependent on various artistic, historic and also functional factors, can only be clarified after being given careful consideration in the restoration concept that is worked out for a specific case. The "how" of replacements, ranging from neutral retouching in a restoration project to partial copying or partial reconstruction, is of equal concern, raising questions as to whether a replacement should imitate the original or show its own signature, the latter being more or less perceived as a contrast to the original fabric. In this context the issue of the use of historic or modern materials and techniques also arises (see p. 27).

Reference must be made again to article 12 of the Venice Charter, already quoted above, according to which the replacements *must integrate harmoniously with the whole but at the same time must be distinguishable from the original*, always assuming that the replacement has not already gone so far as to represent a "falsification" of the original. This applies, for instance, to the various forms of retouching that are necessary for a restoration; according to the significance of the gap for the overall appearance of the object, completions range from merely a pigmented or neutral "tuning" to a "depiction" that derives from the existing composition but which on detailed inspection (or at least from close up) always should be recognizable as a replacement. On the other hand the completion should not give the effect of a strong contrast, which could only further impair the overall appearance of the work of art. In this sense a sculptural group in a park which is so badly damaged that its message is no longer comprehensible could be treated differentially: the detailed completion of small gaps would be consciously avoided, and only the elements that are important for an understanding of the monument would be replaced, in a reversible manner. Likewise, with a badly damaged gravestone or a wayside shrine the restorer would not replace fragmentarily preserved ornamental and figural elements which are still comprehensible but rather would complete the outer frame in a neutral manner and would renew (according to the old form) the cornice and projecting roof that are important as protection against weathering. With architectural fragments replacements which may be necessary for purely conservation reasons (such as a new covering) or for structural reasons (filling in of a crack) can also be kept neutral by using a material that sets itself apart somewhat from the historic fabric (for

instance a different brick format or different method of setting stone). Thus the character of the architectural fragment is not falsified by an "imitation" that feigns another state of preservation or by a modish "contrast".

For completions that are necessary within the framework of normal repair work (see p. 27), the principle of the use of authentic materials in an appropriate, traditional manner is applicable, insofar as conservation reasons do not preclude it. The situation is different if new elements are necessary for functional reasons, for instance in the design of new fittings (modern forms and materials can of course appear next to the old) or the design of modern additions needed to extend the use of a historic building complex. Perhaps new choir stalls are needed in a church, or an addition must be made to the vestry – for such cases article 13 of the Venice Charter makes special reference to the caution and respect that must be shown for the preservation of existing fabric: *Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings*.

Furthermore, **the "how" of replacements depends critically on the design and condition of the part to be completed as well as on our knowledge of the earlier situation**. If a severely damaged, no longer repairable component is replaced, or an interrupted profile is filled in, or a volute gable that is only half preserved is completed, or the missing piece of a symmetrically designed stucco ceiling is replaced – then a replacement that copies the original is possible and for the most part even necessary. The appearance of the part that is to be replaced can be reconstructed using exact graphic or photographic materials that show its previous state. However, if there is no detailed knowledge of a component that has perhaps been missing for a long time, either no replacement should be attempted at all, or, as with retouching, the original should be replaced "neutrally" in the manner discussed above. With figural decoration, such as figures missing from a gable, even if there is some knowledge of the no longer extant predecessors this is perhaps the opportunity for modern sculpture, adapted of course to the surrounding context of the lost work.

Finally there are categories of monuments, particularly certain industrial monuments which are still in use, for which components must be exchanged continually in their original form and original materials A special form of continuous replacement, which could also be understood as continuous repair, involves the replacement of stones by the stonemason workshops of cathedrals (see p. 18). This involves the exchange of damaged elements, from crumbling ashlar to artistically designed components such as tracery and pinnacles, work that has been oriented over centuries to the form, materials and craftsmanship of the existing historic fabric. Recently on some such monuments less detailed or consciously more "coarse" work has been carried out; only on close observation is this perceived as a "modern" development.

Although in the end this constant exchange can approach a total renewal of the original stone materials, as a stonemason's tradition that has continued unbroken for centuries it is to be considered a necessary process which falls in between maintenance and repair. The procedure is more a routine safeguarding or restoration of the monument than it is a renovation, since the surface of a building is never totally reworked, even in larger sections. Such partial exchanges require not only traditional craft techniques but also as far as possible the use of material from the original stone quarry, or at least of a comparable stone with similar properties if the original is no longer available or is not resistant enough to environmental pollutants (and would therefore require another renewal after an unacceptably short interval).

Even with replacements that are correct in themselves in terms of craftsmanship, according to the principle of limitation to the necessary only deteriorated stones should be exchanged, whereas harmless small damages would not justify replacement of the original. The process of examining the stonework must also be seen in this context; it is a procedure that is often overlooked or not executed thoroughly enough by the cathedral stonemasons precisely because replacement work is a traditional matter of course in their craft. The goal of this examination must be conservation in situ, particularly of richly designed components such as profiles, tracery, pinnacles, sculptural elements with their individual artistic signature or components with a key function in terms of a building's construction history. Thus the stonework would be preserved without any reworking that destroys not only the surface but also any surviving stonemason symbols and the traces of age that are caused by minor damages and weathering. An appropriate plan for safeguarding the stones must be developed on the basis of detailed conservation-oriented preliminary investigations.

Replacement by Copies

In some cases a study might show that figural elements on the exterior are already severely damaged and can only be saved from further deterioration through the production of replicas by the stonemasons and the transferal of the originals to the interior or their deposition in a secure place. The possibility of copies in the context of a restoration concept, not explicitly mentioned in the Venice Charter, was already critically commented in the Athens Charter, but not excluded for certain states of decay of monumental sculptures: *With regard to the preservation of monumental sculpture, the conference is of the opinion that the removal of works of art from the surroundings for which they were designed is in principle to be discouraged. It recommends, by way of precaution, the preservation of original models whenever these still exist or if this proves impossible the taking of casts.*

Replicating – i. e., making a copy of an existing original or of another replica – has a long tradition in art history, as illustrated by the "multiplication" of a famous pilgrimage painting or statue through countless small copies. **But replication can only be considered a preservation measure if the copy is made in order to protect an existing original: the copy as a means of saving a monument**. We must always remain conscious of the uniqueness of the original

because, no matter how faithful in form, material and scale, a replica is always a new object and merely a likeness of the original with its irreplaceable historical and artistic dimension.

Production of a replica to replace an original, already referred to in the context of facade sculpture, can make it possible to remove and protect a work of art that can no longer be preserved on its original location, without thereby disrupting the meaning of a superordinate pictorial program of which it is a part; well-known examples include the sculptures personifying the Church and the Synagogue on the cathedral of Strasbourg. To a certain degree such a replica can be understood as a partial replacement, a completion that serves restoration of the whole. This can also be a valid approach for sculptures in a park, each of which is an essential element, in its particular location, of an overall artistic concept; if leaving them exposed to continued negative environmental influences is no longer justifiable, the originals can be replaced by replicas while they themselves are given the protection provided by a museum-like environment. Depending on the individual case, a combination of measures may be sensible: replication of endangered components of a whole, or the completion and conservation of originals that are already so badly damaged or that have been so severely altered during earlier restorations that their non-reversible state of deterioration would make exhibition in a museum pointless. Given the abundance of affected monuments – just among stone sculptures, for example – it must be emphasized that this approach nonetheless has narrow applications: even if appropriate storage places are available, the deposited originals must undergo conservation treatment so that the decay does not continue, an aspect that is often overlooked. And which museums or depots should accept the stained glass from a cathedral that has been replaced by copies? With the exception of a few special cases, such windows should be saved and restored on their original location by means of suitable protective glasswork.

The testimonies in stone that characterize many cultural landscapes – the wayside shrines, stations of the cross, road markers, boundary stones, etc. – must be preserved in situ as long as possible using stone conservation treatments, even if we know these techniques are inadequate; if necessary they must be repaired by restorers. In these cases only the threat of total, non-stoppable loss can justify replacement of the original with a replica.

A further issue is the extent to which a replica should duplicate the original in materials and technique: in each individual case careful consideration must be given as to whether the best solution calls for a handcrafted or sculpted copy in the original materials or for one of the modern casting techniques, some of which are very highly developed; of course a prerequisite for the latter is that no damage be done to the original during the process.

Apart from the examples mentioned here, the possibilities for saving a monument by bringing it into a protected space are very limited because normally a historic building cannot be moved, nor can it be replaced by a replica. However, there are **exceptional cases of replicas in order to save significant monuments endangered by modern mass tourism**. The paintings in the caves of Lascaux, unchanged over thousands of years, became threatened by the climatic fluctuations caused by visitors. Closure of the cave and construction of an accurately scaled replica nearby, which has enjoyed acceptance by tourists, has helped to save the original paintings. Another successful example is the “tourist’s copy” of the famous Thracian grave of Kasanlyk in Bulgaria. This approach could serve as a model for other objects that are afflicted by mass tourism.

VI. MAINTENANCE, REPAIR AND STABILIZATION, REHABILITATION AND MODERNIZATION

Whereas in former times conservation and restoration were practiced primarily in the context of works of art and monuments of art and history, that is in the field of "classical" conservation/preservation, certain forms of maintenance, repair and stabilization, reconstruction and rebuilding have been practiced ever since there has been architecture. Therefore, as customary building methods they are not only of interest for the conservation/preservation of monuments and sites. But of course especially the practice of maintenance and repair plays a decisive role in this context, and many conservation principles could also be described under the heading "repair", even if the term "repair" is not explicitly named in the Venice Charter. Instead, under the heading "conservation" article 4 on the necessary maintenance of monuments and sites stands here in the first place: *It is essential to the conservation of monuments that they be maintained on a permanent basis.*

Maintenance

Entire cultural landscapes are perishing for lack of building maintenance, affecting the age–old traditional earthen architecture particularly dependent on constant maintenance as well as stone buildings of abandoned villages and towns. A lack, for various reasons, of the most basic maintenance work is a problem that is sometimes overlooked for so long in preservation practice that expensive repairs become necessary. In such situations the question may arise of whether the damages are already so advanced that repair is no longer possible; then either the ultimate loss must be accepted or a drastic renovation and rehabilitation may have to be undertaken as the only alternative. In the following the repair of monuments is understood as a general term that may include measures of conservation and stabilization/consolidation, measures of restoration and renovation, and the replacement of missing elements (see also p. 23/24), whereas maintenance is used to mean limited, continuous preservation work.

In contrast to normal building maintenance, maintenance of historic buildings must always take into account the monument value of the fabric as well as the monument character of a structure. Under these conditions, proper maintenance can be the simplest and gentlest type of preservation because it guards against potential damages, especially those caused by weathering, and thus preserves monuments intact over centuries.

The maintenance of a historic building includes seemingly self-evident measures such as the cleaning of gutters or the re-nailing of damaged roof tiles, work that an owner can carry out himself and that wards off extensive damage. Obviously such maintenance work should be oriented to the existing materials and skilled craft techniques with which the historic building was erected. For maintenance measures such as plaster repairs or paint work on historic building components or on a facade, the professional advice of a preservation agency is necessary. Proper maintenance is a direct outcome when a historic building is used appropriately (particularly in the case of residential use). The maintenance work carried out on individual historic buildings can add up to an old town that does not deny its age but is nonetheless very much alive, an old town that neither seems unnecessarily "spruced up" nor approaches a state of decay that might be picturesque but in fact is highly dangerous to the historic fabric.

Apart from buildings in continual use, some categories of monuments – from stone boundary markers to castle ruins – require only occasional maintenance measures, but the work must be done again and again; removal of plant growth that endangers the fabric of a ruin is one such example. Still other types of monuments such as historic parks with their paths and plantings require constant intensive care (cf. the section "Maintenance and Conservation" of the Florence Charter, p. 70). Certain industrial monuments – an old locomotive, a steamship or a power station, for instance – that are outdated technically and have become more or less museum objects must also be intensively "serviced", just as if they were still in use. On the other hand, our underground archaeological monuments could survive without any maintenance for centuries and millennia – if only they were protected from constant endangerment caused by human interference.

Special problems of maintenance are presented by the decorative features of historic buildings. There is a broad spectrum of possible damages resulting from neglect, from incorrect climate control in interior spaces, from improper handling of flowers or candles in churches, and even from cleaning or dusting undertaken in the name of monument care. For sensitive works of art even a seemingly harmless cleaning can have a damaging effect; in such cases maintenance should be entrusted to appropriate specialists only.

In this context reference can be made to a trend-setting model, of which little use has been made to date: maintenance contracts with restorers for outstanding decorative features which are particularly endangered, for instance for climatic reasons. Threats to works of art could thus be identified early; minor initial damages could be repaired year for year by a restorer without great expense. Over the long term the sum of simple conservation measures would make major restoration work superfluous – certainly the ideal case of maintenance but in fact nothing different than the usual care that every car owner bestows on his automobile in order to preserve its value. Yet the car is an item of daily use that can be replaced by a new one at any time, whereas the unique fittings of our historic buildings cannot be replaced; waiting until the next major restoration becomes due often means an irretrievable loss. With modifications this model could also be applied to maintenance contracts for the general preservation of historic buildings; restorers or craftsmen specialized in certain fields could look after certain historic buildings, of

course in coordination with the state conservation services.

Just how seriously the issue of maintenance must be taken is shown by the **possibility of deliberate neglect**, whereby the conditions needed for a demolition permit are quite consciously attained. Finally, certain **precautionary measures against catastrophes and accidents** (such as systems for fire prevention, theft security, etc.) could also be counted as part of the continual maintenance that guarantees the survival of a monument. Planning for such measures must, however, be coupled with appropriate preservation-oriented preliminary investigations.

Repair and Stabilization

Even if the boundaries between maintenance and repair are fluid, in general the repair of a monument would be defined as work which occurs at greater intervals and is often necessitated by inadequate maintenance. Individual components of a monument might be repaired, added to or replaced. We can even speak of continuous repair concerning the routine replacement of stones on certain monuments, as exemplified in particular by the stonemason workshops of medieval cathedrals (see p. 18).

A first principle of repair should be: **Following thorough analysis all work is to be limited to the truly necessary!** It is a mistake to assume that nowadays the higher costs for unnecessary work would anyway ensure that only necessary work will be done. Quite apart from increased costs, various factors – ranging from a change in use, an increase in the standards of the use, inadequate preliminary investigations, improper planning, inappropriate techniques, poor execution of work, or sometimes even a misguided "preservation" plan that inclines toward perfection – can also lead to an **unnecessary, radical renewal** after which practically nothing is left of the historic fabric.

Out of the principle of limitation to the necessary – in fact self-evident but nonetheless always in need of special emphasis – arises the principle that repair takes priority over renewal (that is, replacement of components): **As far as possible repair rather than renew!** In general repair is understood to mean the most careful and localized exchange of materials or building components possible.

Without going into the parallels to this principle in the field of art restoration, the principle of limitation to the necessary together with the principle of the priority of repair over renewal should be made clear to planners and especially to the craftsmen who carry out the work – craftsmen whose training today has accustomed them instead to building a new wall, replastering an old wall, carpentering a new roof frame, re-tiling a roof, making new floors, new windows and new doors, etc. The fact that preservation principles call for limitation to absolutely necessary measures, and thus for repair work that is adapted to the actual extent of damages – in other words stabilization and repair of the existing wall, refilling of the gaps in the old plaster, re-nailing of the roof covering, mending of the poorly closing window and the old door – often demands radical rethinking not only on the part of planners and craftsmen but in particular on the part of monument owners. In our modern throw-away society the abilities to repair materials and to use them sparingly – in earlier centuries a matter of course for economic reasons – are often underdeveloped or completely lost. Instead we produce not only consumer goods but to a certain degree even entire buildings on the assembly line, and after depreciation they are in fact "used up" disposable buildings. Everyone understands today that an old country cupboard, after its repair, satisfactorily fulfills its purpose as a cupboard and simultaneously represents a valuable original piece (paid for dearly on the art market), whereas a new cupboard made in imitation of the old has a comparatively low value. Quite apart from the issue of material value, a respect for the value of the original as historic evidence – respect which would call for repair instead of replacement of the historic stairs and the banister railing, refilling of gaps in plaster rather than complete renewal of the plaster – unfortunately cannot be taken for granted.

Just as the maintenance of a monument preserves original materials which have been worked in traditional techniques, the repair of a monument must be carried out in appropriate materials and techniques, provided that a modern conservation technique does not have to be used to ensure preservation. That means: **Repair using traditional materials and techniques!** A door, a window frame, a roof structure are thus best mended using an appropriate wood; old plaster is best supplemented in an analogous technique; likewise brick masonry is best repaired with bricks, a rubble wall with rubble stone, etc. Used as an addition to old plasterwork or as new plaster over old masonry walls, modern cement plaster for example is not only an aesthetic problem but also soon becomes a serious problem leading to further deterioration.

As far as possible all such repair measures are to be executed according to skilled craft techniques. Of course, in many cases modern hand tools or small electric machines can also be used to a reasonable extent, but the technical aids of the modern large-scale construction site should in general not be employed as they can only lead to unnecessary destruction in a historic building. In such cases sensitive skilled repair that is adapted to the old methods of construction and especially to the old surfaces is much more the issue than is the demand for imitation of historic techniques.

The principle of repair using traditional materials and techniques does not mean that in special cases the most modern techniques must be excluded, for instance if traditional repair cannot remedy the cause of damage or if repairs would destroy essential monument qualities whereas modern technology would guarantee greater success in the preservation of historic fabric. In certain cases the use of conservation-oriented technology for stabilization and consolidation is unavoidable.

In general the same preservation principles are also valid if, in addition to mere repair work, certain ruined components have to be completely exchanged: for example, use of traditional clay roof tiles which, aside from their aesthetic effect, possess different physical properties than substitute materials such as concrete tiles; use of wooden window frames instead of plastic ones, of window shutters instead of

roller blinds; rejection of all the popular facade coverings of asbestos cement or plastic, etc. This means **renunciation of modern industrial throw-away products** that are propagandized daily in advertisements; aside from their other characteristics, these products can in fact only disfigure a historic building.

Another point that is of importance for all preservation work involves the **principle of reversible repair**: interventions necessary in connection with repair work such as mending and replacement of components should be "undoable". This principle, not directly addressed in the Venice Charter mostly involves approximate values – more or less reversible – rather than an "absolute" reversibility that can only rarely be guaranteed (see pp. 37/38).

But it is obvious that repair work which is limited to the truly necessary – the mending of a damaged stone stair step by means of a set-in piece, or the replacement of a ceiling beam – is certainly more easily reversible (for instance when further repairs or alterations become necessary in the future) than is the replacement in concrete of entire structural components or systems such as stairs, ceilings, girders or supports. Aside from the irretrievable losses that arise at the time such work is done, it would be much more difficult or almost impossible in the future to remove an entire concrete framework than it would be to exchange a few beams. Moreover, even without being demolished a totally "rebuilt" historic monument for which the principle of reversible repair has been neglected will lose its character as historical evidence.

Repair of monuments also encompasses technology for stabilizing and safeguarding monuments (see annex pp. 92–94). Whereas repair work in general involves removal of damaged elements and replacement with new materials – resulting in a very careful exchange of materials or building components limited to the actual location of the damage – **stabilization measures have a conservation-oriented objective that excludes as far as possible the replacement of materials or structural elements**. Here, too, interventions in the original fabric cannot be avoided, for example in cases involving consolidation, hardening, impregnation, pinnings or injections of substances such as lime trass or cement suspensions. Often just such "invisible" interventions as these are rather massive. Techniques also include substitute structural systems and protective fittings against weathering, the effects of light, etc. Stabilization technology covers the broad spectrum of materials and constructions within a monument, from the conservation of pigments, paint layers and plasters to the structural securing of historic foundations, walls and load-bearing systems. Deciding whether and how repairs should be made or how a safeguarding measure should be carried out are certainly among the more difficult, specialized planning tasks for which the preservationist together with the engineer, chemist or restorer must work out a technical plan that accords with the nature of the monument. Without preliminary investigations to ascertain a building's particular historic features and to identify damages, qualified decisions in this field are not possible; moreover results will be random and hardly controllable for preservation purposes.

Rehabilitation and Modernization

In connection with the repair of monuments the term rehabilitation refers in current practice to more comprehensive and far-reaching work than is involved in the forms of preservation-oriented repair described here. Today the term rehabilitation implies much more than "recovery": rather, it refers to work that is in part necessary but also is in part much too extensive and radical. Such work often results from the need to accommodate modern standards and provisions or to change a building's use; sometimes it is an outcome of revitalization measures that are not necessarily focussed on a building's historic fabric.

Rehabilitation work undertaken to accommodate a building to today's residential needs (for example through installation of a new heating system or renewal of electrical or sanitary systems) usually involves **necessary modernization measures which go beyond purely preservation-oriented repair work**. But the basic preservation principle is valid here, too: interventions in the original fabric made in connection with modernization work should be kept as limited as possible while nonetheless enabling reasonable further use. The more conscientiously the preservation-oriented preliminary investigations which are essential for such a project are carried out, the more favorable will be the overall circumstances for preservation. A preliminary investigation shows, for instance, where new ducts could or could not be laid, where later walls could or could not be removed without damage, how the structural system could be most carefully corrected, etc. This applies to historic dwellings, from farmhouses to palaces, as well as to ecclesiastical buildings. For churches, rehabilitation and "modernization" (typically installation of a heating system) often involve major interventions in the floor and thereby in a zone of important archaeological findings. It is obvious that the rehabilitation of public buildings can lead far beyond the repair that becomes necessary from time to time, involving massive interventions that are determined by the building's function and by special requirements and that are regulated by the relevant provisions and standards, including fire walls, emergency routes, new staircases, elevators, etc.

The term **urban rehabilitation** is used to refer to the rehabilitation of an urban quarter or an entire city. Extensive investigations of the economic and social structure can precede urban rehabilitation. In some circumstances they are based on general demands – for example for transformation into a "central business district" with department stores, for provision of parking buildings, etc. – that simply deny the given historic structure. Clearance urban renewal as practiced widely in the past decades has resulted in either total removal of all historic buildings and thus, from a preservation standpoint, has actually achieved the opposite of "rehabilitation", or it has involved extensive demolition and restructuring with the retention of a few historic buildings, which is likewise tantamount to far-reaching annihilation of the monument stock and the historic infrastructure. The readily used term "urban renewal" can signal "urban destruction" from a preservation perspective. By now clearance renewal has hopefully become the exception, and in

many cases urban rehabilitation is being practiced "from house to house". In the best cases of urban rehabilitation repair in a preservation-oriented sense is being practiced according to the principles of repair already described (see p. 27/28), and the necessary modernization work is carefully accommodated to the historic fabric. And of course the success of rehabilitation depends critically on a compatible use of the historic buildings.

As the most telling example of the "achievements" of modern technology, clearance renewal has proved that rehabilitation which is going to have a preservation orientation has need from the beginning of "gentle", more traditional practices. Modern technologies are undesirable if their implementation requires procedures according to the tabula rasa method, or if they cause enormous initial damages: for instance, the large opening made in the city walls (indeed demolition of half the structure that is actually intended for "rehabilitation") just in order to get the equipment "on the scene" and to work "rationally". Here in many cases it would be more advantageous economically as well to work from a preservation-oriented standpoint. Of course this is valid for the principle of limitation to the truly necessary and thus for the principle of repair, emphasized here again: For the replacement of truly worn out historic fabric, the replacement of windows, etc. the principle of repair using traditional materials and techniques must be applied.

VII. RECONSTRUCTION, REBUILDING AND RELOCATION

Reconstruction refers to the re-establishment of structures that have been destroyed by accident, by natural catastrophes such as an earthquake, or by events of war; in connection with monuments and sites in general to the re-establishment of a lost original on the basis of pictorial, written or material evidence. The copy or replica, in contrast to the reconstruction, duplicates an original that still exists (see p. 24). Partial reconstruction as a preservation procedure has already been discussed under the topic of completions and replacements (cf. p. 23 ff.).

Reconstruction is by no means expressly forbidden by the Venice Charter, as is often maintained; the passage in question in article 15 - *All reconstruction work should however be ruled out a priori. Only anastylosis, that is to say, the reassembling of existing but dismembered parts, can be permitted* - relates exclusively to archaeological excavations (see p. 35). In contrast the Athens Charter mentions the method of anastylosis, a special form of reconstruction (cf. also p. 35) in connection with ruins of all kinds: *In the case of ruins… steps should be taken to reinstate any original fragment that may be recovered (anastylosis) wherever this is possible* (Athens Charter, VI, Technique of conservation, p. 48). There are good reasons for the preference for anastylosis in archaeological conservation, although for didactic reasons archaeological preservation work sometimes does involve partial reconstructions for the interpretation and explanation of historic context (see p. 35 and Charter for the Protection and Management of Archaeological Heritage, art. 7 on reconstruction, p. 77). In another special field, historic gardens, reconstruction also plays a decisive role for obvious reasons (see Florence Charter, "Restoration and Reconstruction", art. 14.17, p. 71). However, in general we can conclude that the authors of the Venice Charter, based on the charter's highly restrictive overall attitude also in regard to replacements (which according to article 12 should be *distinguishable from the original*), were very skeptical of reconstruction work.

The **skepticism regarding any form of reconstruction** is based first of all on the knowledge that history is not reversible: in certain circumstances a fragmentary state offers the only valid, unfalsified artistic statement. Indeed even a totally destroyed monument is evidence of history, evidence that would be lost in a "reconstruction" just as some castle ruins fell victim to "re-building in the old style" in the nineteenth century. Where such traces of history must be conserved, reconstruction is totally out of place. Furthermore, the monument that could be restored or renovated, or perhaps stabilized and repaired, must not be demolished and recreated as a reconstruction "more beautiful than before." But precisely this approach is being proposed daily. Thus the negative attitude to reconstruction is based on recognition of a genuine danger to our stock of historic buildings today, rather than merely on an aversion (found in preservation theory since the turn of the century) to 19th century "restoration" work and the disastrous damage it caused to original historic fabric, particularly on medieval monuments, through reconstruction trends based more or less on "scientific" hypotheses à la Viollet-le-Duc (cf. his definition of "restoration", p. 12).

A reconstruction that does not replace a lost monument but rather justifies and facilitates demolition of an existing monument is in fact a deadly danger for our stock of historic buildings. As far as "art objects" are concerned, it is the undisputed opinion of the public that a **reconstruction cannot replace the original**, but there is need of intensive public relations work to convince this same public that an object that is in use, such as Baroque church pews, similarly cannot be replaced by a replica; this lack of understanding often also applies to historic buildings. Thus, because of imagined or actual constraints on their use, houses and commercial buildings in particular are threatened by demands for total renewal instead of repair, for demolition and reconstruction "in the old form" – preferably then of course with a basement that never existed or with that inevitable underground garage. In this context the concept of "reconstruction" generally anyway refers only to the exterior, whereas the interior is reorganized and floor levels revised so that the "reconstructed" facade must be "lifted" because of an additional story. What remains of the monument are perhaps a few building elements taken up in the new structure as a "compromise": a stone with a coat of arms, an arcade, etc.

A reconstruction on the site of an existing monument, necessitating removal of the original monument, can thus be ruled out as a preservation solution. A modification of this approach – **dismantlement and re-building using the existing materials** – also almost always leads to critical losses, although it is technically conceivable with building elements of cut stone or wood that are not plastered and have no fill materials. Log buildings can usually survive such a procedure with limited loss, if the work is done with care and expertise. With buildings of cut stone, the joints and the connections to other building components are lost; the loss of context is anyway a problem with every reconstruction that incorporates existing elements. Buildings with in-fillings or plastering, conglomerate structures, massive masonry, etc. usually forfeit the greater part of their historic fabric in such a project. Thus a reconstruction using existing material, through dismantlement and reassembly, can be successful only with very few objects. Prerequisites are preservation-oriented preliminary investigations and an endangerment to the existing object which cannot be countered by any other means.

Despite the mentioned dangers, under certain conditions reconstruction can be considered a legitimate preservation method, as are conservation, restoration and renovation. In a preservation context reconstruction generally is related to the re-establishment of a state that has been lost (for whatever reason), based on pictorial, written or material sources; it can

range from completion of elements or partial reconstruction to total reconstruction with or without incorporation of existing fragments. Within the framework of renovation projects (cf. p. 20/21) reconstruction of the original paint scheme – for instance re-establishment of a room's interior decoration or repainting of an exterior according to the findings of color research – can serve the overall aesthetic effect of the monument. The reconstruction of the historic fittings of a building, appropriate only in well-justified situations, can also be seen in this context. Finally, we should not forget that the historic appearance of a building can be reconstructed in designs and models to provide a very useful foundation for deliberations on a conservation concept project although for good reasons the reconstruction may not be turned into reality.

A necessary prerequisite for either a partial or a total reconstruction is always extensive source documentation on the state that is to be reconstructed; nonetheless, a reconstruction seldom proceeds without some hypotheses. One of the criteria for the inscription of cultural properties in UNESCO's World Heritage List according to the Operational Guidelines of the Convention is *that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent to the conjecture*. Thus, in connection with the inscription of cultural properties in the World Heritage List reconstructions are not excluded, but they require a sound scientific basis. The comments in article 9 of the Venice Charter are in a sense also valid for reconstruction: *The process of restoration is a highly specialized operation. It is ... based on respect for original material and authentic documents. It must stop at the point where conjecture begins ...*

The preceding discussion perhaps suggests that, although reconstruction is not "forbidden" and does not necessarily represent a preservation "sin" – the pros and cons must nonetheless be very carefully weighed. Just as a reconstructed completion that is based on insufficient evidence or questionable hypotheses in fact falsifies a monument, so an unverified "creative reconstruction" cannot really restitute a lost monument, not even formally – and certainly not in its historical dimension. In addition there is often confusion about the materials and the technical, skilled and artistic execution of the lost original. Under some circumstances a reconstruction requires, in addition to a sound scientific basis, execution in the original forms and materials, necessitating appropriate craftsmanship and artistic capabilities; of course any extant historic fabric should be integrated to the greatest extent possible. On principle, reconstructions that involve an original that was unaltered are more easily justified than reconstructions attempting to recreate an organic state that evolved over the centuries and thus can hardly be "reproduced".

In special cases a reconstruction may also be conceivable in order to elucidate a fragmentary monument, to re-establish the setting for extant fittings and decorative features or significant building components. In this context the roofing over of a masonry wall or other fragments through reconstruction work can sometimes also have advantages in terms of conservation. In order to tolerate this type of approach there must be no loss to the existing historic fabric, for instance through the replacement of original foundations or through other stabilization measures. Finally, a reconstruction may be justified within a historic complex or in a particularly uniform ensemble in which a gap (for whatever reason it has developed) reduces, impairs or disfigures the ensemble. A prominent example is the reconstruction in 1908 of the Campanile of San Marco in Venice, after its sudden collapse, because it was an indispensable element of the historic square.

In this context the **rebuilding after catastrophes and events of war** must also be addressed. Quite independent of preservation considerations, such rebuilding has seldom been a process of totally new beginnings, even in past centuries and millennia. For reasons of economy, a frugal handling of available materials tended to pick up on what already existed; indeed this sometimes led to a "reconstructing" approach. A case in point is the cathedral of Orleans: destroyed by the Huguenots, it was rebuilt throughout the 17th and 18th centuries in Gothic style. Rebuilding has dimensions that mere reconstruction on a so-called scientific-intellectual basis does not have. The rebuilding of totally or partly destroyed historic buildings, in particular of monumental buildings which visually embodied the history of a city or a nation, can be an act of political self-assertion, in a certain sense just as vital for the population as the "roof over one's head". A prerequisite for rebuilding is of course the will to rebuild on the part of the generation that still feels the hurt of the losses. It is sometimes astonishing how structures that are rebuilt out of this motivation close the gap rendered by the catastrophe and are perceived as historic documents despite the irreplaceable loss of original fabric. This is particularly true if salvaged original fittings legitimize the rebuilding. It is also amazing how a rebuilt monument not only can fulfill its old function, but also can re-occupy the building's old position in history despite its mostly new fabric, for instance in the case of the Goethe House in Frankfurt. On the historic site of its old foundations can a building also integrate as far as possible the remnants of historic fabric that survived the catastrophe, as well as any salvaged fittings and decorative features. Besides, the rebuilt structure should represent the state of the historic building before its destruction, if the true intent of the rebuilding is to close the gap and not to embody the break in tradition that the catastrophe has caused.

A special situation involves the rebuilding of a structure in accordance with how it looked at an earlier time, as documented by architectural history research, rather than how it appeared before destruction. In this approach the "mistakes", alterations and additions of later periods are purified, and even salvaged fittings may be partly or completely sacrificed to the new plan in order to bring out the "original appearance" of the architecture once again. A process that is similar to restoring a building back to an earlier state (cf. p. 20) this approach to rebuilding is problematic from a preservation standpoint and only justifiable in exceptional cases.

The history of rebuilding in Europe after the Second World War – with the possibilities ranging from a totally new beginning according to the rules of modern architecture to cases in which reconstruction indeed duplicated the materials and forms of buildings before their destruction – cannot be

described here. Even as we mourn what was lost, as preservationists we must now accept the different alternatives used in rebuilding after the war. Indeed we must already look at the results of rebuilding as historic evidence and admit that the buildings that were more or less faithfully reconstructed are the ones that have actually proved most successful in the long run: numerous rebuilt structures are now themselves recorded in monument lists as authentic historic buildings; even if they can never replace the partly or totally lost originals of the pre-war period they are a document for the time of their reconstruction. Opposition to any kind of reconstruction in view of the many historic buildings in ruins quite simply contradicted what had been the natural reaction over centuries: the wish to re-establish the familiar surroundings after a catastrophe, to put the usable materials together again – thus to reconstruct. This basic human concern was not only valid for rebuilding in the period right after the war, but rather is equally true for rebuilding projects that for various reasons first became possible decades later, as for example the Church of Our Lady in Dresden. Beyond purely preservation aspects, the critical factor is the motivation that is behind the will to rebuild, marking the consciousness of loss; under such circumstances the idea of a time frame in which reconstruction is "still" allowed or "no longer" justifiable – as is sometimes suggested – is not relevant.

Sensible handling of the subject of reconstruction requires a correct understanding of monuments "in the full richness of their authenticity", as it says in the preamble of the Venice Charter. According to the document agreed upon at the Nara conference concerning authenticity (see pp. 78/79), in the evaluation of a monument not only the oft-evoked historic fabric but also additional factors ranging from authentic form to authentic spirit play a role. The true substance fetishist, with his "materialistic" understanding of the monument, can only confirm a continual loss of authentic fabric, given his perception of history as a one-way street of growth and decay; he can try to conserve the most recent state of a monument up to the bitter end. But the preservationist who, as a sort of lawyer for the historic heritage in a world that is changing as never before, tries to preserve at least a certain degree of continuity by saving historical evidence must be conscious of all the authentic values of a monument, including a "display" value that may be purely aesthetically motivated or the often neglected "feeling" value that perhaps tends toward reconstructions of a particular form or situation. In conjunction with the deep-felt human concern that arises over rebuilding after catastrophes, there is also always the additional issue of the perceptible presence of the past at the monument site, an issue that involves more than extant or lost historic fabric.

Part of the context of reconstruction is the **relocation of monuments**. In rare cases relocation can be possible technically without dismantling and rebuilding, for instance with small structures such as a garden pavilion which can be moved by inserting a plate underneath it. But with every relocation the critical relationship of the monument to its environment and surroundings is lost, together with that part of the building's historic message which relates to its particular location. In this context article 7 of the Venice Charter can also to be applied to relocations: *A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interests of paramount importance*.

Thus from a preservation standpoint **relocation is only admissible if the monument can no longer be preserved at its original location**, if it cannot be protected in any other manner, if its demolition cannot be prevented. This situation becomes relevant not only in such cases as the removal of historic buildings for brown coal mining or the flooding of a village for a man-made lake, but also in the case of the approval of a new building on the site, regardless of why the permission was granted. There is even some danger that the mere possibility of the relocation of a monument to the next open-air museum will be taken as an excuse for the sought-after demolition. It is mostly rural houses and farm buildings that are relocated, not only for open-air museums but also out of private interests. The first requirement in such cases is to ensure that the historic building, though removed from its original surroundings, is at least re-erected in a comparable topographical situation. In general relocation to a site that is as close as possible to the original location and as similar as possible to the original landscape situation is to be preferred.

Ultimately, the crucial requirement for a relocation is that the historic building can in fact be moved, i. e., that the original fabric (or at least the majority of the most essential components) can be relocated. Thus for purely technical reasons genuine relocations generally involve wooden buildings, in particular building types that were relocated at times in past centuries as well. The nature of their construction makes log buildings particularly suited for dismantling, transport and reconstruction. Under certain conditions buildings of cut stone can be relocated, stone for stone and course for course. In contrast the relocation of most other massive buildings is usually pointless, since a plastered rubblework wall can at best be rebuilt using parts of the original material. The same principles that apply for the repair of other historic buildings – regarding the use of authentic materials, techniques of craftsmanship and conservation treatments (cf. p. 27 ff.) – are also valid for the repairs and completions that are inevitably necessary on a relocated building. Scientific documentation and recording of the original condition of a building are essential requirements for correct dismantling and rebuilding.

VIII. PRINCIPLES FOR THE CONSERVATION / PRESERVATION OF ARCHAEOLOGICAL HERITAGE, HISTORIC AREAS (ENSEMBLES) AND OTHER CATEGORIES OF MONUMENTS AND SITES

The Venice Charter refers to all kinds of monuments and sites, as defined for instance in article 1 of the World Heritage Convention of 1972 as cultural heritage (see p. 14). On the basis of this Charter other charters and principles were later developed for individual categories of monuments and sites. The Venice Charter itself devoted an entire article to only one classical monument category, namely to archaeological heritage (see article 15 on "Excavations"), for which the ICOMOS General Assembly in Lausanne in 1990 ratified the Charter for the Protection and Management of the Archaeological Heritage (see annex p. 75 ff.). For underwater archaeology this Charter was completed by the Charter for the Protection and Management of Underwater Cultural Heritage (see annex p. 83 ff.), which was ratified in 1996 by the ICOMOS General Assembly in Sofia. In the following no further reference will be made to the framework of underwater archaeology described in detail in that Charter.

Archaeological Monuments and Sites

Archaeological monuments and sites are those parts of our cultural heritage that are investigated using the methods of archaeology; mostly hidden in the ground or underwater, they are an irreplaceable source for thousands of years of human history. Archaeological heritage conservation is understood here as a "safeguarding of traces", and not as "treasure-digging". A strict differentiation between archaeological and architectural monuments does not always seem appropriate, since archaeological monuments in fact frequently consist of the vestiges of buildings that are hidden under the earth: structures of stone or wood, remnants of walls, colorations in the ground, etc. as well as the remains of their former fittings. Indeed to a certain extent an archaeological excavation can turn an archaeological monument back into an architectural monument, for instance if the remains of a ruin within a castle complex are exposed and subsequently must be conserved. On the other hand many architectural monuments and even urban districts are simultaneously archaeological zones because of the underground remains of predecessor buildings.

Since archaeological monuments of different epochs are hidden beneath the ground or under water, special survey, excavation and documentation methods have been developed to record and investigate them. Survey methods include field inspections and the collection of materials which make it possible to designate archaeological zones (topographical archaeological survey), aerial photography, and the recently developed geophysical survey methods (magnetometry). These survey methods, which do not need to be described here in any more detail, are already tied to the first basic requirement, or principle, in the field of archaeological heritage preservation: A survey of the archaeological monuments of a country using these methods must be carried out as accurately and comprehensively as possible. As in all fields of preservation, **a survey of the existing stock is a prerequisite for its protection**.

Of course the general principles of the Venice Charter are also valid for the particular circumstances of archaeological heritage preservation. Archaeological monuments and sites should be preserved in situ and as intact as possible; they must be maintained, conserved, and under certain circumstances restored. Article 15 of the Venice Charter deals separately with archaeology: *Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956. Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.*

According to the above-mentioned UNESCO Recommendation on International Principles Applicable to Archaeological Excavations, passed by the General Conference in New Delhi on 5 December 1956 (see annex pp. 50–53), the best overall conditions for the protection of the archaeological heritage call for the coordination and central documentation of excavations by the relevant public authority of each country in conjunction with support of international collaboration; further, unauthorized digs and the illegal export of objects taken from excavation sites should be prevented. Particular value is placed on preservation of the findings from excavations and their retention in central and regional collections and museums in the territory of the excavation, or in collections directly connected to important excavation sites. However, the recommendation from 1956 does not yet emphasize clearly enough that excavated findings, just as fortuitous findings, are always only part of a monument which embodies multifaceted historical relationships; the goal of modern preservation practice as a comprehensive "safeguarding of traces" is to preserve this whole to the greatest extent possible. But the long-antiquated idea of archaeology as mere "treasure digging" even seems to lurk behind the relevant paragraphs in some of our modern monument protection laws.

Another critical criterion for the practice of modern archaeological heritage preservation is missing from the recommendations of 1956: the differentiation between excavations carried out for purely scientific interests and the unavoidable **emergency or salvage excavations** which in

many countries have become the rule because of threats to archaeological monuments on a scale that was barely conceivable in previous decades. It is not only private construction projects that are repeatedly causing destruction of unrecognized archaeological monuments, but also a general "upheaval of land" in the course of public works, gigantic architectural and civil engineering projects, new transportation facilities, and especially intensive agricultural use with its concomitant land erosion. At least in conjunction with preservation projects involving historic buildings efforts can be made to **avert interventions in the ground**; a typical example would be leaving the "terra sancta" under the floor of a religious building untouched – ground which is almost always of interest archaeologically but is often endangered by installation of modern heating systems.

In light of the ubiquitous threats that force a profusion of emergency excavation and salvage operations in many countries – in such numbers that they can hardly be executed according to the strict scientific standards of modern archaeological practice – the Charter for the Protection and Management of the Archaeological Heritage (Charter of Lausanne, see annex pp. 75–77) defines comprehensively for the first time the conditions, goals and principles of archaeological preservation. The validity of the most important principle of conservation – as far as possible monuments are to be preserved intact at their original site – for archaeological monuments as well is emphasized in article 6 in particular: *The overall objective of archaeological heritage management should be the preservation of monuments and sites in situ, including proper long-term conservation and curation of all related records and collections etc. Any transfer of elements of the heritage to new locations represents a violation of the principle of preserving the heritage in its original context. This principle stresses the need for proper maintenance, conservation and management. It also asserts the principle that the archaeological heritage should not be exposed by excavation or left exposed after excavation if provision for its proper maintenance and management after excavation cannot be guaranteed.* The latter principle is well worth heeding, considering the zeal – on an international level – with which archaeological sites are laid bare, only to be left exposed to the disastrous effects of tourism without *proper maintenance, conservation and management*.

The Charter of Lausanne also clearly differentiates between unavoidable emergency measures precipitated by threats to a site and excavations undertaken for purely scientific reasons; the latter can also serve other purposes such as improvement of the presentation of an archaeological site. According to article 5 *Excavation should be carried out on sites and monuments threatened by development, land-use change, looting or natural deterioration.* When an archaeological site is doomed because all possible protective measures have failed or could not be implemented, then of course its excavation must be as thorough and comprehensive as possible. In comparison, excavations for purely scientific purposes of archaeological evidence that is not endangered must be justified in detail; these are explicitly designated as *exceptional cases* in the Charter of Lausanne: *In exceptional cases, unthreatened sites may be excavated to elucidate research problems or to interpret them more effectively for the purpose of presenting them to the public. In such cases excavation must be preceded by thorough scientific evaluation of the significance of the site. Excavation should be partial, leaving a portion undisturbed for future research*. Thus interventions in archaeological sites which are not endangered or which can be protected despite endangerment by the available legal resources should be avoided as far as possible, except for special cases in which specific scientific problems are to be explored by excavations that are limited to part of a site or a scientifically and didactically motivated presentation area for visitors is to be developed. The prerequisite for these special-case excavations is always that the exposed site can in fact be conserved and permanently preserved. If the requirements for the continued maintenance of an archaeological site are not met, then such "exposures" can on principle not be justified.

The above-mentioned limitation on excavations of non-endangered archaeological sites to those that can be warranted not only under scientific but also under conservation standpoints should anyway be an outcome of the most reasonable application of limited resources: *Owing to the inevitable limitations of available resources, active maintenance will have to be carried out on a selective basis*, according to article 6 of the Charter of Lausanne. Moreover, a crucial reason for exercising the greatest possible restraint is the fact that every excavation means destruction: *As excavation always implies the necessity of making a selection of evidence to be documented and preserved at the cost of losing other information and possibly even the total destruction of the monument, a decision to excavate should only be taken after thorough consideration* (article 5). With excavations that are motivated purely by research interests it is sometimes possible to limit interventions significantly when the objectives can be met without employing the usual horizontal-stratigraphic methods but rather by excavating a narrow field; for instance one sector of a ring wall could yield all the necessary information. In this way the archaeological monument is mostly undisturbed and is preserved in situ, thus remaining available for later investigations with improved scientific methods. The UNESCO recommendation from 1956 had already made a proposal in this sense: *Each Member State should consider maintaining untouched, partially or totally, a certain number of archaeological sites of different periods in order that their excavation may benefit from improved techniques and more advanced archaeological knowledge. On each of the larger sites now being excavated, in so far as the nature of the land permits, well defined "witness"– areas might be left unexcavated in several places in order to allow for eventual verification of the stratigraphy and archaeological composition of the site*.

In this context the Charter of Lausanne also refers in article 5 to an important basic principle that must be applied to excavations of non-endangered sites, a principle that moreover encourages the use of non-destructive sampling methods in place of total excavations: *It must be an over-riding principle that the gathering of information about the archaeological heritage should not destroy any more archaeological evidence than is necessary for the protectional or scientific*

objectives of the investigation. Non-destructive techniques, aerial and ground survey, and sampling should therefore be encouraged wherever possible, in preference to total excavation.

The principles that are valid for preservation in general also apply to the preservation of archaeological sites and artifacts. The often very fragmentary condition of the objects makes it possible to limit work more to conservation instead of restoration or renovation; completions are carried out either sparingly or not at all. Other problems of repair and rehabilitation which arise with architectural monuments, especially in conjunction with modern uses of historic structures, are largely unimportant in archaeological heritage management. When the completion of an authentic fragment appears to be appropriate, the work should be distinguishable, for instance by means of a dividing joint or layer or by a different format in the brick. Additional layers of masonry, for instance to make the ground plan of an early medieval church visible once again, can also serve as protection for the original foundations that were discovered through excavation; however they should not replace the originals. In fact some excavation sites with their neglected, gradually disintegrating remnants of walls would indeed be much better off if they were concealed once again under a **protective layer of earth**.

Archaeological monuments are often presented to the visitor as "visible history" with the help of partial or total **reconstructions**, a legitimate approach as long as history is not falsified and the original remnants – the actual monument – are not removed. Indeed in some circumstances reconstructions, which always should remain recognizable as such, can be erected at another location so that they do not endanger the existing remains. In this context article 7 of the Charter of Lausanne states *Reconstructions serve two important functions: experimental research and interpretation. They should, however, be carried out with great caution, so as to avoid disturbing any surviving archaeological evidence, and they should take account of evidence from all sources in order to achieve authenticity. Where possible and appropriate, reconstructions should not be built immediately on the archaeological remains, and should be identifiable as such*.

A special variant of reconstruction, **anastylosis**, a method developed in the field of classical archaeology but also applicable for partially destroyed monuments of later epochs (cf. p. 30) is referred to in article 15 of the Venice Charter: *All reconstruction work should however be ruled out a priori. Only anastylosis, that is to say, the reassembling of existing but dismembered parts, can be permitted. The material used for integration should always be recognisable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form*. According to this method the fragments of an ashlar stone building – for instance a Greek temple – found on or in the ground could be put together again; the original configuration is determined from the site and from traces of workmanship, from peg holes, etc. If extant, the original foundations are used in situ. Such a re-erection demands preliminary work in building research; an inventory of all the extant building components, which must be analyzed and measured exactly, results in a reconstruction drawing with as few gaps as possible so that mistakes with the anastylosis can be avoided. A technical plan must also be worked out to preclude damage during re-erection and to address all aspects of conservation, including the effect of weathering. Finally, the didactic plan for an anastylosis must be discussed, with concern also being given to future use by tourists.

In order to be able to show original fragments – a capital, part of an entablature, a gable, etc. – on their original location and in their original context as part of an anastylosis, there is of course a need for more or less extensive provisional structures. The fragments in an anastylosis should only be conserved and presented as originals; they are not completed as in a restoration or embedded in a partial or complete reconstruction. The limits of anastylosis are reached when the original fragments are too sparse and would appear on the auxiliary structure as a sort of "decoration". Anastylosis, an approach which can indeed serve to protect original material in certain circumstances, also illustrates the special role of the fragment in archaeological heritage preservation.

Finally reference must be made again to the necessity of a **comprehensive record and inventory of archaeological monuments as a basic requirement of archaeological heritage preservation**, expounded in article 4 of the Charter of Lausanne: *The protection of the archaeological heritage must be based upon the fullest possible knowledge of its extent and nature. General survey of archaeological resources is therefore an essential working tool in developing strategies for the protection of the archaeological heritage. Consequently archaeological survey should be a basic obligation in the protection and management of the archaeological heritage.* According to article 5 this should include appropriate reports on the results of archaeological excavations: *A report conforming to an agreed standard should be made available to the scientific community and should be incorporated in the relevant inventory within a reasonable period after the conclusion of the excavation* – quite an understandable wish given the many scientific reports that do not appear within a "reasonable period" but are very long in coming. Moreover, because of the almost unavoidable profusion of emergency and salvage excavations with their immense "publication debts" and the excessive stockpile of artifacts, it has to be clear that it is now more important than ever to protect our archaeological monuments from intervention. In the final analysis an excavation without a subsequent scholarly publication and without conservation of the findings is totally useless.

The importance of comprehensive documentation and scientific publication of all work undertaken in archaeological heritage management must be emphasized again and again. Documentation and publication are absolutely essential because every excavation is in fact an irreversible intervention that partially or totally destroys the archaeological monument; indeed in many cases after completion of an excavation the monument, apart from the artifacts, exists only in the form of a scientific description and analysis, and no longer in the form of undisturbed historic fabric. From this situation comes the principle: **no excavation without scientific documentation**. In a certain sense the scholarly publication,

which conveys all the phases of work and thus makes the archaeological monument virtually re-constructible in conjunction with the salvaged artifacts, has to replace the original monument. The documentation for an excavation must include all the overlapping layers from various epochs and different building phases; all traces of history must be given serious consideration. A particular historic layer should not be studied and others neglected in the documentation; for instance the classical archaeologist cannot heedlessly remove Byzantine remains or the prehistoric archaeologist neglect the remains from medieval times that would be of interest to an archaeologist of the Middle Ages.

The obvious care that must be given to **conservation of the excavated artifacts** from all historical epochs must also be seen in this context. The conservation of archaeological findings – the reassembling of ceramic shards, the preservation of wooden materials found in the damp earth or of a practically unrecognizably rusted metal artifact which would rapidly and completely decay without conservation treatment – is also a prerequisite for correct publication of the excavation. Subsequently, after their scientific treatment, groups of artifacts that belong together should not be unnecessarily split up and distributed among various collections, but rather should be housed in a nearby museum of the particular region so that the crucial relationship to the original monument site is at least to some extent preserved.

Historic Areas (Ensembles)

The Venice Charter defines monuments and sites in the widest sense and refers explicitly not only to the individual monument but also to its surroundings: It says in article 1 *The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting...*, which together with article 6 (*Wherever the traditional setting exists it must be kept*) can be understood as a reference to a certain **ensemble protection**. In the Venice Charter ensemble protection did not yet play the decisive role which it received in the theory of conservation/preservation in connection with the European Heritage Year of 1975. Furthermore, there is article 14 on "Historic Sites" which points out that when it comes to conservation and restoration the same articles of the Venice Charter apply as for single monuments: *The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles*. Here with "sites of monuments" not only archaeological sites are meant, but also groups of buildings, ensembles, small and large historic areas, historic villages and towns. The fact that the authors of the Venice Charter were very much aware of the problem concerning historic centers is shown by the "Motion concerning protection and rehabilitation of historic centres" adopted in 1964 by the same International Congress of Architects and Technicians of Historic Monuments. However, in view of the sparse reference in the Charter to this important category of monuments and sites the Charter for the Conservation of Historic Towns and Urban Areas (Washington Charter 1987, see pp. 73/74), adopted by the ICOMOS General Assembly in Washington, was meant to be understood as a necessary step *for the protection, conservation and restoration of such towns and areas as well as their development and harmonious adaptation to contemporary life*. For the rest, in addition to these brief directions to the very far-reaching topic of historic areas and ensembles in connection with urban conservation / preservation in general one can only refer to further international papers, especially to the UNESCO Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas (Warsaw / Nairobi 1976, see annex pp. 63–69); furthermore, the discussion of the topic of Historic Urban Landscape (HUL), which is meant to result in a revised UNESCO Recommendation (see Observations, annex pp. 98–100) and the Xi'an Declaration on the Conservation of the Setting of Heritage Structures, sites and Areas of 2005 (see annex pp. 95–97).

Other Categories of Monuments and Sites

As another necessary addendum regarding categories of monuments not expressly mentioned in the Venice Charter has to be understood the Florence Charter of 1981 (see annex p. 70 ff.) on the preservation of historic gardens: *As monument, the historic garden must be preserved in accordance with the spirit of the Venice Charter. However, since it is a living monument, its preservation must be governed by specific rules which are the subject of the present charter* (Florence Charter, article 3). The Charter on the Built Vernacular Heritage (see annex p. 86) ratified by the ICOMOS General Assembly in Mexico in 1999 is also to be understood as an addition to the Venice Charter. The ICOMOS Charter on Cultural Routes (see annex pp. 101–106) ratified by the General Assembly in Quebec in 2008 has also opened up new perspectives for the protection and preservation of this special category of monuments and sites. In the years to come we can expect from ICOMOS and its International Scientific Committees charters, principles and guidelines on further topics, perhaps also on the current topic of "Modern Heritage", the heritage of the 20th century, the documentation and preservation of which are highly demanding.

IX. THE OPTION OF REVERSIBILITY

The term reversibility, not mentioned even once in the Charter of Venice, has in the meantime become common in connection with conservation/restoration/renovation issues and the conservation/preservation measures of all kinds mentioned in the preceding chapters. Of course, our monuments with all their later changes and additions which indeed are to be accepted on principle as part of the historic fabric are the result of irreversible historic processes. Their "age value" is also the result of more or less irreversible aging processes. It can hardly be a question of keeping there "natural" aging processes (catchword "patina") reversible, of rejuvenizing the monument, of returning it to that "original splendor" that is so fondly cited after restorations. Rather it is only a question of arresting more or less "unnatural" decay (for example the effects of general environmental pollution), of warding off dangers, and simply of keeping all interventions that are for particular reasons necessary or unavoidable as "reversible" as possible. "Reversibility" in preservation work as the option of being able to reestablish – in as unlimited a manner as possible – the previous condition means deciding in favor of "more harmless" (sometimes also simply more intelligent) solutions and avoiding irreversible interventions which often end with an irreversible loss of the monument as a historic document.

In this sense we can speak of a reversibility option within the context of several principles of modern preservation laid down in the Charter of Venice. Regarding the maintenance of monuments there are measures that must be repeated constantly and thus to a certain degree are reversible. It can be assumed that a certain degree of reversibility is guaranteed regarding repair measures as well, if the important principle of repairs using traditional materials and techniques is observed. For instance in case of repairs that become necessary again in the future or in connection with use-related changes, repair work that is limited to the strictly necessary is more likely to be reversible than would be the renewal of entire components using the arsenal of modern materials and techniques. This is not to mention the fact that a historic building, rehabilitated "from top to bottom", for which every principle of repair has been disregarded, can completely loose its significance as historic evidence without demolition taking place. Insofar as traditional repairs are limited to the replacement of worn-out old materials with new materials only on truly damaged places, the reversibility option refers essentially to preservation of the "ability to be repaired" (repeated "reparability"). In this sense the replacement of stones by the cathedral stonemason workshops, seen as "continuous repair" (cf. p. 27), can be understood as a "reversible" measure (insofar as it keeps its orientation to the existing forms, materials and craftsmanship), although the continuous loss of material is naturally an irreversible process.

The principle of reversibility will also be very helpful in judging a rehabilitation measure. For instance, the partition wall necessary for use of a building can be "reversibly" inserted as a light construction without massive intervention in the wall and ceiling, and thus could be removed during future alterations without difficulty. The same applies to certain necessary interior fittings in historic spaces (for example sanitary modules) that also can be made reversible like a "piece of furniture". In this context the preservationist must always pose critical questions: why must a roofing structure be converted into a "coffin lid" of concrete that burdens the entire structural system of a building, why is the entire foundation of a church to be replaced irreversibly in concrete? Is this intrusion in the historic fabric from above or below really necessary for preservation of the building? Is there not a much simpler, less radical, perhaps also essentially more intelligent solution? From a larger perspective the new building which accommodates itself within a gap in the property lots of an old town undergoing urban rehabilitation – a modest solution reduced to the necessary – will also appear more reversible than a structure such as a parking building or a high-rise that irrevocably breaks up the urban structure by extending over property lots, causing damages that from a preservation standpoint can hardly ever be made good again.

Also in the field of modern safety technology (technology that for conservation reasons is indispensable for the preservation of materials and structures), where interventions such as fastenings, nailings, static auxiliary structures, etc. are often "invisible" but nonetheless serious, the principle of reversibility can be introduced at least as a goal in the sense of a more or less reversible intervention, for example an auxiliary construction, removable in the future, which relieves historic exterior masonry walls or an old roof structure. The issue of more or less reversibility will naturally also play a role in the weighing of advantages and disadvantages of purely craftsman-like repairs as opposed to modern safety techniques, quite apart from the questions of costs, long-term effects, etc. For example, is the consolidation of a sandstone figure using a silica acid ester dip or an acryl resin full impregnation simply unavoidable because there is no other alternative or, instead of adhering to a – more or less – hypothetical "reversibility" should we talk here about various degrees of "compatibility". In the case of a compatible (that is, adapted in its nature to the original material) "nondamaging" substitute that serves to stabilize and supplement when used in conservation or restorations work, we can at any rate more likely assume that this material can to a certain degree be employed "reversibly".

With all conservation measures on a work of art – stabilization of the paint layers on a panel painting, consolidation of a worm-infested wooden sculpture, etc. – the materials that are introduced should at least be examined regarding their relative reversibility; sometimes a cautious "bringing-it-through" with interventions that are perhaps less permanent but to a certain degree reversible should be given preference. This would also depend on the use of materials for which a kind of "antidote", in the sense of the reversibility of the procedure, is always held in readiness. Thus if the surface of

a monument possesses several "finishes", we must be conscious that every "re-exposure" of an older finish means the – irreversible – removal of a younger but likewise "historic" finish; that re-exposure is not in fact a foregone conclusion but rather is only justified after a comprehensive analysis which favors it as having "great historic, archaeological or aesthetic value", as the Charter of Venice says. Even such a "harmless" measure as the removal of a yellowed varnish layer, which in the sense of a cyclic renewal may seem to be "reversible" because varnish is replaced again and again by varnish can be connected with irreversible damages to the paint layer. The demand for reversibility is valid moreover for many restorative additions. With appropriately cautious treatment of the transition "seam" between the new and the historic fabric, we can speak here of an almost complete reversibility, for instance the closure of a gap in a painting using watercolor retouching that can easily be removed. Just as we can speak about reversibility in the sense of "ability to be repaired again" (see p. 28) here we are concerned with the option of being able to conserve or restore again with as little damage as possible.

It is no coincidence that the "reversibility debate" was inaugurated primarily in the literature on the restoration of paintings: presumably painting restorers have always been vexed by the irreversible interventions of their colleagues in the near and distant past. But even if restoration history is in many cases a downright alarming process, it does not allow itself to be reversed in the sense of a "de-restoration". The restorer will hopefully be careful about removing retouchings and additions that already are a part of the "historic fabric" as if they had been applied earlier as "reversibly" as we can expect today from such a work – work which should at least be left open for possible corrections by future colleagues who are perhaps equipped with better technical possibilities and new knowledge. In addition to the reversibility option suggested for conservation and restoration work, this approach can eventually also be helpful in renovations. Renovations – of surfaces – are perhaps the sole means not only to pass down the architectural appearance of a monument but also to conserve the surviving historic fabric under a new "wearing course" as it were – provided that this wearing course (for instance a new coat of paint according to historic evidence) is reversible; that is a renewed re-exposure of the original would be just as possible as renewed renovation (the ability to be renovated again).

Even where the principle of reversibility is legitimately brought into play, it is never a matter of a total reversibility but rather of reversibility options, of a more or less genuine reversibility, if the work is not absolutely irreversible but rather remains "to a certain degree" reversible. Thus there is a clear discrepancy between theoretically conceivable and practically realizable reversibility. A very helpful aim for preservation practice seems to be in this context the possibility of repeating certain measures, thus the already mentioned ability to repair again, to conserve again, to restore again, to renovate again, to add again: a monument that is to survive the coming centuries in spite of its increasing "age value" is never repaired and restored "once and for all", as one must sometimes fear given the wild perfectionism of our time, which naturally hasn't skirted the field of preservation.

Finally, the issue of reversibility is naturally to be subordinated, as are other preservation principles as well, to the principle of conservation as the highest tenet; in other words, in preservation there must also be deliberate or unavoidable irreversibility, the irreversible intervention as the only possibility for preserving a monument. However, decisions for reversible or irreversible measures naturally presuppose thorough preliminary investigations; investigations involving restoration findings as well as building research, the "art" of which should be to manage themselves with interventions which are as slight as possible. Moreover, these investigations should actually be repeatable in the future on the object, in order to be able to control results and eventually to make corrections.

X. CONSERVATION POLITICS IN A CHANGING WORLD

Today for the conservation and restoration of historic buildings we have an almost inexhaustible arsenal of materials and techniques at our command; there are countless opportunities and challenges, we are equipped not only with documentation methods that range from exact measurements to virtual reconstructions of every state of a building but also with highly developed conservation and stabilization techniques for the most varied types of materials and structures. Naturally this is an arsenal that will be tested further and developed continuously in coming decades. Given the complex tasks in the field of conservation this development will also include a corresponding diversity in participating professions: not only architects, art historians, archaeologists and restorers, but also various natural scientists such as geologists or mineralogists, not to forget anthropologists, lawyers etc. But in spite of the accomplishments of a "science"-oriented conservation profession, in which work is scientifically justified, prepared, carried out and documented, we must be aware that in the majority of cases it is traditional maintenance measures and traditional skilled repairs using traditional materials and techniques that are most appropriate, since in fact our basic concern, the preservation of authentic historical evidence, is often better served by limitation of work to the truly necessary.

From the perspective of ever-increasing worldwide exchanges of experience we will continue to give careful consideration to how we can avoid further destruction and best achieve our objective. And in the often desperate battle against destruction of the historic heritage global conservation practice will have to refer to the authentic spirit of monuments as described in the Nara Document of 1994, an authentic spirit that is not only found in „historic fabric" but also is expressed in form and design, in the historic location and setting and in the historic function (compare pp. 15–16). This has consequences not only for the principles of conservation that are relevant in the particular case, but also for the politics of conservation, for which different nations and regions may set different emphases in accordance with cultural diversity.

Today, monument protection and conservation are or at least should be a part of the self-image of every community, of every state party claiming to be a cultural state. There is no longer concern only with a comparatively limited number of "art and history monuments" which the so-called "modern cult of monuments" had in mind one hundred years ago, but rather – and this is perhaps the most important consequence of the definition of "monuments" in protection laws around the world – there is an attempt to give consideration to the entire wealth of monuments and sites that contribute to our understanding of the history of a pluralistic society. In Germany there are now supposedly almost a million listed historic buildings, plus historic districts (ensembles) and building complexes that encompass an even greater number of structures. On average, however, only about 3 % of the current building stock is under monument protection, since in the 20th century, and particularly in the period since the Second World War, more "building mass" has been produced than in all the centuries before.

Dealings with monuments, real "objects of remembrance", have their particular appeal in a world that is increasingly determined by virtual experiences. In a world civilization in transition from an industrial society to a communication society, where everything is becoming banal and the same under the heading of globalization, conservation will also experience positive impulses which could have an effect on cultural politics. The global outlook opens up new opportunities for global conservation politics. Thus in the future we hope for a greater number of serious initiatives for the protection and conservation of monuments and sites on a worldwide level, and we expect more international exchanges of experience in practical issues of conservation / preservation.

Reflecting the role of monument conservation in the wide field of cultural politics one tends to forget that conservation is not only an important "school of architecture" especially for the treatment and use of traditional materials and techniques, but at the same time it is a challenge for new architectural and artistic developments. After all, conservation in the way it has developed since the 19th century has always been in close interrelation to the "modern" architecture of the time (see p. 12). However, since a certain "crisis" of modern architecture at the end of the post-war building boom and with the so-called "post-modern" architecture when anything seemed to be allowed once again ("anything goes"), the interrelation between conservation of monuments and sites and new architecture seemed once more fundamentally changed. To the horror of some colleagues it could even be stated that monument conservation itself has always been, so-to-speak, "post-modern" in dealing with the cultural heritage of all ages, monument conservation therefore being a kind of avant-garde in an "age" of Post-Modernism, which in certain expressions of its architectural language has in the meantime itself become history. At the beginning of the 21st century it is at least noticeable that compared with former decades modern architecture and town planning have far more possibilities to carefully integrate monuments and historic urban contexts. In the sense of a new "repair society" there is even a tendency to mitigate the destructive effects of brutal building projects. On the other hand, it cannot be denied that the strategy practised so far of constant renewal of large parts of the built environment is becoming more questionable, anyway. In the sense of the justly demanded ideal of a sustainable development it is very likely that, independently of questions of conservation / preservation and merely for ecological and economic reasons tomorrow's society will simply no longer be able to afford the extensive replacement of everything that has been built in previous centuries. Now already one of the main tasks

of urban renewal is to repair and re-use existing buildings.

The special role of conservation in relation to trends in modern architecture as sketched here shows that in the future monument protection and conservation will be viewed not only from the perspective of cultural politics but also from environmental, economic and socio-political perspectives. The considerable economic significance of monument protection, maintenance and conservation/restoration is still underestimated. On the one hand it needs to be stated that the maintenance and repair of historic buildings and districts requires appropriate skilled workmanship, and thus also ensures jobs for the future; masons, carpenters, joiners, etc. with their traditional skills are needed. On the other hand historical architecture is of considerable importance for the "image" of a place, for the inhabitants just as much as for visitors from other countries. This is the reason for the relevance of conservation for the tourist industry, which uses and markets monuments as "attractions",– in some countries tourism even seems to be the only incentive for a kind of monument protection politics. Here we could ask if the globally operating tourist industry in particular should promote not only the (sometimes destructive) use of the cultural heritage but also its preservation. Under these circumstances it has so far been a disappointment that, despite the many assurances at countless conferences on the theme of tourism and preservation, there is a lack of commitment by the tourism industry, which by now with its sales in the billions is the most important branch of industry world-wide. In many cases the tourism industry exploits the cultural heritage through over-use that is sometimes ruinous, but does not render any serious financial contribution to the protection and preservation of the cultural heritage. On the other hand, a community-based soft tourism naturally could have its positive effect on preservation. But the consequences of mass tourism, to which entire cultural landscapes have fallen victim over the last decades, are all too evident.

Future "politics of conservation" should not only be determined from the perspective of cultural and economic politics. In order to be successful it must also be accepted and supported by society. In this context the often neglected emotional basis of conservation quite definitely plays a role: an emotional concern by society for the historic heritage which, thanks in part to the mass media with its generally very positive reporting on conservation issues in recent years, must be reckoned with by anyone who desires to disfigure, remove or destroy monuments, for whatever reason. Perhaps in the past we have not been sufficiently interested in certain values in our field that are more difficult to define in a positivistic sense, such as spirit and feeling. "Monument feeling" has to do with the aesthetic dimension, in the sense of enthusiasm for a work of art; as a "breath of history" it has to do with the historic dimension, beyond a strict historical or scientific understanding of conservation criteria. Is this monument feeling different at the beginning of the 21st century? 100 years ago, particularly in Europe, national feeling, the pride in one's national history was considered as a mainspring for conservation. In his "Modern Cult of Monuments" published in 1903 Alois Riegl, the famous Austrian conservator, linked this monument feeling to his central concept of "age-value" expressed in traces of ephemerality. If Riegl's age-value has been connected with a certain longing for death – the 1900 fin de siècle idea of "letting things pass away in beauty" – in contrast now, at the beginning of the 21st century, a kind of longing for survival can be identified as an essential mainspring for our new "cult of monuments": an attempt to preserve memory in a world that is changing as never before.

Going beyond issues of cultural and economic politics, from our current perspective it is a self-evident, fundamental prerequisite in our field that the politics of conservation be viewed within the framework of a general environmental policy; conservation politics cannot be separated from environmental-political issues. Instead of going into detail here concerning the diverse connections between monument protection and environmental protection, a reference to the subject of air pollution and its horrible effects on monument fabric of stone, glass or metal will suffice. The aspect of a general environmental protection which aims at saving not only the natural environment but also the environment created by man in the course of his history – that means our "cultural heritage" including monuments and sites – is confronting all actors in conservation / preservations with new tasks. These tasks require much more than a consistent application of conservation methods and technologies, general "managing" and a smooth handling of administrative matters. We need new initiatives in the future, initiatives supported by society to combat the worldwide advancement of environmental destruction on a gigantic scale, and it can only be hoped that the dramatic consequences of global climate change will finally force the international community to fight together against the impending disasters (compare a series of articles in *Heritage at Risk 2006/2007*, pp. 192–227).

Recognizing that such developments gravely threaten future generations, already the United Nations conference in Rio de Janeiro in 1992 agreed upon an action program for the 21st century, the so-called AGENDA 21, which formulates objectives and guidelines for politics and economics: the model for sustainable development. The programmatic demand for a unity of ecological, social, economic and cultural goals also opens new perspectives for conservationists and frees up the practice of conservation from a certain isolation that is sometimes perhaps too anxiously and dogmatically cultivated by professionals in our field. Conservation of historic buildings and ensembles together with their "setting", the natural or built environment in fact can offer crucial contributions to the model of sustainable development. As an alternative to the short cycles of demolition and construction that are usual today – and in the long-run represent an intolerable burden on our environment because of the materials that must be disposed of – historic building fabric in general proves to be comparatively long-lived. Besides, historic buildings usually consist of relatively solid building materials that are even "ecological" from today's perspective, among them structures that have survived over centuries: our historic building stock as an important "resource". Monuments serve as examples of the sustainability of products: "Five Hundred Year Guarantee" was the title of

an exhibition on the subject of conservation and examples of sustainable development range from wooden windows that can be repaired again and again to entire urban ensembles.

Conservation of monuments and sites as a trailblazer for the future? Regardless of how conservation politics might change in the future under perhaps quite different economic and social circumstances we can state that conservation of monuments and sites, a theme which was only peripheral during much of the 20th century, has become, in a surprisingly short period since the mid-1970s, an issue of public concern in many countries, an issue that has broad general support and receives much attention from the media: monument protection and conservation not as a fashionable trend, but as a general political concern.

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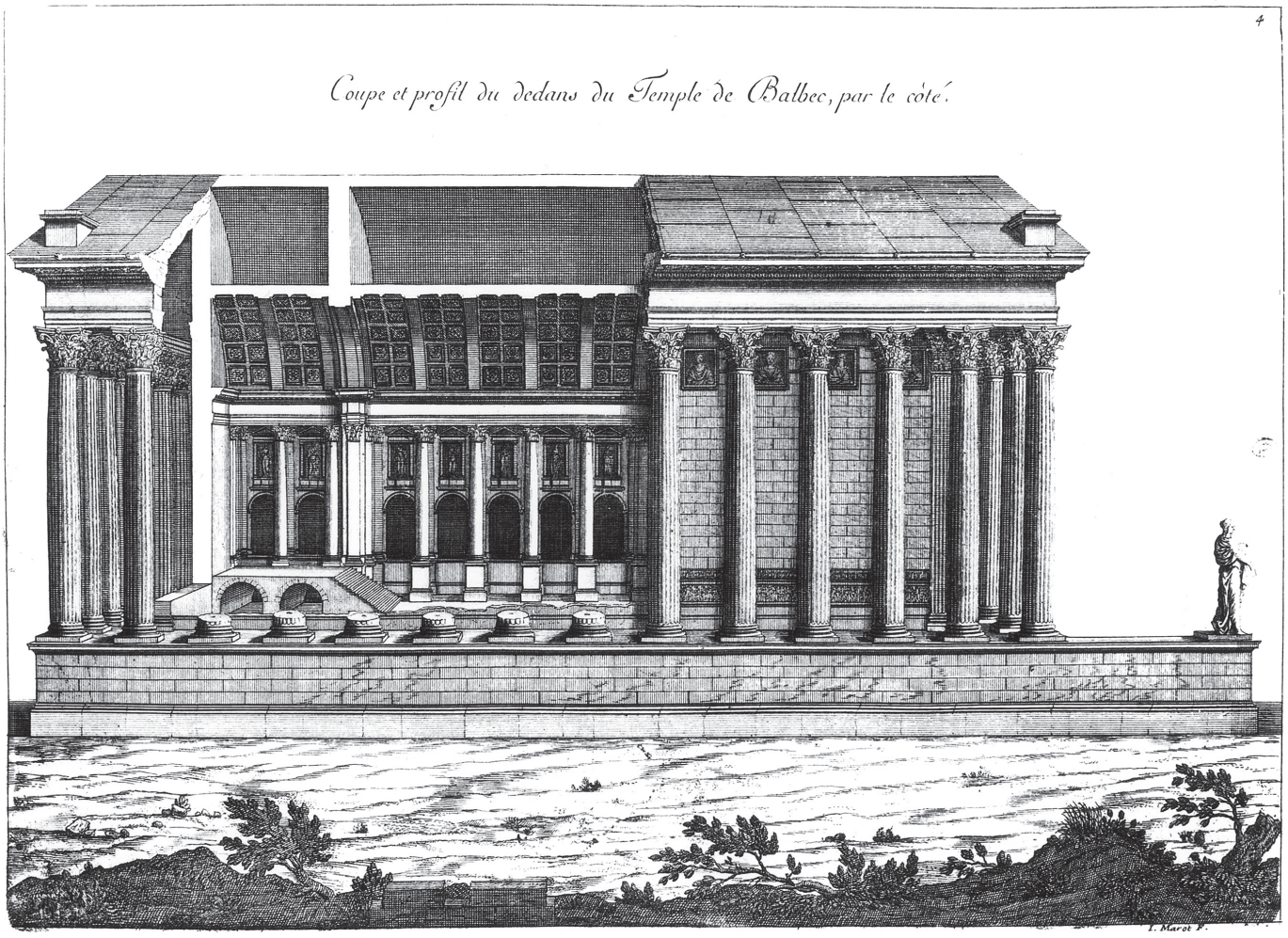
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ANNEX


4
Coupe et profil du dedans du Temple de Balbec, par le côté.
I. Marot F.

THE ATHENS CHARTER FOR THE RESTORATION OF HISTORIC MONUMENTS (1931)

Adopted at the First International Congress of Architects and Technicians of Historic Monuments, Athens 1931

At the Congress in Athens the following seven main resolutions were made and called *Carta del Restauro*:

1. International organizations for Restoration on operational and advisory levels are to be established.
2. Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes which will cause loss of character and historical values to the structures.
3. Problems of preservation of historic sites are to be solved by legislation at national level for all countries.
4. Excavated sites which are not subject to immediate restoration should be reburied for protection.
5. Modern techniques and materials may be used in restoration work.
6. Historical sites are to be given strict custodial protection.
7. Attention should be given to the protection of areas surrounding historic sites.

General Conclusions of the Athens Conference

I. Doctrines. General Principles

The Conference heard the statement of the general principles and doctrines relating to the protection of monuments.

Whatever may be the variety of concrete cases, each of which are open to a different solution, the Conference noted that there predominates in the different countries represented a general tendency to abandon restorations *in toto* and to avoid the attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings.

When, as the result of decay or destruction, restoration appears to be indispensable, it recommends that the historic and artistic work of the past should be respected, without excluding the style of any given period.

The Conference recommends that the occupation of buildings, which ensures the continuity of their life, should be maintained but that they should be used for a purpose which respects their historic or artistic character.

II. Administrative and Legislative Measures Regarding Historical Monuments

The Conference heard the statement of legislative measures devised to protect monuments of artistic, historic or scientific interest and belonging to the different countries.

It unanimously approved the general tendency which, in this connection, recognises a certain right of the community in regard to private ownership.

It noted that the differences existing between these legislative measures were due to the difficulty of reconciling public law with the rights of individuals.

Consequently, while approving the general tendency of these measures, the Conference is of opinion that they should be in keeping with local circumstances and with the trend of public opinion, so that the least possible opposition may be encountered, due allowance being made for the sacrifices which the owners of property may be called upon to make in the general interest.

It recommends that the public authorities in each country be empowered to take conservatory measures in cases of emergency.

It earnestly hopes that the International Museums Office will publish a repertory and a comparative table of the legislative measures in force in the different countries and that this information will be kept up to date.

III. Aesthetic Enhancement of Ancient Monuments

The Conference recommends that, in the construction of buildings, the character and external aspect of the cities in which they are to be erected should be respected, especially in the neighbourhood of ancient monuments, where the surroundings should be given special consideration. Even certain groupings and certain particularly picturesque perspective treatment should be preserved.

A study should also be made of the ornamental vegetation most suited to certain monuments or groups of monuments from the point of view of preserving their ancient character. It specially recommends the suppression of all forms of publicity, of the erection of unsightly telegraph poles and the exclusion of all noisy factories and even of tall shafts in the neighbourhood of artistic and historic monuments.

IV. Restoration of Monuments

The experts heard various communications concerning the use of modern materials for the consolidation of ancient monuments. They approved the judicious use of all the resources at the disposal of modern technique and more especially of reinforced concrete.

They specified that this work of consolidation should whenever possible be concealed in order that the aspect and character of the restored monument may be preserved.

They recommended their adoption more particularly in cases where their use makes it possible to avoid the dangers of dismantling and reinstating the portions to be preserved.

V. The Deterioration of Ancient Monuments

The Conference noted that, in the conditions of present day life, monuments throughout the world were being threat-

ened to an ever-increasing degree by atmospheric agents.

Apart from the customary precautions and the methods successfully applied in the preservation of monumental statuary in current practice, it was impossible, in view of the complexity of cases and with the knowledge at present available, to formulate any general rules.

The Conference recommends:

1. That, in each country, the architects and curators of monuments should collaborate with specialists in the physical, chemical, and natural sciences with a view to determining the methods to be adopted in specific cases;
2. That the International Museums Office should keep itself informed of the work being done in each country in this field and that mention should be made thereof in the publications of the Office.

With regard to the preservation of monumental sculpture, the Conference is of opinion that the removal of works of art from the surroundings for which they were designed is, *in principle*, to be discouraged. It recommends, by way of precaution, the preservation of original models whenever these still exist or if this proves impossible, the taking of casts.

VI. The Technique of Conservation

The Conference is gratified to note that the principles and technical considerations set forth in the different detailed communications are inspired by the same idea, namely:

In the case of ruins, scrupulous conservation is necessary, and steps should be taken to reinstate any original fragments that may be recovered (anastylosis), whenever this is possible; the new materials used for this purpose should in all cases be recognisable. When the preservation of ruins brought to light in the course of excavations is found to be impossible, the Conference recommends that they be buried, accurate records being of course taken before filling-in operations are undertaken.

It should be unnecessary to mention that the technical work undertaken in connection with the excavation and preservation of ancient monuments calls for close collaboration between the archaeologist and the architect.

With regard to other monuments, the experts unanimously agreed that, before any consolidation or partial restoration is undertaken, a thorough analysis should be made of the defects and the nature of the decay of these monuments. They recognised that each case needed to be treated individually.

VII. The Conservation of Monuments and International Collaboration

a) Technical and moral co-operation

The Conference, convinced that the question of the conservation of the artistic and archaeological property of mankind is one that interests the community of the States, which are wardens of civilisation,

Hopes that the States, acting in the spirit of the Covenant of the League of Nations, will collaborate with each other on an ever-increasing scale and in a more concrete manner with a view to furthering the preservation of artistic and historic monuments;

Considers it highly desirable that qualified institutions and associations should, without in any manner whatsoever prejudicing international public law, be given an opportunity of manifesting their interest in the protection of works of art in which civilisation has been expressed to the highest degree and which would seem to be threatened with destruction;

Expresses the wish that requests to attain this end, submitted to the Intellectual Co-operation Organisation of the League of Nations, be recommended to the earnest attention of the States.

It will be for the International Committee on Intellectual Co-operation, after an enquiry conducted by the International Museums Office and after having collected all relevant information, more particularly from the National Committee on Intellectual Co-operation concerned, to express an opinion on the expediency of the steps to be taken and on the procedure to be followed in each individual case.

The members of the Conference, after having visited in the course of their deliberations and during the study cruise which they were able to make on this occasion, a number of excavation sites and ancient Greek monuments, unanimously paid a tribute to the Greek Government, which, for many years past, has been itself responsible for extensive works and, at the same time, has accepted the collaboration of archaeologists and experts from every country.

The members of the Conference there saw an example of activity which can but contribute to the realisation of the aims of intellectual co-operation, the need for which manifested itself during their work.

b) The role of education in the respect of monuments

The Conference, firmly convinced that the best guarantee in the matter of the preservation of monuments and works of art derives from the respect and attachment of the peoples themselves;

Considering that these feelings can very largely be promoted by appropriate action on the part of public authorities;

Recommends that educators should urge children and young people to abstain from disfiguring monuments of every description and that they should teach them to take a greater and more general interest in the protection of these concrete testimonies of all ages of civilisation.

c) Value of international documentation

The Conference expresses the wish that:

1. Each country, or the institutions created or recognised competent for this purpose, publish an inventory of ancient monuments, with photographs and explanatory notes;
2. Each country constitute official records which shall contain all documents relating to its historic monuments;
3. Each country deposit copies of its publications on artistic and historic monuments with the International Museums Office;

4. The Office devote a portion of its publications to articles on the general processes and methods employed in the preservation of historic monuments;
5. The Office study the best means of utilising the information so centralised.

UNESCO RECOMMENDATION ON INTERNATIONAL PRINCIPLES APPLICABLE TO ARCHAEOLOGICAL EXCAVATIONS (1956)

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting at New Delhi, from 5 November to 5 December 1956, at its ninth session,

Being of the opinion that the surest guarantee for the preservation of monuments and works of the past rests in the respect and affection felt for them by the peoples themselves, and persuaded that such feelings may be greatly strengthened by adequate measures inspired by the wish of Member States to develop science and international relations,

Convinced that the feelings aroused by the contemplation and study of works of the past do much to foster mutual understanding between nations, and that it is therefore highly desirable to secure international co-operation with regard to them and to further, in every possible way, the fulfilment of their social mission,

Considering that, while individual States are more directly concerned with the archaeological discoveries made on their territory, the international community as a whole is nevertheless the richer for such discoveries,

Considering that the history of man implies the knowledge of all different civilizations; and that it is therefore necessary, in the general interest, that all archaeological remains be studied and, where possible, preserved and taken into safe keeping,

Convinced that it is highly desirable that the national authorities responsible for the protection of the archaeological heritage should be guided by certain common principles which have been tested by experience and put into practice by national archaeological services,

Being of the opinion that, though the regulation of excavations is first and foremost for the domestic jurisdiction of each State, this principle should be brought into harmony with that of a liberally understood and freely accepted international co-operation,

Having before it proposals concerning international principles applicable to archaeological excavations, which constitute item 9.4.3 on the agenda of the session,

Having decided at its eighth session, that these proposals should be regulated at the international level by way of a recommendation to Member States, Adopts, this fifth day of December 1956, the following Recommendation:

The General Conference recommends that Member States should apply the following provisions by taking whatever legislative or other steps may be required to give effect, within their respective territories, to the principles and norms formulated in the present Recommendation.

The General Conference recommends that Member States should bring the present Recommendation to the knowledge of authorities and organizations concerned with archaeological excavations and museums.

The General Conference recommends that Member States should report to it, on dates and in a manner to be determined by it, on the action which they have taken to give effect to the present Recommendation.

I. Definitions

Archaeological excavations

1. For the purpose of the present Recommendation, by archaeological excavations is meant any research aimed at the discovery of objects of archaeological character, whether such research involves digging of the ground or systematic exploration of its surface or is carried out on the bed or in the sub-soil of inland or territorial waters of a Member State.

Property protected

2. The provisions of the present Recommendation apply to any remains, whose preservation is in the public interest from the point of view of history or art and architecture, each Member State being free to adopt the most appropriate criterion for assessing the public interest of objects found on its territory. In particular, the provisions of the present Recommendation should apply to any monuments and movable or immovable objects of archaeological interest considered in the widest sense.
3. The criterion adopted for assessing the public interest of archaeological remains might vary according to whether it is a question of the preservation of such property, or of the excavator's or finder's obligation to declare his discoveries.
   (a) In the former case, the criterion based on preserving all objects originating before a certain date should be abandoned, and replaced by one whereby protection is extended to all objects belonging to a given period or of a minimum age fixed by law.
   (b) In the latter case, each Member State should adopt far wider criteria, compelling the excavator or finder to declare any object, of archaeological character, whether movable or immovable, which he may discover.

II. General principles

Protection of the archaeological heritage

4. Each Member State should ensure the protection of its archaeological heritage, taking fully into account problems arising in connexion with excavations, and in conformity with the provisions of the present Recommendation.
5. Each Member State should in particular:
   (a) Make archaeological explorations and excavations subject to prior authorization by the competent authority;

(b) Oblige any person finding archaeological remains to declare them at the earliest possible date to the competent authority;
(c) Impose penalties for the infringement of these regulations;
(d) Make undeclared objects subject to confiscation;
(e) Define the legal status of the archaeological sub-soil and, where State ownership of the said sub-soil is recognized, specifically mention the fact in its legislation;
(f) Consider classifying as historical monuments the essential elements of its archaeological heritage.

Protecting body: archaeological excavations

6. Although differences of tradition and unequal financial resources make it impossible for all Member States to adopt a uniform system of organization in the administrative services responsible for excavations, certain common principles should nevertheless apply to all national archaeological services:
(a) The archaeological service should, so far as possible, be a central State administration--or at any rate an organization provided by law with the necessary means for carrying out any emergency measures that may be required. In addition to the general administration of archaeological work, this service should co-operate with research institutes and universities in the technical training of excavators. This body should also set up a central documentation, including maps, of its movable and immovable monuments and additional documentation for every important museum or ceramic or iconographic collection, etc.
(b) Steps should be taken to ensure in particular the regular provision of funds: (i) to administer the services in a satisfactory manner; (ii) to carry out a programme of work proportionate to the archaeological resources of the country, including scientific publications; (iii) to exercise control over accidental discoveries; (iv) to provide for the upkeep of excavation sites and monuments.
7. Careful supervision should be exercised by each Member State over the restoration of archaeological remains and objects discovered.
8. Prior approval should be obtained from the competent authority for the removal of any monuments which ought to be preserved in situ.
9. Each Member State should consider maintaining untouched, partially or totally, a certain number of archaeological sites of different periods in order that their excavation may benefit from improved techniques and more advanced archaeological knowledge. On each of the larger sites now being excavated, in so far as the nature of the land permits, well defined 'witness' areas might be left unexcavated in several places in order to allow for eventual verification of the stratigraphy and archaeological composition of the site.

Formation of central and regional collections

10. Inasmuch as archaeology is a comparative science, account should be taken, in the setting up and organizing of museums and reserve collections, of the need for facilitating the work of comparison as much as possible. For this purpose, central and regional collections might be formed or, in exceptional cases, local collections on particularly important archaeological sites--in preference to small scattered collections, accessible to comparatively few people. These establishments should command, on a permanent basis, the administrative facilities and scientific staff necessary to ensure the preservation of the exhibits.
11. On important archaeological sites, a small exhibit of an educational nature – possibly a museum – should be set up to convey to visitors the interest of the archaeological remains.

Education of the public

12. The competent authority should initiate educational measures in order to arouse and develop respect and affection for the remains of the past by the teaching of history, the participation of students in certain excavations, the publication in the press of archaeological information supplied by recognized specialists, the organization of guided tours, exhibitions and lectures dealing with methods of excavation and results achieved, the clear display of archaeological sites explored and monuments discovered, and the publication of cheap and simply written monographs and guides. In order to encourage the public to visit these sites, Member States should make all necessary arrangements to facilitate access to them.

III. Regulations governing excavations and international collaboration

Authority to excavate granted to foreigners

13. Each Member State on whose territory excavations are to take place should lay down general rules governing the granting of excavation concessions, the conditions to be observed by the excavator, in particular as concerns the supervision exercised by the national authorities, the period of the concession, the reasons which may justify its withdrawal, the suspension of work, or its transfer from the authorized excavator to the national archaeological service.
14. The conditions imposed upon a foreign excavator should be those applicable to nationals. Consequently, the deed of concession should omit special stipulations which are not imperative.

International collaboration

15. In the higher interest of archaeology and of international collaboration, Member States should encourage excavations by a liberal policy. They might allow qualified individuals or learned bodies, irrespective of nationality, to apply on an equal footing for the concession to excavate. Member States should encourage excavations carried out by joint missions of scientists from their own country and of archaeologists representing foreign institutions, or by international missions.

Archaeological excavations

16. When a concession is granted to a foreign mission, the representative of the conceding State--if such be appointed--should, as far as possible, also be an archaeologist capable of helping the mission and collaborating with it.
17. Member States which lack the necessary resources for the organization of archaeological excavations in foreign countries should be accorded facilities for sending archaeologists to sites being worked by other Member States, with the consent of the director of excavations.
18. A Member State whose technical or other resources are insufficient for the scientific carrying out of an excavation should be able to call on the participation of foreign experts or on a foreign mission to undertake it.

Reciprocal guarantees

19. Authority to carry out excavations should be granted only to institutions represented by qualified archaeologists or to persons offering such unimpeachable scientific, moral and financial guarantees as to ensure that any excavations will be completed in accordance with the terms of the deed of concession and within the period laid down.
20. On the other hand, when authority to carry out excavations is granted to foreign archaeologists, it should guarantee them a period of work long enough, and conditions of security sufficient to facilitate their task and protect them from unjustified cancellation of the concession in the event, for instance, of their being obliged, for reasons recognized as valid, to interrupt their work for a given period of time.

Preservation of archaeological remains

21. The deed of concession should define the obligations of the excavator during and on completion of his work. The deed should, in particular, provide for guarding, maintenance and restoration of the site together with the conservation, during and on completion of his work, of objects and monuments uncovered. The deed should moreover indicate what help if any the excavator might expect from the conceding State in the discharge of his obligations should these prove too onerous.

Access to excavation sites

22. Qualified experts of any nationality should be allowed to visit a site before a report of the work is published and with the consent of the director of excavations, even during the work. This privilege should in no case jeopardize the excavator's scientific rights in his finds.

Assignment of finds

23. (a) Each Member State should clearly define the principles which hold good on its territory in regard to the disposal of finds from excavations.
    (b) Finds should be used, in the first place, for building up, in the museums of the country in which excavations are carried out, complete collections fully representative of that country's civilization, history, art and architecture.
    (c) With the main object of promoting archaeological studies through the distribution of original material, the conceding authority, after scientific publication, might consider allocating to the approved excavator a number of finds from his excavation, consisting of duplicates or, in a more general sense, of objects or groups of objects which can be released in view of their similarity to other objects from the same excavation. The return to the excavator of objects resulting from excavations should always be subject to the condition that they be allocated within a specified period of time to scientific centres open to the public, with the proviso that if these conditions are not put into effect, or cease to be carried out, the released objects will be returned to the conceding authority.
    (d) Temporary export of finds, excluding objects which are exceptionally fragile or of national importance, should be authorized on requests emanating from a scientific institution of public or private character if the study of these finds in the conceding State is not possible because of lack of bibliographical or scientific facilities, or is impeded by difficulties of access.
    (e) Each Member State should consider ceding to, exchanging with, or depositing in foreign museums objects which are not required in the national collections.

Scientific rights; rights and obligations of the excavator

24. (a) The conceding State should guarantee to the excavator scientific rights in his finds for a reasonable period.
    (b) The conceding State should require the excavator to publish the results of his work within the period stipulated in the deed, or, failing such stipulations, within a reasonable period. This period should not exceed two years for the preliminary report. For a period of five years following the discovery, the competent archaeological authorities should undertake not to release the complete collection of finds, nor the relative scientific documentation, for detailed study, without the written authority of the excavator. Subject to the same conditions, these authorities should also prevent photographic or other reproduction of archaeological material still unpublished. In order to allow, should it be so desired, for simultaneous publication of the preliminary report in both countries, the excavator should, on demand, submit a copy of his text to these authorities.
    (c) Scientific publications dealing with archaeological research and issued in a language which is not widely used should include a summary and, if possible, a list of contents and captions of illustrations translated into some more widely known language.

Documentation on excavations

25. Subject to the provisions set out in paragraph 24, the national archaeological services should, as far as possible, make their documentation and reserve collections of archaeological material readily available for inspection and study to excavators and qualified experts, especially those who have been granted a concession for a particular site or who wish to obtain one.

Regional meetings and scientific discussions

26. In order to facilitate the study of problems of common interest, Member States might, from time to time, convene regional meetings attended by representatives of the archaeological services of interested States. Similarly, each Member State might encourage excavators working on its soil to meet for scientific discussions.

IV. Trade in antiquities

27. In the higher interests of the common archaeological heritage, each Member State should consider the adoption of regulations to govern the trade in antiquities so as to ensure that this trade does not encourage smuggling of archaeological material or affect adversely the protection of sites and the collecting of material for public exhibit.
28. Foreign museums should, in order to fulfil their scientific and educational aims, be able to acquire objects which have been released from any restrictions due to the laws in force in the country of origin.

V. Repression of clandestine excavations and of the illicit export of archaeological finds

Protection of archaeological sites against clandestine excavations and damage

29. Each Member State should take all necessary measures to prevent clandestine excavations and damage to monuments defined in paragraphs 2 and 3 above, and also to prevent the export of objects thus obtained.

International co-operation in repressive measures

30. All necessary measures should be taken in order that museums to which archaeological objects are offered ascertain that there is no reason to believe that these objects have been procured by clandestine excavation, theft or any other method regarded as illicit by the competent authorities of the country of origin. Any suspicious offer and all details appertaining thereto should be brought to the attention of the services concerned. When archaeological objects have been acquired by museums, adequate details allowing them to be identified and indicating the manner of their acquisition should be published as soon as possible.

Return of objects to their country of origin

31. Excavation services and museums should lend one another assistance in order to ensure or facilitate the recovery of objects derived from clandestine excavations or theft, and of all objects exported in infringement of the legislation of the country of origin. It is desirable that each Member State should take the necessary measures to ensure this recovery. These principles should be applied in the event of temporary exports as mentioned in paragraph 23(c), (d) and (e) above, if the objects are not returned within the stipulated period.

VI. Excavations in occupied territory

32. In the event of armed conflict, any Member State occupying the territory of another State should refrain from carrying out archaeological excavations in the occupied territory. In the event of chance finds being made, particularly during military works, the occupying Power should take all possible measures to protect these finds, which should be handed over, on the termination of hostilities, to the competent authorities of the territory previously occupied, together with all documentation relating thereto.

VII. Bilateral agreements

33. Member States should, whenever necessary or desirable, conclude bilateral agreements to deal with matters of common interest arising out of the application of the present Recommendation.

The foregoing is the authentic text of the Recommendation duly adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization during its Ninth Session, which was held at New Delhi and declared closed the fifth day of December 1956.

THE VENICE CHARTER

International Charter for the Conservation and Restoration of Monuments and Sites (1964)

2nd International Congress of Architects and Technicians of Historic Monuments, Venice, 1964.
Adopted by ICOMOS in 1965.

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity.

It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions.

By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the development of an extensive international movement which has assumed concrete form in national documents, in the work of ICOM and UNESCO and in the establishment by the latter of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. Increasing awareness and critical study have been brought to bear on problems which have continually become more complex and varied; now the time has come to examine the Charter afresh in order to make a thorough study of the principles involved and to enlarge its scope in a new document.

Accordingly, the 2nd International Congress of Architects and Technicians of Historic Monuments, which met in Venice from May 25th to 31st 1964, approved the following text:

Definitions

Article 1.
The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

Article 2.
The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

Article 3.
The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

Conservation

Article 4.
It is essential to the conservation of monuments that they be maintained on a permanent basis.

Article 5.
The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

Article 6.
The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

Article 7.
A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.

Article 8.
Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

Restoration

Article 9.
The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

Article 10.
Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any

modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

Article 11.
The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

Article 12.
Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.

Article 13.
Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings.

Historic Sites

Article 14.
The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

Excavations

Article 15.
Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956.

Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.

All reconstruction work should however be ruled out "*a priori*". Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

Publication

Article 16.
In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

The following persons took part in the work of the Committee for drafting the International Charter for the Conservation and Restoration of Monuments:

Piero Gazzola (Italy), Chairman
Raymond Lemaire (Belgium), Reporter
José Bassegoda-Nonell (Spain)
Luis Benavente (Portugal)
Djurdje Boskovic (Yugoslavia)
Hiroshi Daifuku (UNESCO)
P.L. de Vrieze (Netherlands)
Harald Langberg (Denmark)
Mario Matteucci (Italy)
Jean Merlet (France)
Carlos Flores Marini (Mexico)
Roberto Pane (Italy)
S.C.J. Pavel (Czechoslovakia)
Paul Philippot (ICCROM)
Victor Pimentel (Peru)
Harold Plenderleith (ICCROM)
Deoclecio Redig de Campos (Vatican)
Jean Sonnier (France)
François Sorlin (France)
Eustathios Stikas (Greece)
Gertrud Tripp (Austria)
Jan Zachwatovicz (Poland)
Mustafa S. Zbiss (Tunisia)

CONVENTION CONCERNING THE PROTECTION OF THE WORLD CULTURAL AND NATURAL HERITAGE (1972)

The General Conference of the United Nations Educational, Scientific and Cultural Organization meeting in Paris from 17 October to 21 November 1972, at its seventeenth session,

Noting that the cultural heritage and the natural heritage are increasingly threatened with destruction not only by the traditional causes of decay, but also by changing social and economic conditions which aggravate the situation with even more formidable phenomena of damage or destruction,

Considering that deterioration or disappearance of any item of the cultural or natural heritage constitutes a harmful impoverishment of the heritage of all the nations of the world,

Considering that protection of this heritage at the national level often remains incomplete because of the scale of the resources which it requires and of the insufficient economic, scientific, and technological resources of the country where the property to be protected is situated,

Recalling that the Constitution of the Organization provides that it will maintain, increase, and diffuse knowledge, by assuring the conservation and protection of the world's heritage, and recommending to the nations concerned the necessary international conventions,

Considering that the existing international conventions, recommendations and resolutions concerning cultural and natural property demonstrate the importance, for all the peoples of the world, of safeguarding this unique and irreplaceable property, to whatever people it may belong,

Considering that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole,

Considering that, in view of the magnitude and gravity of the new dangers threatening them, it is incumbent on the international community as a whole to participate in the protection of the cultural and natural heritage of outstanding universal value, by the granting of collective assistance which, although not taking the place of action by the State concerned, will serve as an efficient complement thereto,

Considering that it is essential for this purpose to adopt new provisions in the form of a convention establishing an effective system of collective protection of the cultural and natural heritage of outstanding universal value, organized on a permanent basis and in accordance with modern scientific methods,

Having decided, at its sixteenth session, that this question should be made the subject of an international convention,

Adopts this sixteenth day of November 1972 this Convention.

I. Definition of the Cultural and Natural Heritage

Article 1

For the purposes of this Convention, the following shall be considered as "cultural heritage":

monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

sites: works of man or the combined works of nature and man, and areas

including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Article 2

For the purposes of this Convention, the following shall be considered as "natural heritage":

natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;

geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;

natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

Article 3

It is for each State Party to this Convention to identify and delineate the different properties situated on its territory mentioned in Articles 1 and 2 above.

II. National Protection and International Protection of the Cultural and Natural Heritage

Article 4

Each State Party to this Convention recognizes that the duty

of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage referred to in Articles 1 and 2 and situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and co-operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain.

Article 5
To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavor, in so far as possible, and as appropriate for each country:

a. to adopt a general policy which aims to give the cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programs;
b. to set up within its territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions;
c. to develop scientific and technical studies and research and to work out such operating methods as will make the State capable of counteracting the dangers that threaten its cultural or natural heritage;
d. to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and
e. to foster the establishment or development of national or regional centers for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field.

Article 6
1. Whilst fully respecting the sovereignty of the States on whose territory the cultural and natural heritage mentioned in Articles 1 and 2 is situated, and without prejudice to property right provided by national legislation, the States Parties to this Convention recognize that such heritage constitutes a world heritage for whose protection it is the duty of the international community as a whole to co-operate.
2. The States Parties undertake, in accordance with the provisions of this Convention, to give their help in the identification, protection, conservation and presentation of the cultural and natural heritage referred to in paragraphs 2 and 4 of Articles 11 if the States on whose territory it is situated so request.
3. Each State Party to this Convention undertakes not to take any deliberate measures which might damage directly or indirectly the cultural and natural heritage referred to in Articles 1 and 2 situated on the territory of other States Parties to this Convention.

Article 7
For the purpose of this Convention, international protection of the world cultural and natural heritage shall be understood to mean the establishment of a system of international co-operation and assistance designed to support States Parties to the Convention in their efforts to conserve and identify that heritage.

III. Intergovernmental Committee for the Protection of the World Cultural and Natural Heritage

Article 8
1. An Intergovernmental Committee for the Protection of the Cultural and Natural Heritage of Outstanding Universal Value, called "the World Heritage Committee", is hereby established within the United Nations Educational, Scientific and Cultural Organization. It shall be composed of 15 States Parties to the Convention, elected by States Parties to the Convention meeting in general assembly during the ordinary session of the General Conference of the United Nations Educational, Scientific and Cultural Organization. The number of States members of the Committee shall be increased to 21 as from the date of the ordinary session of the General Conference following the entry into force of this Convention for at least 40 States.
2. Election of members of the Committee shall ensure an equitable representation of the different regions and cultures of the world.
3. A representative of the International Center for the Study of the Preservation and Restoration of Cultural Property (Rome Center), a representative of the International Council on Monuments and Sites (ICOMOS) and a representative of the International Union for Conservation of Nature and Natural Resources (IUCN), to whom may be added, at the request of States Parties to the Convention meeting in general assembly during the ordinary sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization, representatives of other intergovernmental or non-governmental organizations, with similar objectives, may attend the meetings of the Committee in an advisory capacity.

Article 9
1. The term of office of States members of the World Heritage Committee shall extend from the end of the ordinary session of the General Conference during which they are elected until the end of its third subsequent ordinary session.
2. The term of office of one-third of the members designated at the time of the first election shall, however, cease at the end of the first ordinary session of the General Conference following that at which they were elected; and the term of office of a further third of the members designated at the same time shall cease at the end of the second ordinary session of the General Conference fol-

lowing that at which they were elected. The names of these members shall be chosen by lot by the President of the General Conference of the United Nations Educational, Scientific and Cultural Organization after the first election.

3. States members of the Committee shall choose as their representatives persons qualified in the field of the cultural or natural heritage.

Article 10

1. The World Heritage Committee shall adopt its Rules of Procedure.
2. The Committee may at any time invite public or private organizations or individuals to participate in its meetings for consultation on particular problems.
3. The Committee may create such consultative bodies as it deems necessary for the performance of its functions.

Article 11

1. Every State Party to this Convention shall, in so far as possible, submit to the World Heritage Committee an inventory of property forming part of the cultural and natural heritage, situated in its territory and suitable for inclusion in the list provided for in paragraph 2 of this Article. This inventory, which shall not be considered exhaustive, shall include documentation about the location of the property in question and its significance.
2. On the basis of the inventories submitted by States in accordance with paragraph 1, the Committee shall establish, keep up to date and publish, under the title of "World Heritage List", a list of properties forming part of the cultural heritage and natural heritage, as defined in Articles 1 and 2 of this Convention, which it considers as having outstanding universal value in terms of such criteria as it shall have established. An updated list shall be distributed at least every two years.
3. The inclusion of a property in the World Heritage List requires the consent of the State concerned. The inclusion of a property situated in a territory, sovereignty or jurisdiction over which is claimed by more than one State shall in no way prejudice the rights of the parties to the dispute.
4. The Committee shall establish, keep up to date and publish, whenever circumstances shall so require, under the title of "List of World Heritage in Danger", a list of the property appearing in the World Heritage List for the conservation of which major operations are necessary and for which assistance has been requested under this Convention. This list shall contain an estimate of the cost of such operations. The list may include only such property forming part of the cultural and natural heritage as is threatened by serious and specific dangers, such as the threat of disappearance caused by accelerated deterioration, large- scale public or private projects or rapid urban or tourist development projects; destruction caused by changes in the use or ownership of the land; major alterations due to unknown causes; abandonment for any reason whatsoever; the outbreak or the threat of an armed conflict; calamities and cataclysms; serious fires, earthquakes, landslides; volcanic eruptions; changes in water level, floods and tidal waves. The Committee may at any time, in case of urgent need, make a new entry in the List of World Heritage in Danger and publicize such entry immediately.
5. The Committee shall define the criteria on the basis of which a property belonging to the cultural or natural heritage may be included in either of the lists mentioned in paragraphs 2 and 4 of this article.
6. Before refusing a request for inclusion in one of the two lists mentioned in paragraphs 2 and 4 of this article, the Committee shall consult the State Party in whose territory the cultural or natural property in question is situated.
7. The Committee shall, with the agreement of the States concerned, co-ordinate and encourage the studies and research needed for the drawing up of the lists referred to in paragraphs 2 and 4 of this article.

Article 12

The fact that a property belonging to the cultural or natural heritage has not been included in either of the two lists mentioned in paragraphs 2 and 4 of Article 11 shall in no way be construed to mean that it does not have an outstanding universal value for purposes other than those resulting from inclusion in these lists.

Article 13

1. The World Heritage Committee shall receive and study requests for international assistance formulated by States Parties to this Convention with respect to property forming part of the cultural or natural heritage, situated in their territories, and included or potentially suitable for inclusion in the lists mentioned referred to in paragraphs 2 and 4 of Article 11. The purpose of such requests may be to secure the protection, conservation, presentation or rehabilitation of such property.
2. Requests for international assistance under paragraph 1 of this article may also be concerned with identification of cultural or natural property defined in Articles 1and 2, when preliminary investigations have shown that further inquiries would be justified.
3. The Committee shall decide on the action to be taken with regard to these requests, determine where appropriate, the nature and extent of its assistance, and authorize the conclusion, on its behalf, of the necessary arrangements with the government concerned.
4. The Committee shall determine an order of priorities for its operations. It shall in so doing bear in mind the respective importance for the world cultural and natural heritage of the property requiring protection, the need to give international assistance to the property most representative of a natural environment or of the genius and the history of the peoples of the world, the urgency of the work to be done, the resources available to the States on whose territory the threatened property is situated and in particular the extent to which they are able to safeguard such property by their own means.
5. The Committee shall draw up, keep up to date and pub-

licize a list of property for which international assistance has been granted.

6. The Committee shall decide on the use of the resources of the Fund established under Article 15 of this Convention. It shall seek ways of increasing these resources and shall take all useful steps to this end.
7. The Committee shall co-operate with international and national governmental and non-governmental organizations having objectives similar to those of this Convention. For the implementation of its programs and projects, the Committee may call on such organizations, particularly the International Center for the Study of the Preservation and Restoration of Cultural Property (the Rome Center), the International Council on Monuments and Sites (ICOMOS) and the International Union for Conservation of Nature and Natural Resources (IUCN), as well as on public and private bodies and individuals.
8. Decisions of the Committee shall be taken by a majority of two-thirds of its members present and voting. A majority of the members of the Committee shall constitute a quorum.

Article 14

1. The World Heritage Committee shall be assisted by a Secretariat appointed by the Director-General of the United Nations Educational, Scientific and Cultural Organization.
2. The Director-General of the United Nations Educational, Scientific and Cultural Organization, utilizing to the fullest extent possible the services of the International Center for the Study of the Preservation and Restoration of Cultural Property (the Rome Center), the International Council on Monuments and Sites (ICOMOS) and the International Union for Conservation of Nature and Natural Resources (IUCN) in their respective areas of competence and capability, shall prepare the Committee's documentation and the agenda of its meetings and shall have the responsibility for the implementation of its decisions.

IV. Fund for the Protection of the World Cultural and Natural Heritage

Article 15

1. A Fund for the Protection of the World Cultural and Natural Heritage of Outstanding Universal Value, called "the World Heritage Fund", is hereby established.
2 The Fund shall constitute a trust fund, in conformity with the provisions of the Financial Regulations of the United Nations Educational, Scientific and Cultural Organization.
3. The resources of the Fund shall consist of:
   a. compulsory and voluntary contributions made by States Parties to this Convention,
   b. contributions, gifts or bequests which may be made by:
      i. other States;
      ii. the United Nations Educational, Scientific and Cultural Organization, other organizations of the United Nations system, particularly the United Nations Development Program or other intergovernmental organizations;
      iii. public or private bodies or individuals;
   c. any interest due on the resources of the Fund;
   d. funds raised by collections and receipts from events organized for the benefit of the fund; and
   e. all other resources authorized by the Fund's regulations, as drawn up by the World Heritage Committee.
4. Contributions to the Fund and other forms of assistance made available to the Committee may be used only for such purposes as the Committee shall define. The Committee may accept contributions to be used only for a certain program or project, provided that the Committee shall have decided on the implementation of such program or project. No political conditions may be attached to contributions made to the Fund.

Article 16

1. Without prejudice to any supplementary voluntary contribution, the States Parties to this Convention undertake to pay regularly, every two years, to the World Heritage Fund, contributions, the amount of which, in the form of a uniform percentage applicable to all States, shall be determined by the General Assembly of States Parties to the Convention, meeting during the sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization. This decision of the General Assembly requires the majority of the States Parties present and voting, which have not made the declaration referred to in paragraph 2 of this Article. In no case shall the compulsory contribution of States Parties to the Convention exceed 1% of the contribution to the regular budget of the United Nations Educational, Scientific and Cultural Organization.
2. However, each State referred to in Article 31 or in Article 32 of this Convention may declare, at the time of the deposit of its instrument of ratification, acceptance or accession, that it shall not be bound by the provisions of paragraph 1 of this Article.
3. A State Party to the Convention which has made the declaration referred to in paragraph 2 of this Article may at any time withdraw the said declaration by notifying the Director-General of the United Nations Educational, Scientific and Cultural Organization. However, the withdrawal of the declaration shall not take effect in regard to the compulsory contribution due by the State until the date of the subsequent General Assembly of States parties to the Convention.
4. In order that the Committee may be able to plan its operations effectively, the contributions of States Parties to this Convention which have made the declaration referred to in paragraph 2 of this Article, shall be paid on a regular basis, at least every two years, and should not be less than the contributions which they should have paid if they had been bound by the provisions of paragraph 1 of this Article, shall be paid on a regular basis, at least every

two years, and should not be less than the contributions which they should have paid if they had been bound by the provisions of paragraph 1 of this Article.

5. Any State Party to the Convention which is in arrears with the payment of its compulsory or voluntary contribution for the current year and the calendar year immediately preceding it shall not be eligible as a Member of the World Heritage Committee, although this provision shall not apply to the first election.
   The terms of office of any such State which is already a member of the Committee shall terminate at the time of the elections provided for in Article 8, paragraph 1 of this Convention.

Article 17
The States Parties to this Convention shall consider or encourage the establishment of national public and private foundations or associations whose purpose is to invite donations for the protection of the cultural and natural heritage as defined in Articles 1 and 2 of this Convention.

Article 18
The States Parties to this Convention shall give their assistance to international fund-raising campaigns organized for the World Heritage Fund under the auspices of the United Nations Educational, Scientific and Cultural Organization. They shall facilitate collections made by the bodies mentioned in paragraph 3 of Article 15 for this purpose.

V. Conditions and Arrangements for International Assistance

Article 19
Any State Party to this Convention may request international assistance for property forming part of the cultural or natural heritage of outstanding universal value situated within its territory. It shall submit with its request such information and documentation provided for in Article 21 as it has in its possession and as will enable the Committee to come to a decision.

Article 20
Subject to the provisions of paragraph 2 of Article 13, subparagraph (c) of Article 22 and Article 23, international assistance provided for by this Convention may be granted only to property forming part of the cultural and natural heritage which the World Heritage Committee has decided, or may decide, to enter in one of the lists mentioned in paragraphs 2 and 4 of Article 11.

Article 21
1. The World Heritage Committee shall define the procedure by which requests to it for international assistance shall be considered and shall specify the content of the request, which should define the operation contemplated, the work that is necessary, the expected cost thereof, the degree of urgency and the reasons why the resources of the State requesting assistance do not allow it to meet all the expenses. Such requests must be supported by experts' reports whenever possible.
2. Requests based upon disasters or natural calamities should, by reasons of the urgent work which they may involve, be given immediate, priority consideration by the Committee, which should have a reserve fund at its disposal against such contingencies.
3. Before coming to a decision, the Committee shall carry out such studies and consultations as it deems necessary.

Article 22
Assistance granted by the World Heritage Committee may take the following forms:

a. studies concerning the artistic, scientific and technical problems raised by the protection, conservation, presentation and rehabilitation of the cultural and natural heritage, as defined in paragraphs 2 and 4 of Article 11 of this Convention;
b. provisions of experts, technicians and skilled labor to ensure that the approved work is correctly carried out;
c. training of staff and specialists at all levels in the field of identification, protection, conservation, presentation and rehabilitation of the cultural and natural heritage;
d. supply of equipment which the State concerned does not possess or is not in a position to acquire;
e. low-interest or interest-free loans which might be repayable on a long-term basis;
f. the granting, in exceptional cases and for special reasons, of non-repayable subsidies.

Article 23
The World Heritage Committee may also provide international assistance to national or regional centers for the training of staff and specialists at all levels in the field of identification, protection, conservation, presentation and rehabilitation of the cultural and natural heritage.

Article 24
International assistance on a large scale shall be preceded by detailed scientific, economic and technical studies. These studies shall draw upon the most advanced techniques for the protection, conservation, presentation and rehabilitation of the natural and cultural heritage and shall be consistent with the objectives of this Convention. The studies shall also seek means of making rational use of the resources available in the State concerned.

Article 25
As a general rule, only part of the cost of work necessary shall be borne by the international community. The contribution of the State benefiting from international assistance shall constitute a substantial share of the resources devoted to each program or project, unless its resources do not permit this.

Article 26
The World Heritage Committee and the recipient State shall define in the agreement they conclude the conditions in

which a program or project for which international assistance under the terms of this Convention is provided, shall be carried out. It shall be the responsibility of the State receiving such international assistance to continue to protect, conserve and present the property so safeguarded, in observance of the conditions laid down by the agreement.

VI. Educational Programs

Article 27

1. The States Parties to this Convention shall endeavor by all appropriate means, and in particular by educational and information programs, to strengthen appreciation and respect by their peoples of the cultural and natural heritage defined in Articles 1and 2 of the Convention.
2. They shall undertake to keep the public broadly informed of the dangers threatening this heritage and of the activities carried on in pursuance of this Convention.

Article 28

States Parties to this Convention which receive international assistance under the Convention shall take appropriate measures to make known the importance of the property for which assistance has been received and the role played by such assistance.

VII. Reports

Article 29

1. The States Parties to this Convention shall, in the reports which they submit to the General Conference of the United Nations Educational, Scientific and Cultural Organization on dates and in a manner to be determined by it, give information on the legislative and administrative provisions which they have adopted and other action which they have taken for the application of this Convention, together with details of the experience acquired in this field.
2. These reports shall be brought to the attention of the World Heritage Committee.
3. The Committee shall submit a report on its activities at each of the ordinary sessions of the General Conference of the United Nations Educational, Scientific and Cultural Organization.

VIII. Final Clauses

Article 30

This Convention is drawn up in Arabic, English, French, Russian and Spanish, the five texts being equally authoritative.

Article 31

1. This Convention shall be subject to ratification or acceptance by States members of the United Nations Educational, Scientific and Cultural Organization in accordance with their respective constitutional procedures.
2. The instruments of ratification or acceptance shall be deposited with the Director-General of the United Nations Educational, Scientific and Cultural Organization.

Article 32

1. This Convention shall be open to accession by all States not members of the United Nations Educational, Scientific and Cultural Organization which are invited by the General Conference of the Organization to accede to it.
2. Accession shall be effected by the deposit of an instrument of accession with the Director-General of the United Nations Educational, Scientific and Cultural Organization.

Article 33

This Convention shall enter into force three months after the date of the deposit of the twentieth instrument of ratification, acceptance or accession, but only with respect to those States which have deposited their respective instruments of ratification, acceptance or accession on or before that date. It shall enter into force with respect to any other State three months after the deposit of its instrument of ratification, acceptance or accession.

Article 34

The following provisions shall apply to those States Parties to this Convention which have a federal or non-unitary constitutional system:

a. with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of the federal or central legislative power, the obligations of the federal or central government shall be the same as for those States parties which are not federal States;

b. with regard to the provisions of this Convention, the implementation of which comes under the legal jurisdiction of individual constituent States, countries, provinces or cantons that are not obliged by the constitutional system of the federation to take legislative measures, the federal government shall inform the competent authorities of such States, countries, provinces or cantons of the said provisions, with its recommendation for their adoption.

Article 35

1. Each State Party to this Convention may denounce the Convention.
2. The denunciation shall be notified by an instrument in writing, deposited with the Director-General of the United Nations Educational, Scientific and Cultural Organization.
3. The denunciation shall take effect twelve months after the receipt of the instrument of denunciation. It shall not

affect the financial obligations of the denouncing State until the date on which the withdrawal takes effect.

Article 36

The Director-General of the United Nations Educational, Scientific and Cultural Organization shall inform the States members of the Organization, the States not members of the Organization which are referred to in Article 32, as well as the United Nations, of the deposit of all the instruments of ratification, acceptance, or accession provided for in Articles 31 and 32, and of the denunciations provided for in Article 35.

Article 37

1. This Convention may be revised by the General Conference of the United Nations Educational, Scientific and Cultural Organization. Any such revision shall, however, bind only the States which shall become Parties to the revising convention.
2. If the General Conference should adopt a new convention revising this Convention in whole or in part, then, unless the new convention otherwise provides, this Convention shall cease to be open to ratification, acceptance or accession, as from the date on which the new revising convention enters into force.

Article 38

In conformity with Article 102 of the Charter of the United Nations, this Convention shall be registered with the Secretariat of the United Nations at the request of the Director-General of the United Nations Educational, Scientific and Cultural Organization.

Done in Paris, this twenty-third day of November 1972, in two authentic copies bearing the signature of the President of the seventeenth session of the General Conference and of the Director-General of the United Nations Educational, Scientific and Cultural Organization, which shall be deposited in the archives of the United Nations Educational, Scientific and Cultural Organization, and certified true copies of which shall be delivered to all the States referred to in Articles 31 and 32 as well as to the United Nations.

UNESCO RECOMMENDATION CONCERNING THE SAFEGUARDING AND CONTEMPORARY ROLE OF HISTORIC AREAS (1976)

Adopted by the General Conference at its nineteenth session, Nairobi, 26 November 1976

The General Conference of the United Nations Educational, Scientific and Cultural Organization, meeting in Nairobi at its nineteenth session, from 26 October to 30 November 1976,

Considering that historic areas are part of the daily environment of human beings everywhere, that they represent the living presence of the past which formed them, that they provide the variety in life's background needed to match the diversity of society, and that by so doing they gain in value and acquire an additional human dimension,

Considering that historic areas afford down the ages the most tangible evidence of the wealth and diversity of cultural, religious and social activities and that their safeguarding and their integration into the life of contemporary society is a basic factor in town-planning and land development,

Considering that in face of the dangers of stereotyping and depersonalization, this living evidence of days gone by is of vital importance for humanity and for nations who find in it both the expression of their way of life and one of the corner-stones of their identity,

Noting that throughout the world, under the pretext of expansion or modernization, demolition ignorant of what it is demolishing and irrational and inappropriate reconstruction work is causing serious damage to this historic heritage,

Considering that historic areas are an immovable heritage whose destruction may often lead to social disturbance, even where it does not lead to economic loss,

Considering that this situation entails responsibilities for every citizen and lays on public authorities obligations which they alone are capable of fulfilling,

Considering that in order to save these irreplaceable assets from the dangers of deterioration or even total destruction to which they are thus exposed, it is for each State to adopt, as a matter of urgency, comprehensive and energetic policies for the protection and revitalization of historic areas and their surroundings as part of national, regional or local planning,

Noting the absence in many cases of a legislation effective and flexible enough concerning the architectural heritage and its interconnexion with town-planning, territorial, regional or local planning,

Noting that the General Conference has already adopted international instruments for the protection of the cultural and natural heritage such as the Recommendation on International Principles Applicable to Archaeological Excavations (1956), the Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites (1962), the Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works (1968), and the Recommendation Concerning the Protection, at National Level, of the Cultural and Natural Heritage (1972),

Desiring to supplement and extend the application of the standards and principles laid down in these international instruments,

Having before it proposals concerning the safeguarding and contemporary role of historic areas, which question appears on the agenda of the session as item 27,

Having decided at its eighteenth session that this question should take the form of a Recommendation to Member States,

Adopts, this twenty-sixth day of November 1976, the present Recommendation.

The General Conference recommends that Member States apply the above provisions by adopting, as a national law or in some other form, measures with a view to giving effect to the principles and norms set out in this Recommendation in the territories under their jurisdiction.

The General Conference recommends that Member States bring this Recommendation to the attention of the national, regional and local authorities and of institutions, services or bodies and associations concerned with the safeguarding of historic areas and their environment.

The General Conference recommends that Member States report to it, at the dates and in the form determined by it, on action taken by them on this Recommendation.

I. Definitions

1. For the purposes of the present recommendation:

(a) 'Historic and architectural (including vernacular) areas' shall be taken to mean any groups of buildings, structures and open spaces including archaeological and palaeontological sites, constituting human settlements in an urban or rural environment, the cohesion and value of which, from the archaeological, architectural, prehistoric, historic, aesthetic or socio-cultural point of view are recognized.
Among these 'areas', which are very varied in nature, it is possible to distinguish the following in particular:

prehistoric sites, historic towns, old urban quarters, villages and hamlets as well as homogeneous monumental groups, it being understood that the latter should as a rule be carefully preserved unchanged.

(b) The 'environment' shall be taken to mean the natural or man-made setting which influences the static or dynamic way these areas are perceived or which is directly linked to them in space or by social, economic or cultural ties.

(c) 'Safeguarding' shall be taken to mean the identification, protection, conservation, restoration, renovation, maintenance and revitalization of historic or traditional areas and their environment.

II. General principles

2. Historic areas and their surroundings should be regarded as forming an irreplaceable universal heritage. The governments and the citizens of the States in whose territory they are situated should deem it their duty to safeguard this heritage and integrate it into the social life of our times. The national, regional or local authorities should be answerable for their performance of this duty in the interests of all citizens and of the international community, in accordance with the conditions of each Member State as regards the allocation of powers.

3. Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded.

4. Historic areas and their surroundings should be actively protected against damage of all kinds, particularly that resulting from unsuitable use, unnecessary additions and misguided or insensitive changes such as will impair their authenticity, and from damage due to any form of pollution. Any restoration work undertaken should be based on scientific principles. Similarly, great attention should be paid to the harmony and aesthetic feeling produced by the linking or the contrasting of the various parts which make up the groups of buildings and which give to each group its particular character.

5. In the conditions of modern urbanization, which leads to a considerable increase in the scale and density of buildings, apart from the danger of direct destruction of historic areas, there is a real danger that newly developed areas can ruin the environment and character of adjoining historic areas. Architects and town-planners should be careful to ensure that views from and to monuments and historic areas are not spoilt and that historic areas are integrated harmoniously into contemporary life.

6. At a time when there is a danger that a growing universality of building techniques and architectural forms may create a uniform environment throughout the world, the preservation of historic areas can make an outstanding contribution to maintaining and developing the cultural and social values of each nation. This can contribute to the architectural enrichment of the cultural heritage of the world.

III. National, regional and local policy

7. In each Member State a national, regional and local policy should be drawn up, in conformity with the conditions of each State as regards the allocation of powers, so that legal, technical, economic and social measures may be taken by the national, regional or local authorities with a view to safeguarding historic areas and their surroundings and adapting them to the requirements of modern life. The policy thus laid down should influence planning at national, regional or local level and provide guidelines for town-planning and regional and rural development planning at all levels, the activities stemming from it forming an essential component in the formulation of aims and programmes, the assignment of responsibilities and the conduct of operations. The co-operation of individuals and private associations should be sought in implementing the safeguarding policy.

IV. Safeguarding measures

8. Historic areas and their surroundings should be safeguarded in conformity with the principles stated above and with the methods set out below, the specific measures being determined according to the legislative and constitutional competence and the organizational and economic structure of each State.

Legal and administrative measures

9. The application of an overall policy for safeguarding historic areas and their surroundings should be based on principles, which are valid for the whole of each country. Member States should adapt the existing provisions, or, where necessary, enact new laws and regulations, so as to secure the protection of historic areas and their surroundings taking into account the provisions contained in this chapter and in the following chapters. They should encourage the adaptation or the adoption of regional or local measures to ensure such protection. Laws concerning town and regional planning and housing policy should also be reviewed so as to co-ordinate and bring them into line with the laws concerning the safeguarding of the architectural heritage.

10. The provisions establishing a system for safeguarding historic areas should set out the general principles relating to the establishment of the necessary plans and documents and, in particular:

– the general conditions and restrictions applicable to the protected areas and their surroundings;
– a statement as to the programmes and operations to be planned for the purpose of conservation and provision of public services;
– maintenance to be carried out and the designation of those to be responsible for it;
– the fields to which town-planning, redevelopment and rural land management are applicable;
– the designation of the body responsible for authorizing any restoration, modification, new construction or demolition within the protected perimeter;
– the means by which the safeguarding programmes are to be financed and carried out.

11. Safeguarding plans and documents should define:
– the areas and items to be protected;
– the specific conditions and restrictions applicable to them;
– the standards to be observed in the work of maintenance, restoration and improvements;
– the general conditions governing the establishment of the supply systems and services needed in urban or rural life;
– the conditions governing new constructions.

12. These laws should also in principle include provisions designed to prevent any infringement of the preservation laws, as well as any speculative rise in, property values within the protected areas, which could compromise protection and restoration planned in the interests of the community as a whole. These provisions could involve town-planning measures affording a means of influencing the price of building land, such as the establishment of neighbourhood or smaller development plans, granting the right of pre-emption to a public body, compulsory purchase in the interests of safeguarding or rehabilitation or automatic intervention in the case of failure to act on the part of the owners, and could provide for effective penalties such as the suspension of operations, compulsory restoration and/or a suitable fine.

13. Public authorities as well as individuals must be obliged to comply with the measures for safeguarding. However, machinery for appeal against arbitrary or unjust decisions should be provided.

14. The provisions concerning the setting up of public and private bodies and concerning public and private work projects should be adapted to the regulations governing the safeguarding of historic areas and their surroundings.

15. In particular, provisions concerning slum property and blocks and the construction of subsidized housing should be planned or amended both to fit in with the safeguarding policy and to contribute to it. The schedule of any subsidies paid should be drawn up and adjusted accordingly, in particular in order to facilitate the development of subsidized housing and public construction by rehabilitating old buildings. All demolition should in any case only concern buildings with no historic or architectural value and the subsidies involved should be carefully controlled. Further, a proportion of the funds earmarked for the construction of subsidized housing should be allocated to the rehabilitation of old buildings.

16. The legal consequences of the protection measures as far as buildings and land are concerned should be made public and should be recorded by a competent official body.

17. Making due allowance for the conditions specific to each country and the allocation of responsibilities within the various national, regional and local authorities, the following principles should underlie the operation of the safeguarding machinery:
(a) there should be an authority responsible for ensuring the permanent coordination of all those concerned, e.g. national, regional and local public services or groups of individuals;
(b) safeguarding plans and documents should be drawn up, once all the necessary advance scientific studies have been carried out, by multidisciplinary teams composed, in particular, of:
specialists in conservation and restoration, including art historians; architects and town-planners;
sociologists and economists;
ecologists and landscape architects;
specialists in public health and social welfare;
and, more generally, all specialists in disciplines involved in the protection and enhancement of historic areas;
(c) the authorities should take the lead in sounding the opinions and organizing the participation of the public concerned;
(d) the safeguarding plans and documents should be approved by the body designated by law;
(e) the public authorities responsible for giving effect to the safeguarding provisions and regulations at all levels, national, regional and local, should be provided with the necessary staff and given adequate technical, administrative and financial resources.

Technical, economic and social measures

18. A list of historic areas and their surroundings to be protected should be drawn up at national, regional or local level. It should indicate priorities so that the limited resources available for protection may be allocated judiciously. Any protection measures, of whatever nature, that need to be taken as a matter of urgency should be taken without waiting for the safeguarding plans and documents to be prepared.

19. A survey of the area as a whole, including an analysis of its spatial evolution, should be made. It should cover archaeological, historical, architectural, technical and economic data. An analytical document should be drawn up so as to determine which buildings or groups of buildings are to be protected with great care, conserved under cer-

tain conditions, or, in quite exceptional and thoroughly documented circumstances, destroyed. This would enable the authorities to call a halt to any work incompatible with this recommendation. Additionally, an inventory of public and private open spaces and their vegetation should be drawn up for the same purposes.

20. In addition to this architectural survey, thorough surveys of social, economic, cultural and technical data and structures and of the wider urban or regional context are necessary. Studies should include, if possible, demographic data and an analysis of economic, social and cultural activities, ways of life and social relationships, land-tenure problems, the urban infrastructure, the state of the road system, communication networks and the reciprocal links between protected areas and surrounding zones. The authorities concerned should attach the greatest importance to these studies and should bear in mind that valid safeguarding plans cannot be prepared without them.

21. After the survey described above has been completed and before the safeguarding plans and specifications are drawn up, there should in principle be a programming operation in which due account is taken both of town-planning, architectural, economic and social considerations and of the ability of the urban and rural fabric to assimilate functions that are compatible with its specific character. The programming operation should aim at bringing the density of settlement to the desired level and should provide for the work to be carried out in stages as well as for the temporary accommodation needed while it is proceeding, and premises for the permanent rehousing of those inhabitants who cannot return to their previous dwellings. This programming operation should be undertaken with the closest possible participation of the communities and groups of people concerned. Because the social, economic and physical context of historic areas and their surroundings may be expected to change over time, survey and analysis should be a continuing process. It is accordingly essential that the preparation of safeguarding plans and their execution be undertaken on the basis of studies available, rather than being postponed while the planning process is refined.

22. Once the safeguarding plans and specifications have been drawn up and approved by the competent public authority, it would be desirable for them to be executed either by their authors or under their authority.

23. In historic areas containing features from several different periods, preservation should be carried out taking into account the manifestations of all such periods.

24. Where safeguarding plans exist urban development or slum clearance programmes consisting of the demolition of buildings of no architectural or historic interest and which are structurally too unsound to be kept, the removal of extensions and additional storeys of no value, and sometimes even the demolition of recent buildings which break the unity of the area, may only be authorized in conformity with the plan.

25. Urban development or slum clearance programmes for areas not covered by safeguarding plans should respect buildings and other elements of architectural or historic value as well as accompanying buildings. If such elements are likely to be adversely affected by the programme, safeguarding plans as indicated above should be drawn up in advance of demolition.

26. Constant supervision is necessary to ensure that these operations are not conducive to excessive profits nor serve other purposes contrary to the objectives of the plan.

27. The usual security standards applicable to fire and natural catastrophes should be observed in any urban development or slum clearance programme affecting a historic area, provided that this be compatible with the criteria applicable to the preservation of the cultural heritage. If conflict does occur, special solutions should be sought, with the collaboration of all the services concerned, so as to provide the maximum security, while not impairing the cultural heritage.

28. Particular care should be devoted to regulations for and control over new buildings so as to ensure that their architecture adapts harmoniously to the spatial organization and setting of the groups of historic buildings. To this end, an analysis of the urban context should precede any new construction not only so as to define the general character of the group of buildings but also to analyse its dominant features, e.g. the harmony of heights, colours, materials and forms, constants in the way the façades and roofs are built, the relationship between the volume of buildings and the spatial volume, as well as their average proportions and their position. Particular attention should be given to the size of the lots since there is a danger that any reorganization of the lots may cause a change of mass which could be deleterious to the harmony of the whole.

29. The isolation of a monument through the demolition of its surroundings should not generally be authorized, neither should a monument be moved unless in exceptional circumstances and for unavoidable reasons.

30. Historic areas and their surroundings should be protected from the disfigurement caused by the erection of poles, pylons and electricity or telephone cables and the placing of television aerials and large-scale advertising signs. Where these already exist appropriate measures should be taken for their removal. Bill-posting, neon signs and other kinds of advertisement, commercial signs, street pavements and furniture, should be planned with the greatest care and controlled so that they fit harmoniously into the whole. Special efforts should be made to prevent all forms of vandalism.

31. Member States and groups concerned should protect historic areas and their surroundings against the increasingly serious environmental damage caused by certain technological developments - in particular the various forms of pollution - by banning harmful industries in the proximity of these areas and by taking preventive measures to counter the destructive effects of noise, shocks and vibrations caused by machines and vehicles. Provision should further be made for measures to counter the harm resulting from over-exploitation by tourism.

32. Member States should encourage and assist local authorities to seek solutions to the conflict existing in most historic groupings between motor traffic on the one hand and the scale of the buildings and their architectural qualities on the other. To solve the conflict and to encourage pedestrian traffic, careful attention should be paid to the placing of, and access to, peripheral and even central car parks and routing systems established which will facilitate pedestrian traffic, service access and public transport alike. Many rehabilitation operations such as putting electricity and other cables underground, too expensive if carried out singly, could then be co-ordinated easily and economically with the development of the road system.

33. Protection and restoration should be accompanied by revitalization activities. It would thus be essential to maintain appropriate existing functions, in particular trades and crafts, and establish new ones, which, if they are to be viable, in the long term, should be compatible with the economic and social context of the town, region or country where they are introduced. The cost of safeguarding operations should be evaluated not only in terms of the cultural value of the buildings but also in relation to the value they acquire through the use made of them. The social problems of safeguarding cannot be seen correctly unless reference is made to both these value scales. These functions should answer the social, cultural and economic needs of the inhabitants without harming the specific nature of the area concerned. A cultural revitalization policy should make historic areas centres of cultural activities and give them a central role to play in the cultural development of the communities around them.

34. In rural areas all works which cause disturbances and all changes of economic and social structure should be carefully controlled so as to preserve the integrity of historic rural communities within their natural setting.

35. Safeguarding activities should couple the public authorities' contribution with the contribution made by the individual or collective owners and the inhabitants and users, separately or together, who should be encouraged to put forward suggestions and generally play an active part. Constant co-operation between the community and the individual should thus be established at all levels particularly through methods such as: information adapted to the types of persons concerned; surveys adapted to the persons questioned; establishment of advisory groups attached to planning teams; representation of owners, inhabitants and users in an advisory function on bodies responsible for decision-making, management and the organization of operations connected with plans for safeguarding, or the creation of public corporations to play a part in the plan's implementation.

36. The formation of voluntary conservation groups and non-profit-making associations and the establishment of honorary or financial rewards should be encouraged so that specially meritorious work in all aspects of safeguarding may be recognized.

37. Availability of the necessary funds for the level of public investment provided for in the plans for the safeguarding of historic areas and their surroundings should be ensured by including adequate appropriations in the budgets of the central, regional and local authorities. All these funds should be centrally managed by public, private or semi-public bodies entrusted with the co-ordination of all forms of financial aid at national, regional or local level and with the channelling of them according to an overall plan of action.

38. Public assistance in the forms described below should be based on the principle that, wherever this is appropriate and necessary, the measures taken by the authorities concerned should take into account the 'extra cost' of restoration, i.e. the additional cost imposed on the owner as compared with the new market or rental value of the building.

39. In general, such public funds should be used primarily to conserve existing buildings including especially buildings for low rental housing and should not be allocated to the construction of new buildings unless the latter do not prejudice the use and functions of existing buildings.

40. Grants, subsidies, loans at favourable rates, or tax concessions should be made available to private owners and to users carrying out work provided for by the safeguarding plans and in conformity with the standards laid down in those plans. These tax concessions, grants and loans could be made first and foremost to groups of owners or users of living accommodation and commercial property, since joint operations are more economical than individual action. The financial concessions granted to private owners and users should, where appropriate, be dependent on covenants requiring the observance of certain conditions laid down in the public interest, and ensuring the integrity of the buildings such as allowing the buildings to be visited and allowing access to parks, gardens or sites, the taking of photographs, etc.

41. Special funds should be set aside in the budgets of public and private bodies for the protection of groups of historic buildings endangered by large-scale public works and pollution. Public authorities should also set aside

special funds for the repair of damage caused by natural disasters.

42. In addition, all government departments and agencies active in the field of public works should arrange their programmes and budgets so as to contribute to the rehabilitation of groups of historic buildings by financing work which is both in conformity with their own aims and the aims of the safeguarding plan.

43. To increase the financial resources available to them, Member States should encourage the setting up of public and/or private financing agencies for the safeguarding of historic areas and their surroundings. These agencies should have corporate status and be empowered to receive gifts from individuals, foundations and industrial and commercial concerns. Special tax concessions may be granted to donors.

44. The financing of work of any description carried out for the safeguarding of historic areas and their surroundings by setting up a loans corporation, could be facilitated by public institutions and private credit establishments, which would be responsible for making loans to owners at reduced rates of interest with repayment spread out over a long period.

45. Member States and other levels of government concerned could facilitate the creation of non-profit-making associations responsible for buying and, where appropriate after restoration, selling buildings by using revolving funds established for the special purpose of enabling owners of historic buildings who wish to safeguard them and preserve their character to continue to reside there.

46. It is most important that safeguarding measures should not lead to a break in the social fabric. To avoid hardship to the poorest inhabitants consequent on their having to move from buildings or groups of buildings due for renovation, compensation for rises in rent could enable them to keep their homes, commercial premises and workshops and their traditional living patterns and occupations, especially rural crafts, small-scale agriculture, fishing, etc. This compensation, which would be income-related, would help those concerned to pay the increased rentals resulting from the work carried out.

V. Research education and information

47. In order to raise the standard of work of the skilled workers and craftsmen required and to encourage the whole population to realize the need for safeguarding and to take part in it, the following measures should be taken by Member States, in accordance with their legal and constitutional competence.

48. Member States and groups concerned should encourage the systematic study of, and research on:
town-planning aspects of historic areas and their environment;
the interconnections between safeguarding and planning at all levels; methods of conservation applicable to historic areas;
the alteration of materials;
the application of modern techniques to conservation work; the crafts techniques indispensable for safeguarding.

49. Specific education concerning the above questions and including practical training periods should be introduced and developed. In addition, it is essential to encourage the training of skilled workers and craftsmen specializing in the safeguarding of historic areas, including any open spaces surrounding them. Furthermore, it is necessary to encourage the crafts themselves, which are jeopardized by the processes of industrialization. It is desirable that the institutions concerned co-operate in this matter with specialized international agencies such as the Centre for the Study of the Preservation and Restoration of Cultural Property, in Rome, the International Council of Monuments and Sites (ICOMOS) and the International Council of Museums (ICOM).

50. The education of administrative staff for the needs of local development in the field of safeguarding of historic areas should be financed where applicable and needed and directed by the appropriate authorities according to a long-term programme.

51. Awareness of the need for safeguarding work should be encouraged by education in school, out of school and at university and by using information media such as books, the press, television, radio, cinema and travelling exhibitions. Clear, comprehensive information should be provided as to the advantages-not only aesthetic, but also social and economic - to be reaped from a well-conducted policy for the safeguarding of historic areas and their surroundings. Such information should be widely circulated among specialized private and government bodies and the general public so that they may know why and how their surroundings can be improved in this way.

52. The study of historic areas should be included in education at all levels, especially in history teaching, so as to inculcate in young minds an understanding of and respect for the works of the past and to demonstrate the role of this heritage in modern life. Education of this kind should make wide use of audio-visual media and of visits to groups of historic buildings.

53. Refresher courses for teachers and guides and the training of instructors should be facilitated so as to aid groups of young people and adults wishing to learn about historic areas.

VI. International co-operation

54. Member States should co-operate with regard to the safeguarding of historic areas and their surroundings, seeking aid, if it seems desirable, from international organizations, both intergovernmental and non-governmental, in particular that of the U-ICOM-ICOMOS Documentation Centre. Such multilateral or bilateral co-operation should be carefully co-ordinated and should take the form of measures such as the following:
(a) exchange of information in all forms and of scientific and technical publications;
(b) organization of seminars and working parties on particular subjects;
(c) provision of study and travel fellowships, and the dispatch of scientific, technical and administrative staff, and equipment;
(d) joint action to combat pollution of all kinds;
(e) implementation of large-scale conservation, restoration and rehabilitation projects for historic areas and publication of the experience acquired. In frontier areas where the task of developing and safeguarding historic areas and their surroundings gives rise to problems jointly affecting Member States on either side of the frontier, they should co-ordinate their policies and activities to ensure that the cultural heritage is used and protected in the best possible way;
(f) mutual assistance between neighbouring countries for the preservation of areas of common interest characteristic of the historic and cultural development of the region.

55. In conformity with the spirit and the principles of this recommendation, a Member State should not take any action to demolish or change the character of the historic quarters, towns and sites, situated in territories occupied by that State.

HISTORIC GARDENS – THE FLORENCE CHARTER (1981)

The ICOMOS-IFLA International Committee for Historic Gardens, meeting in Florence on 21 May 1981, decided to draw up a charter on the preservation of historic gardens which would bear the name of that town. The present Florence Charter was drafted by the Committee and registered by ICOMOS on 15 December 1982 as an addendum to the Venice Charter covering the specific field concerned.

Definitions and Objectives

Article 1.
"A historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view". As such, it is to be considered as a monument.

Article 2.
"The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable." Thus its appearance reflects the perpetual balance between the cycle of the seasons, the growth and decay of nature and the desire of the artist and craftsman to keep it permanently unchanged.

Article 3.
As a monument, the historic garden must be preserved in accordance with the spirit of the Venice Charter. However, since it is a living monument, its preservation must be governed by specific rules which are the subject of the Present charter.

Article 4.
The architectural composition of the historic garden includes:
– Its plan and its topography.
– Its vegetation, including its species, proportions, colour schemes, spacing and respective heights.
– Its structural and decorative features.
– Its water, running or still, reflecting the sky.

Article 5.
As the expression of the direct affinity between civilisation and nature, and as a place of enjoyment suited to meditation or repose, the garden thus acquires the cosmic significance of an idealised image of the world, a "paradise" in the etymological sense of the term, and yet a testimony to a culture, a style, an age, and often to the originality of a creative artist.

Article 6.
The term "historic garden" is equally applicable to small gardens and to large parks, whether formal or "landscape".

Article 7.
Whether or not it is associated with a building in which case it is an inseparable complement, the historic garden cannot be isolated from its own particular environment, whether urban or rural, artificial or natural.

Article 8.
A historic site is a specific landscape associated with a memorable act, as, for example, a major historic event; a well-known myth; an epic combat; or the subject of a famous picture.

Article 9.
The preservation of historic gardens depends on their identification and listing. They require several kinds of action, namely maintenance, conservation and restoration. In certain cases, reconstruction may be recommended. The authenticity of a historic garden depends as much on the design and scale of its various parts as on its decorative features and on the choice of plant or inorganic materials adopted for each of its parts.

Maintenance, Conservation, Restoration, Reconstruction

Article 10.
In any work of maintenance, conservation, restoration or reconstruction of a historic garden, or of any part of it, all its constituent features must be dealt with simultaneously. To isolate the various operations would damage the unity of the whole.

Maintenance and Conservation

Article 11.
Continuous maintenance of historic gardens is of paramount importance. Since the principal material is vegetal, the preservation of the garden in an unchanged condition requires both prompt replacements when required and a long-term programme of periodic renewal (clear felling and replanting with mature specimens).

Article 12.
Those species of trees, shrubs, plants and flowers to be replaced periodically must be selected with regard for established and recognised practice in each botanical and horticultural region, and with the aim to determine the species initially grown and to preserve them.

Article 13.
The permanent or movable architectural, sculptural or decorative features which form an integral part of the historic

garden must be removed or displaced only insofar as this is essential for their conservation or restoration. The replacement or restoration of any such jeopardised features must be effected in accordance with the principles of the Venice Charter, and the date of any complete replacement must be indicated.

Article 14.
The historic garden must be preserved in appropriate surroundings. Any alteration to the physical environment which will endanger the ecological equilibrium must be prohibited. These applications are applicable to all aspects of the infrastructure, whether internal or external (drainage works, irrigation systems, roads, car parks, fences, caretaking facilities, visitors' amenities, etc.).

Restoration and Reconstruction

Article 15.
No restoration work and, above all, no reconstruction work on a historic garden shall be undertaken without thorough prior research to ensure that such work is scientifically executed and which will involve everything from excavation to the assembling of records relating to the garden in question and to similar gardens. Before any practical work starts, a project must be prepared on the basis of said research and must be submitted to a group of experts for joint examination and approval.

Article 16.
Restoration work must respect the successive stages of evolution of the garden concerned. In principle, no one period should be given precedence over any other, except in exceptional cases where the degree of damage or destruction affecting certain parts of a garden may be such that it is decided to reconstruct it on the basis of the traces that survive or of unimpeachable documentary evidence. Such reconstruction work might be undertaken more particularly on the parts of the garden nearest to the building it contains in order to bring out their significance in the design.

Article 17.
Where a garden has completely disappeared or there exists no more than conjectural evidence of its successive stages a reconstruction could not be considered a historic garden.

Use

Article 18.
While any historic garden is designed to be seen and walked about in, access to it must be restricted to the extent demanded by its size and vulnerability, so that its physical fabric and cultural message may be preserved.

Article 19.
By reason of its nature and purpose, a historic garden is a peaceful place conducive to human contacts, silence and awareness of nature. This conception of its everyday use must contrast with its role on those rare occasions when it accommodates a festivity. Thus, the conditions of such occasional use of a historic garden should be clearly defined, in order that any such festivity may itself serve to enhance the visual effect of the garden instead of perverting or damaging it.

Article 20.
While historic gardens may be suitable for quiet games as a daily occurrence, separate areas appropriate for active and lively games and sports should also be laid out adjacent to the historic garden, so that the needs of the public may be satisfied in this respect without prejudice to the conservation of the gardens and landscapes.

Article 21.
The work of maintenance and conservation, the timing of which is determined by season and brief operations which serve to restore the garden's authenticity, must always take precedence over the requirements of public use. All arrangements for visits to historic gardens must be subjected to regulations that ensure the spirit of the place is preserved.

Article 22.
If a garden is walled, its walls may not be removed without prior examination of all the possible consequences liable to lead to changes in its atmosphere and to affect its preservation.

Legal and Administrative Protection

Article 23.
It is the task of the responsible authorities to adopt, on the advice of qualified experts, the appropriate legal and administrative measures for the identification, listing and protection of historic gardens. The preservation of such gardens must be provided for within the framework of land-use plans and such provision must be duly mentioned in documents relating to regional and local planning. It is also the task of the responsible authorities to adopt, with the advice of qualified experts, the financial measures which will facilitate the maintenance, conservation and restoration, and, where necessary, the reconstruction of historic gardens.

Article 24.
The historic garden is one of the features of the patrimony whose survival, by reason of its nature, requires intensive, continuous care by trained experts. Suitable provision should therefore be made for the training of such persons, whether historians, architects, landscape architects, gardeners or botanists. Care should also be taken to ensure that there is regular propagation of the plant varieties necessary for maintenance or restoration.

Article 25.
Interest in historic gardens should be stimulated by every kind of activity capable of emphasising their true value as

part of the patrimony and making for improved knowledge and appreciation of them: promotion of scientific research; international exchange and circulation of information; publications, including works designed for the general public; the encouragement of public access under suitable control and use of the media to develop awareness of the need for due respect for nature and the historic heritage. The most outstanding of the historic gardens shall be proposed for inclusion in the World Heritage List.

Nota Bene

The above recommendations are applicable to all the historic gardens in the world.

Additional clauses applicable to specific types of gardens may be subsequently appended to the present Charter with brief descriptions of the said types.

CHARTER FOR THE CONSERVATION OF HISTORIC TOWNS AND URBAN AREAS (THE WASHINGTON CHARTER, 1987)

The document was adopted at the October 1987 meeting of the ICOMOS General Assembly in Washington, DC, and is known commonly as the "Washington Charter".

Preamble and definitions

1. All urban communities, whether they have developed gradually over time or have been created deliberately, are an expression of the diversity of societies throughout history.

2. This charter concerns historic urban areas, large and small, including cities, towns and historic centres or quarters, together with their natural and man-made environments. Beyond their role as historical documents, these areas embody the values of traditional urban cultures. Today many such areas are being threatened, physically degraded, damaged or even destroyed, by the impact of the urban development that follows industrialisation in societies everywhere.

3. Faced with this dramatic situation, which often leads to irreversible cultural, social and even economic losses, the International Council on Monuments and Sites (ICOMOS) deems it necessary to draw up an international charter for historic towns and urban areas that will complement the "International Charter for the Conservation and Restoration of Monuments and Sites," usually referred to as "The Venice Charter." This new text defines the principles, objectives, and methods necessary for the conservation of historic towns and urban areas. It also seeks to promote the harmony of both private and community life in these areas and to encourage the preservation of those cultural properties, however modest in scale, that constitute the memory of mankind.

4. As set out in the UNESCO "Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas" (Warsaw - Nairobi, 1976), and also in various other international instruments, "the conservation of historic towns and urban areas" is understood to mean those steps necessary for the protection, conservation and restoration of such towns and areas as well as their development and harmonious adaptation to contemporary life.

Principles and objectives

1. In order to be most effective, the conservation of historic towns and other historic urban areas should be an integral part of coherent policies of economic and social development and of urban and regional planning at every level.

2. Qualities to be preserved include the historic character of the town or urban area and all those material and spiritual elements that express this character, especially:
   a) urban patterns as defined by lots and streets;
   b) relationships between buildings and green and open spaces;
   c) the formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction, materials, colour and decoration;
   d) the relationship between the town or urban area and its surrounding setting, both natural and man-made; and
   e) the various functions that the town or urban area has acquired over time.
   Any threat to these qualities would compromise the authenticity of the historic town or urban area.

3. The participation and the involvement of the residents are essential for the success of the conservation programme and should be encouraged. The conservation of historic towns and urban areas concerns their residents first of all.

4. Conservation in a historic town or urban area demands prudence, a systematic approach and discipline. Rigidity should be avoided since individual cases may present specific problems.

Methods and instruments

5. Planning for the conservation of historic towns and urban areas should be preceded by multidisciplinary studies.
   – Conservation plans must address all relevant factors including archaeology, history, architecture, techniques, sociology and economics.
   – The principal objectives of the conservation plan should be clearly stated as should the legal, administrative and financial measures necessary to attain them.
   – The conservation plan should aim at ensuring a harmonious relationship between the historic urban areas and the town as a whole.
   – The conservation plan should determine which buildings must be preserved, which should be preserved under certain circumstances and which, under quite exceptional circumstances, might be expendable.
   – Before any intervention, existing conditions in the area should be thoroughly documented.
   – The conservation plan should be supported by the residents of the historic area.

6. Until a conservation plan has been adopted, any necessary conservation activity should be carried out in accordance with the principles and the aims of this Charter and the Venice Charter.

7. Continuing maintenance is crucial to the effective conservation of a historic town or urban area.

8. New functions and activities should be compatible with the character of the historic town or urban area.
Adaptation of these areas to contemporary life requires the careful installation or improvement of public service facilities.

9. The improvement of housing should be one of the basic objectives of conservation.

10. When it is necessary to construct new buildings or adapt existing ones, the existing spatial layout should be respected, especially in terms of scale and lot size.
The introduction of contemporary elements in harmony with the surroundings should not be discouraged since such features can contribute to the enrichment of an area.

11. Knowledge of the history of a historic town or urban area should be expanded through archaeological investigation and appropriate preservation of archaeological findings.

12. Traffic inside a historic town or urban area must be controlled and parking areas must be planned so that they do not damage the historic fabric or its environment.

13. When urban or regional planning provides for the construction of major motorways, they must not penetrate a historic town or urban area, but they should improve access to them.

14. Historic towns should be protected against natural disasters and nuisances such as pollution and vibrations in order to safeguard the heritage and for the security and well-being of the residents.
Whatever the nature of a disaster affecting a historic town or urban area, preventative and repair measures must be adapted to the specific character of the properties concerned.

15. In order to encourage their participation and involvement, a general information programme should be set up for all residents, beginning with children of school age.

16. Specialised training should be provided for all those professions concerned with conservation.

CHARTER FOR THE PROTECTION AND MANAGEMENT OF THE ARCHAEOLOGICAL HERITAGE (1990)

Prepared by the International Committee for the Management of Archaeological Heritage (ICAHM) and approved by the 9th General Assembly of ICOMOS in Lausanne in 1990.

Introduction

It is widely recognised that a knowledge and understanding of the origins and development of human societies is of fundamental importance to humanity in identifying its cultural and social roots.

The archaeological heritage constitutes the basic record of past human activities. Its protection and proper management is therefore essential to enable archaeologists and other scholars to study and interpret it on behalf of and for the benefit of present and future generations.

The protection of this heritage cannot be based upon the application of archaeological techniques alone. It requires a wider basis of professional and scientific knowledge and skills. Some elements of the archaeological heritage are components of architectural structures and in such cases must be protected in accordance with the criteria for the protection of such structures laid down in the 1966 Venice Charter on the Conservation and Restoration of Monuments and Sites. Other elements of the archaeological heritage constitute part of the living traditions of indigenous peoples, and for such sites and monuments the participation of local cultural groups is essential for their protection and preservation.

For these and other reasons the protection of the archaeological heritage must be based upon effective collaboration between professionals from many disciplines. It also requires the co-operation of government authorities, academic researchers, private or public enterprise, and the general public. This charter therefore lays down principles relating to the different aspects of archaeological heritage management. These include the responsibilities of public authorities and legislators, principles relating to the professional performance of the processes of inventorisation, survey, excavation, documentation, research, maintenance, conservation, preservation, reconstruction, information, presentation, public access and use of the heritage, and the qualification of professionals involved in the protection of the archaeological heritage.

The charter has been inspired by the success of the Venice Charter as guidelines and source of ideas for policies and practice of governments as well as scholars and professionals.

The charter has to reflect very basic principles and guidelines with global validity. For this reason it cannot take into account the specific problems and possibilities of regions or countries. The charter should therefore be supplemented at regional and national levels by further principles and guidelines for these needs.

Article 1. Definition and Introduction

The "archaeological heritage" is that part of the material heritage in respect of which archaeological methods provide primary information. It comprises all vestiges of human existence and consists of places relating to all manifestations of human activity, abandoned structures, and remains of all kinds (including subterranean and underwater sites), together with all the portable cultural material associated with them.

Article 2. Integrated Protection Policies

The archaeological heritage is a fragile and non-renewable cultural resource. Land use must therefore be controlled and developed in order to minimise the destruction of the archaeological heritage.

Policies for the protection of the archaeological heritage should constitute an integral component of policies relating to land use, development, and planning as well as of cultural, environmental and educational policies. The policies for the protection of the archaeological heritage should be kept under continual review, so that they stay up to date. The creation of archaeological reserves should form part of such policies.

The protection of the archaeological heritage should be integrated into planning policies at international, national, regional and local levels.

Active participation by the general public must form part of policies for the protection of the archaeological heritage. This is essential where the heritage of indigenous peoples is involved. Participation must be based upon access to the knowledge necessary for decision-making. The provision of information to the general public is therefore an important element in integrated protection.

Article 3. Legislation and Economy

The protection of the archaeological heritage should be considered as a moral obligation upon all human beings; it is also a collective public responsibility. This obligation must be acknowledged through relevant legislation and the provision of adequate funds for the supporting programmes necessary for effective heritage management.

The archaeological heritage is common to all human society and it should therefore be the duty of every country to ensure that adequate funds are available for its protection.

Legislation should afford protection to the archaeological heritage that is appropriate to the needs, history, and traditions of each country and region, providing for in situ protection and research needs.

Legislation should be based on the concept of the archaeological heritage as the heritage of all humanity and of groups

of peoples, and not restricted to any individual person or nation.

Legislation should forbid the destruction, degradation or alteration through changes of any archaeological site or monument or to their surroundings without the consent of the relevant archaeological authority.

Legislation should in principle require full archaeological investigation and documentation in cases where the destruction of the archaeological heritage is authorised.

Legislation should require, and make provision for, the proper maintenance, management and conservation of the archaeological heritage. Adequate legal sanctions should be prescribed in respect of violations of archaeological heritage legislation.

If legislation affords protection only to those elements of the archaeological heritage which are registered in a selective statutory inventory, provision should be made for the temporary protection of unprotected or newly discovered sites and monuments until an archaeological evaluation can be carried out.

Development projects constitute one of the greatest physical threats to the archaeological heritage. A duty for developers to ensure that archaeological heritage impact studies are carried out before development schemes are implemented, should therefore be embodied in appropriate legislation, with a stipulation that the costs of such studies are to be included in project costs. The principle should also be established in legislation that development schemes should be designed in such a way as to minimise their impact upon the archaeological heritage.

Article 4. Survey

The protection of the archaeological heritage must be based upon the fullest possible knowledge of its extent and nature. General survey of archaeological resources is therefore an essential working tool in developing strategies for the protection of the archaeological heritage. Consequently archaeological survey should be a basic obligation in the protection and management of the archaeological heritage.

At the same time, inventories constitute primary resource databases for scientific study and research. The compilation of inventories should therefore be regarded as a continuous, dynamic process. It follows that inventories should comprise information at various levels of significance and reliability, since even superficial knowledge can form the starting point for protectional measures.

Article 5. Investigation

Archaeological knowledge is based principally on the scientific investigation of the archaeological heritage. Such investigation embraces the whole range of methods from non-destructive techniques through sampling to total excavation.

It must be an overriding principle that the gathering of information about the archaeological heritage should not destroy any more archaeological evidence than is necessary for the protectional or scientific objectives of the investigation. Non-destructive techniques, aerial and ground survey, and sampling should therefore be encouraged wherever possible, in preference to total excavation.

As excavation always implies the necessity of making a selection of evidence to be documented and preserved at the cost of losing other information and possibly even the total destruction of the monument, a decision to excavate should only be taken after thorough consideration.

Excavation should be carried out on sites and monuments threatened by development, land-use change, looting, or natural deterioration.

In exceptional cases, unthreatened sites may be excavated to elucidate research problems or to interpret them more effectively for the purpose of presenting them to the public. In such cases excavation must be preceded by thorough scientific evaluation of the significance of the site. Excavation should be partial, leaving a portion undisturbed for future research.

A report conforming to an agreed standard should be made available to the scientific community and should be incorporated in the relevant inventory within a reasonable period after the conclusion of the excavation.

Excavations should be conducted in accordance with the principles embodied in the 1956 UNESCO Recommendations on International Principles Applicable to Archaeological Excavations and with agreed international and national professional standards.

Article 6. Maintenance and Conservation

The overall objective of archaeological heritage management should be the preservation of monuments and sites in situ, including proper long-term conservation and curation of all related records and collections etc. Any transfer of elements of the heritage to new locations represents a violation of the principle of preserving the heritage in its original context. This principle stresses the need for proper maintenance, conservation and management. It also asserts the principle that the archaeological heritage should not be exposed by excavation or left exposed after excavation if provision for its proper maintenance and management after excavation cannot be guaranteed.

Local commitment and participation should be actively sought and encouraged as a means of promoting the maintenance of the archaeological heritage. This principle is especially important when dealing with the heritage of indigenous peoples or local cultural groups. In some cases it may be appropriate to entrust responsibility for the protection and management of sites and monuments to indigenous peoples.

Owing to the inevitable limitations of available resources, active maintenance will have to be carried out on a selective basis. It should therefore be applied to a sample of the diversity of sites and monuments, based upon a scientific assessment of their significance and representative character,

and not confined to the more notable and visually attractive monuments.

The relevant principles of the 1956 UNESCO Recommendations should be applied in respect of the maintenance and conservation of the archaeological heritage.

Article 7. Presentation, Information, Reconstruction

The presentation of the archaeological heritage to the general public is an essential method of promoting an understanding of the origins and development of modern societies. At the same time it is the most important means of promoting an understanding of the need for its protection.

Presentation and information should be conceived as a popular interpretation of the current state of knowledge, and it must therefore be revised frequently. It should take account of the multifaceted approaches to an understanding of the past.

Reconstructions serve two important functions: experimental research and interpretation. They should, however, be carried out with great caution, so as to avoid disturbing any surviving archaeological evidence, and they should take account of evidence from all sources in order to achieve authenticity. Where possible and appropriate, reconstructions should not be built immediately on the archaeological remains, and should be identifiable as such.

Article 8. Professional Qualifications

High academic standards in many different disciplines are essential in the management of the archaeological heritage. The training of an adequate number of qualified professionals in the relevant fields of expertise should therefore be an important objective for the educational policies in every country. The need to develop expertise in certain highly specialised fields calls for international co-operation. Standards of professional training and professional conduct should be established and maintained.

The objective of academic archaeological training should take account of the shift in conservation policies from excavation to in situ preservation. It should also take into account the fact that the study of the history of indigenous peoples is as important in preserving and understanding the archaeological heritage as the study of outstanding monuments and sites.

The protection of the archaeological heritage is a process of continuous dynamic development. Time should therefore be made available to professionals working in this field to enable them to update their knowledge. Postgraduate training programmes should be developed with special emphasis on the protection and management of the archaeological heritage.

Article 9. International Co-operation

The archaeological heritage is the common heritage of all humanity. International co-operation is therefore essential in developing and maintaining standards in its management.

There is an urgent need to create international mechanisms for the exchange of information and experience among professionals dealing with archaeological heritage management. This requires the organisation of conferences, seminars, workshops, etc. at global as well as regional levels, and the establishment of regional centres for postgraduate studies. ICOMOS, through its specialised groups, should promote this aspect in its medium- and long-term planning.

International exchanges of professional staff should also be developed as a means of raising standards of archaeological heritage management.

Technical assistance programmes in the field of archaeological heritage management should be developed under the auspices of ICOMOS.

This Charter, written by the International Committee on Archaeological Heritage Management (ICAHM), a specialised committee of ICOMOS, was approved by the ICOMOS General Assembly, meeting in Lausanne, Switzerland, in October 1990.

THE NARA DOCUMENT ON AUTHENTICITY (1994)

Preamble

1. We, the experts assembled in Nara (Japan), wish to acknowledge the generous spirit and intellectual courage of the Japanese authorities in providing a timely forum in which we could challenge conventional thinking in the conservation field, and debate ways and means of broadening our horizons to bring greater respect for cultural and heritage diversity to conservation practice.
2. We also wish to acknowledge the value of the framework for discussion provided by the World Heritage Committee's desire to apply the test of authenticity in ways which accord full respect to the social and cultural values of all societies, in examining the outstanding universal value of cultural properties proposed for the World Heritage List.
3. The Nara Document on Authenticity is conceived in the spirit of the Charter of Venice, 1964, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world.
4. In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.

Cultural Diversity and Heritage Diversity

5. The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development.
6. Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties.
7. All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.
8. It is important to underline a fundamental principle of UNESCO, to the effect that the cultural heritage of each is the cultural heritage of all. Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it. However, in addition to these responsibilities, adherence to the international charters and conventions developed for conservation of cultural heritage also obliges consideration of the principles and responsibilities flowing from them. Balancing their own requirements with those of other cultural communities is, for each community, highly desirable, provided achieving this balance does not undermine their fundamental cultural values.

Values and Authenticity

9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.
10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.
11. All judgments about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgments of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.
12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.
13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgments may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

Appendix

Suggestions for follow-up (proposed by H. Stovel)

1. Respect for cultural and heritage diversity requires conscious efforts to avoid imposing mechanistic formulae or standardized procedures in attempting to define or determine authenticity of particular monuments and sites.
2. Efforts to determine authenticity in a manner respectful of cultures and heritage diversity requires approaches which encourage cultures to develop analytical processes and tools specific to their nature and needs. Such approaches may have several aspects in common:
   – efforts to ensure assessment of authenticity involve multidisciplinary collaboration and the appropriate utilization of all available expertise and knowledge;
   – efforts to ensure attributed values are truly representative of a culture and the diversity of its interests, in particular monuments and sites;
   – efforts to document clearly the particular nature of authenticity for monuments and sites as a practical guide to future treatment and monitoring;
   – efforts to update authenticity assessments in light of changing values and circumstances.
3. Particularly important are efforts to ensure that attributed values are respected, and that their determination includes efforts to build, as far as possible, a multidisciplinary and community consensus concerning these values.
4. Approaches should also build on and facilitate international co-operation among all those with an interest in conservation of cultural heritage, in order to improve global respect and understanding for the diverse expressions and values of each culture.
5. Continuation and extension of this dialogue to the various regions and cultures of the world is a prerequisite to increasing the practical value of consideration of authenticity in the conservation of the common heritage of humankind.
6. Increasing awareness within the public of this fundamental dimension of heritage is an absolute necessity in order to arrive at concrete measures for safeguarding the vestiges of the past. This means developing greater understanding of the values represented by the cultural properties themselves, as well as respecting the role such monuments and sites play in contemporary society.

Appendix II

Definitions

Conservation: all efforts designed to understand cultural heritage, know its history and meaning, ensure its material safeguard and, as required, its presentation, restoration and enhancement. (Cultural heritage is understood to include monuments, groups of buildings and sites of cultural value as defined in article one of the World Heritage Convention).

Information sources: all material, written, oral and figurative sources which make it possible to know the nature, specifications, meaning and history of the cultural heritage.

The Nara Document on Authenticity was drafted by the 45 participants at the Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1994, at the invitation of the Agency for Cultural Affairs (Government of Japan) and the Nara Prefecture. The Agency organized the Nara Conference in cooperation with UNESCO, ICCROM and ICOMOS.

This final version of the Nara Document has been edited by the general rapporteurs of the Nara Conference, Mr. Raymond Lemaire and Mr. Herb Stovel.

PRINCIPLES FOR THE RECORDING OF MONUMENTS, GROUPS OF BUILDINGS AND SITES (1996)

Ratified by the 11th ICOMOS General Assembly in Sofia, Bulgaria, 5 to 9 October 1996

As the cultural heritage is a unique expression of human achievement; and

as this cultural heritage is continuously at risk; and

as recording is one of the principal ways available to give meaning, understanding, definition and recognition of the values of the cultural heritage; and

as the responsibility for conserving and maintaining the cultural heritage rests not only with the owners but also with conservation specialists and the professionals, managers, politicians and administrators working at all levels of government, and with the public; and

as article 16 of the Charter of Venice requires, it is essential that responsible organisations and individuals record the nature of the cultural heritage.

The purpose of this document is therefore to set out the principal reasons, responsibilities, planning measures, contents, management and sharing considerations for the recording of the cultural heritage.

Definitions of words used in this document:

Cultural Heritage refers to monuments, groups of buildings and sites of heritage value, constituting the historic or built environment.

Recording is the capture of information which describes the physical configuration, condition and use of monuments, groups of buildings and sites, at points in time, and it is an essential part of the conservation process.

Records of monuments, groups of buildings and sites may include tangible as well as intangible evidence, and constitute a part of the documentation that can contribute to an understanding of the heritage and its related values.

The Reasons for Recording

1. The recording of the cultural heritage is essential:
   a) to acquire knowledge in order to advance the understanding of cultural heritage, its values and its evolution;
   b) to promote the interest and involvement of the people in the preservation of the heritage through the dissemination of recorded information;
   c) to permit informed management and control of construction works and of all change to the cultural heritage;
   d) to ensure that the maintenance and conservation of the heritage is sensitive to its physical form, its materials, construction, and its historical and cultural significance.

2. Recording should be undertaken to an appropriate level of detail in order to:
   a) provide information for the process of identification, understanding, interpretation and presentation of the heritage, and to promote the involvement of the public;
   b) provide a permanent record of all monuments, groups of buildings and sites that are to be destroyed or altered in any way, or where at risk from natural events or human activities;
   c) provide information for administrators and planners at national, regional or local levels to make sensitive planning and development control policies and decisions;
   d) provide information upon which appropriate and sustainable use may be identified, and the effective research, management, maintenance programmes and construction works may be planned.

3. Recording of the cultural heritage should be seen as a priority, and should be undertaken especially:
   a) when compiling a national, regional, or local inventory;
   b) as a fully integrated part of research and conservation activity;
   c) before, during and after any works of repair, alteration, or other intervention, and when evidence of its history is revealed during such works;
   d) when total or partial demolition, destruction, abandon ment or relocation is contemplated, or where the heritage is at risk of damage from human or natural external forces;
   e) during or following accidental or unforeseen disturbance which damages the cultural heritage;
   f) when change of use or responsibility for management or control occurs.

Responsibility for Recording

1. The commitment at the national level to conserve the heritage requires an equal commitment towards the recording process.

2. The complexity of the recording and interpretation processes requires the deployment of individuals with adequate skill, knowledge and awareness for the associated tasks. It may be necessary to initiate training programmes to achieve this.

3. Typically the recording process may involve skilled individuals working in collaboration, such as specialist

heritage recorders, surveyors, conservators, architects, engineers, researchers, architectural historians, archaeologists above and below ground, and other specialist advisors.

4. All managers of cultural heritage are responsible for ensuring the adequate recording, quality and updating of the records.

Planning for Recording

1. Before new records are prepared, existing sources of information should be found and examined for their adequacy.
   a) The type of records containing such information should be searched for in surveys, drawings, photographs, published and unpublished accounts and descriptions, and related documents pertaining to the origins and history of the building, group of buildings or site. It is important to search out recent as well as old records;
   b) Existing records should be searched for in locations such as national and local public archives, in professional, institutional or private archives, inventories and collections, in libraries or museums;
   c) Records should be searched for through consultation with individuals and organisations who have owned, occupied, recorded, constructed, conserved, or carried out research into or who have knowledge of the building, group of buildings or site.

2. Arising out of the analysis above, selection of the appropriate scope, level and methods of recording requires that:
   a) The methods of recording and type of documentation produced should be appropriate to the nature of the heritage, the purposes of the record, the cultural context, and the funding or other resources available. Limitations of such resources may require a phased approach to recording. Such methods might include written descriptions and analyses, photographs (aerial or terrestrial), rectified photography, photogrammetry, geophysical survey, maps, measured plans, drawings and sketches, replicas or other traditional and modern technologies;
   b) Recording methodologies should, wherever possible, use non-intrusive techniques, and should not cause damage to the object being recorded;
   c) The rationale for the intended scope and the recording method should be clearly stated;
   d) The materials used for compiling the finished record must be archivally stable.

Content of Records

l. Any record should be identified by:
   a) the name of the building, group of buildings or
   b) a unique reference number;
   c) the date of compilation of the record;
   d) the name of the recording organisation;
   e) cross-references to related building records and reports, photographic, graphic, textual or bibliographic documentation, archaeological and environmental records.

2. The location and extent of the monument, group of buildings or site must be given accurately - this may be achieved by description, maps, plans or aerial photographs. In rural areas a map reference or triangulation to known points may be the only methods available. In urban areas an address or street reference may be sufficient.

3. New records should note the sources of all information not obtained directly from the monument, group of buildings or site itself.

4. Records should include some or all of the following information:
   a) the type, form and dimensions of the building, monument or site;
   b) the interior and exterior characteristics, as appropriate, of the monument, group of buildings or site;
   c) the nature, quality, cultural, artistic and scientific significance of the heritage and its components and the cultural, artistic and scientific significance of:
   the materials, constituent parts and construction, decoration, ornament or inscriptions
   services, fittings and machinery,
   ancillary structures, the gardens, landscape and the cultural, topographical and natural features of the site;
   d) the traditional and modern technology and skills used in construction and maintenance;
   e) evidence to establish the date of origin, authorship, ownership, the original design, extent, use and decoration;
   f) evidence to establish the subsequent history of its uses, associated events, structural or decorative alterations, and the impact of human or natural external forces;
   g) the history of management, maintenance and repairs;
   h) representative elements or samples of construction or site materials;
   i) an assessment of the current condition of the heritage;
   j) an assessment of the visual and functional relationship between the heritage and its setting;
   k) an assessment of the conflicts and risks from human or natural causes, and from environmental pollution or adjacent land uses.

5. In considering the different reasons for recording (see Section 1.2 above) different levels of detail will be required. All the above information, even if briefly stated, provides important data for local planning and building control and management. Information in greater detail is generally required for the site or building owner's, manager's or user's purposes for conservation, maintenance and use.

Management, Dissemination and Sharing of Records

1. The original records should be preserved in a safe archive, and the archive's environment must ensure permanence of the information and freedom from decay to recognised international standards.

2. A complete back-up copy of such records should be stored in a separate safe location.

3. Copies of such records should be accessible to the statutory authorities, to concerned professionals and to the public, where appropriate, for the purposes of research, development controls and other administrative and legal processes.

4. Up-dated records should be readily available, if possible on the site, for the purposes of research on the heritage, management, maintenance and disaster relief.

5. The format of the records should be standardised, and records should be indexed wherever possible to facilitate the exchange and retrieval of information at a local, national or international level.

6. The effective assembly, management and distribution of recorded information requires, wherever possible, the understanding and the appropriate use of up-to-date information technology.

7. The location of the records should be made public.

8. A report of the main results of any recording should be disseminated and published, when appropriate.

CHARTER ON THE PROTECTION AND MANAGEMENT OF UNDERWATER CULTURAL HERITAGE (1996)

Ratified by the 11th ICOMOS General Assembly, held in Sofia, Bulgaria, from 5-9 October 1996

Introduction

This Charter is intended to encourage the protection and management of underwater cultural heritage in inland and inshore waters, in shallow seas and in the deep oceans. It focuses on the specific attributes and circumstances of cultural heritage under water and should be understood as a supplement to the ICOMOS Charter for the Protection and Management of Archaeological Heritage, 1990. The 1990 Charter defines the "archaeological heritage" as that part of the material heritage in respect of which archaeological methods provide primary information, comprising all vestiges of human existence and consisting of places relating to all manifestations of human activity, abandoned structures, and remains of all kinds, together with all the portable cultural material associated with them. For the purposes of this Charter underwater cultural heritage is understood to mean the archaeological heritage which is in, or has been removed from, an underwater environment. It includes submerged sites and structures, wreck-sites and wreckage and their archaeological and natural context.

By its very character the underwater cultural heritage is an international resource. A large part of the underwater cultural heritage is located in an international setting and derives from international trade and communication in which ships and their contents are lost at a distance from their origin or destination.

Archaeology is concerned with environmental conservation; in the language of resource management, underwater cultural heritage is both finite and non-renewable. If underwater cultural heritage is to contribute to our appreciation of the environment in the future, then we have to take individual and collective responsibility in the present for ensuring its continued survival.

Archaeology is a public activity; everybody is entitled to draw upon the past in informing their own lives, and every effort to curtail knowledge of the past is an infringement of personal autonomy. Underwater cultural heritage contributes to the formation of identity and can be important to people's sense of community. If managed sensitively, underwater cultural heritage can play a positive role in the promotion of recreation and tourism.

Archaeology is driven by research, it adds to knowledge of the diversity of human culture through the ages and it provides new and challenging ideas about life in the past. Such knowledge and ideas contribute to understanding life today and, thereby, to anticipating future challenges.

Many marine activities, which are themselves beneficial and desirable, can have unfortunate consequences for underwater cultural heritage if their effects are not foreseen.

Underwater cultural heritage may be threatened by construction work that alters the shore and seabed or alters the flow of current, sediment and pollutants. Underwater cultural heritage may also be threatened by insensitive exploitation of living and non-living resources. Furthermore, inappropriate forms of access and the incremental impact of removing "souvenirs" can have a deleterious effect.

Many of these threats can be removed or substantially reduced by early consultation with archaeologists and by implementing mitigatory projects. This Charter is intended to assist in bringing a high standard of archaeological expertise to bear on such threats to underwater cultural heritage in a prompt and efficient manner.

Underwater cultural heritage is also threatened by activities that are wholly undesirable because they are intended to profit few at the expense of many. Commercial exploitation of underwater cultural heritage for trade or speculation is fundamentally incompatible with the protection and management of the heritage. This Charter is intended to ensure that all investigations are explicit in their aims, methodology and anticipated results so that the intention of each project is transparent to all.

Article 1 – Fundamental Principles

The preservation of underwater cultural heritage in situ should be considered as a first option.

Public access should be encouraged.

Non-destructive techniques, non-intrusive survey and sampling should be encouraged in preference to excavation.

Investigation must not adversely impact the underwater cultural heritage more than is necessary for the mitigatory or research objectives of the project.

Investigation must avoid unnecessary disturbance of human remains or venerated sites.

Investigation must be accompanied by adequate documentation.

Article 2 – Project Design

Prior to investigation a project must be prepared, taking into account :

- the mitigatory or research objectives of the project;
- the methodology to be used and the techniques to be employed;
- anticipated funding;
- the time-table for completing the project;
- the composition, qualifications, responsibility and experience of the investigating team;
- material conservation;
- site management and maintenance;

– arrangements for collaboration with museums and other institutions;
– documentation;
– health and safety;
– report preparation;
– deposition of archives, including underwater cultural heritage removed during investigation;
– dissemination, including public participation.

The project design should be revised and amended as necessary.

Investigation must be carried out in accordance with the project design. The project design should be made available to the archaeological community.

Article 3 – Funding

Adequate funds must be assured in advance of investigation to complete all stages of the project design including conservation, report preparation and dissemination. The project design should include contingency plans that will ensure conservation of underwater cultural heritage and supporting documentation in the event of any interruption in anticipated funding.

Project funding must not require the sale of underwater cultural heritage or the use of any strategy that will cause underwater cultural heritage and supporting documentation to be irretrievably dispersed.

Article 4 – Time-table

Adequate time must be assured in advance of investigation to complete all stages of the project design including conservation, report preparation and dissemination. The project design should include contingency plans that will ensure conservation of underwater cultural heritage and supporting documentation in the event of any interruption in anticipated timings.

Article 5 – Research objectives, methodology and techniques

Research objectives and the details of the methodology and techniques to be employed must be set down in the project design. The methodology should accord with the research objectives of the investigation and the techniques employed must be as unintrusive as possible.

Post-fieldwork analysis of artefacts and documentation is integral to all investigation; adequate provision for this analysis must be made in the project design.

Article 6 – Qualifications, responsibility and experience

All persons on the investigating team must be suitably qualified and experienced for their project roles. They must be fully briefed and understand the work required.

All intrusive investigations of underwater cultural heritage will only be undertaken under the direction and control of a named underwater archaeologist with recognised qualifications and experience appropriate to the investigation.

Article 7 – Preliminary investigation

All intrusive investigations of underwater cultural heritage must be preceded and informed by a site assessment that evaluates the vulnerability, significance and potential of the site.

The site assessment must encompass background studies of available historical and archaeological evidence, the archaeological and environmental characteristics of the site and the consequences of the intrusion for the long term stability of the area affected by investigations.

Article 8 – Documentation

All investigation must be thoroughly documented in accordance with current professional standards of archaeological documentation.

Documentation must provide a comprehensive record of the site, which includes the provenance of underwater cultural heritage moved or removed in the course of investigation, field notes, plans and drawings, photographs and records in other media.

Article 9 – Material conservation

The material conservation programme must provide for treatment of archaeological remains during investigation, in transit and in the long term.

Material conservation must be carried out in accordance with current professional standards.

Article 10 – Site management and maintenance

A programme of site management must be prepared, detailing measures for protecting and managing in situ underwater cultural heritage in the course of an upon termination of fieldwork. The programme should include public information, reasonable provision for site stabilisation, monitoring and protection against interference. Public access to in situ underwater cultural heritage should be promoted, except where access is incompatible with protection and management.

Article 11 – Health and safety

The health and safety of the investigating team and third parties is paramount. All persons on the investigating team must work according to a safety policy that satisfies relevant statutory and professional requirements and is set out in the project design.

Article 12 – Reporting

Interim reports should be made available according to a time-table set out in the project design, and deposited in relevant public records.

Reports should include:

- an account of the objectives;
- an account of the methodology and techniques employed;
- an account of the results achieved;
- recommendations concerning future research, site management and curation of underwater cultural heritage removed during the investigation.

Article 13 – Curation

The project archive, which includes underwater cultural heritage removed during investigation and a copy of all supporting documentation, must be deposited in an institution that can provide for public access and permanent curation of the archive. Arrangements for deposition of the archive should be agreed before investigation commences, and should be set out in the project design. The archive should be prepared in accordance with current professional standards.

The scientific integrity of the project archive must be assured; deposition in a number of institutions must not preclude reassembly to allow further research. Underwater cultural heritage is not to be traded as items of commercial value.

Article 14 – Dissemination

Public awareness of the results of investigations and the significance of underwater cultural heritage should be promoted through popular presentation in a range of media. Access to such presentations by a wide audience should not be prejudiced by high charges.

Co-operation with local communities and groups is to be encouraged, as is co-operation with communities and groups that are particularly associated with the underwater cultural heritage concerned. It is desirable that investigations proceed with the consent and endorsement of such communities and groups.

The investigation team will seek to involve communities and interest groups in investigations to the extent that such involvement is compatible with protection and management. Where practical, the investigation team should provide opportunities for the public to develop archaeological skills through training and education.

Collaboration with museums and other institutions is to be encouraged. Provision for visits, research and reports by collaborating institutions should be made in advance of investigation.

A final synthesis of the investigation must be made available as soon as possible, having regard to the complexity of the research, and deposited in relevant public records.

Article 15 – International co-operation

International co-operation is essential for protection and management of underwater cultural heritage and should be promoted in the interests of high standards of investigation and research. International co-operation should be encouraged in order to make effective use of archaeologists and other professionals who are specialised in investigations of underwater cultural heritage. Programmes for exchange of professionals should be considered as a means of disseminating best practice.

CHARTER ON THE BUILT VERNACULAR HERITAGE (1999)

Ratified by the ICOMOS 12th General Assembly, held in Mexico, from 17–24 October 1999

Introduction

The built vernacular heritage occupies a central place in the affection and pride of all peoples. It has been accepted as a characteristic and attractive product of society. It appears informal, but nevertheless orderly. It is utilitarian and at the same time possesses interest and beauty. It is a focus of contemporary life and at the same time a record of the history of society. Although it is the work of man it is also the creation of time. It would be unworthy of the heritage of man if care were not taken to conserve these traditional harmonies which constitute the core of man's own existence.

The built vernacular heritage is important; it is the fundamental expression of the culture of a community, of its relationship with its territory and, at the same time, the expression of the world's cultural diversity.

Vernacular building is the traditional and natural way by which communities house themselves. It is a continuing process including necessary changes and continuous adaptation as a response to social and environmental constraints. The survival of this tradition is threatened world-wide by the forces of economic, cultural and architectural homogenisation. How these forces can be met is a fundamental problem that must be addressed by communities and also by governments, planners, architects, conservationists and by a multidisciplinary group of specialists.

Due to the homogenisation of culture and of global socio-economic transformation, vernacular structures all around the world are extremely vulnerable, facing serious problems of obsolescence, internal equilibrium and integration.

It is necessary, therefore, in addition to the Venice Charter, to establish principles for the care and protection of our built vernacular heritage.

General Issues

1. Examples of the vernacular may be recognised by:
   – a manner of building shared by the community;
   – a recognisable local or regional character responsive to the environment;
   – coherence of style, form and appearance, or the use of traditionally established building types;
   – traditional expertise in design and construction which is transmitted informally;
   – an effective response to functional, social and environmental constraints;
   – the effective application of traditional construction systems and crafts.
2. The appreciation and successful protection of the vernacular heritage depend on the involvement and support of the community, continuing use and maintenance.
3. Governments and responsible authorities must recognise the right of all communities to maintain their living traditions, to protect these through all available legislative, administrative and financial means and to hand them down to future generations.

Principles of Conservation

1. The conservation of the built vernacular heritage must be carried out by multidisciplinary expertise while recognising the inevitability of change and development, and the need to respect the community's established cultural identity.
2. Contemporary work on vernacular buildings, groups and settlements should respect their cultural values and their traditional character.
3. The vernacular is only seldom represented by single structures, and it is best conserved by maintaining and preserving groups and settlements of a representative character, region by region.
4. The built vernacular heritage is an integral part of the cultural landscape and this relationship must be taken into consideration in the development of conservation approaches.
5. The vernacular embraces not only the physical form and fabric of buildings, structures and spaces, but the ways in which they are used and understood, and the traditions and the intangible associations which attach to them.

Guidelines in Practice

1. Research and documentation
   Any physical work on a vernacular structure should be cautious and should be preceded by a full analysis of its form and structure. This document should be lodged in a publicly accessible archive.
2. Siting, landscape and groups of buildings
   Interventions to vernacular structures should be carried out in a manner which will respect and maintain the integrity of the siting, the relationship to the physical and cultural landscape, and of one structure to another.
3. Traditional building systems
   The continuity of traditional building systems and craft skills associated with the vernacular is fundamental for vernacular expression, and essential for the repair and restoration of these structures. Such skills should be retained, recorded and passed on to new generations of craftsmen and builders in education and training.
4. Replacement of materials and parts
   Alterations which legitimately respond to the demands of contemporary use should be effected by the introduction of materials which maintain a consistency of expression,

appearance, texture and form throughout the structure and a consistency of building materials.

5. Adaptation
   Adaptation and reuse of vernacular structures should be carried out in a manner which will respect the integrity of the structure, its character and form while being compatible with acceptable standards of living. Where there is no break in the continuous utilisation of vernacular forms, a code of ethics within the community can serve as a tool of intervention.
6. Changes and period restoration
   Changes over time should be appreciated and understood as important aspects of vernacular architecture. Conformity of all parts of a building to a single period, will not normally be the goal of work on vernacular structures.
7. Training
   In order to conserve the cultural values of vernacular expression, governments, responsible authorities, groups and organisations must place emphasis on the following:
   a) education programmes for conservators in the principles of the vernacular;
   b) training programmes to assist communities in maintaining traditional building systems, materials and craft skills;
   c) information programmes which improve public awareness of the vernacular especially amongst the younger generation.
   d) regional networks on vernacular architecture to exchange expertise and experiences.

PRINCIPLES FOR THE PRESERVATION AND CONSERVATION / RESTORATION OF WALL PAINTINGS (2003)

Adopted by ICOMOS at the 14th General Assembly, Victoria Falls, October 2003

Introduction and Definition

Wall paintings have been cultural expressions of human creation throughout history, from the earliest beginnings, such as rock art, extending up to present day murals. Their deterioration, accidental or intentional destruction constitutes a loss affecting a significant part of the world's cultural heritage. The Venice Charter (1964) has provided general principles for the conservation-restoration of cultural heritage. The Amsterdam Declaration (1975) introducing the concept of integrated conservation, and the Nara Document on Authenticity (1994) dealing with cultural diversity, have expanded these principles. Taking into account these and additional relevant contributions, such as the ICOM-CC Code of Ethics (1984), Document of Pavia (1997), and E.C.C.O. Professional Guidelines (1997), the aim of this document is to provide more specific principles for the protection, preservation and the conservation-restoration of wall paintings. This document, therefore, reflects basic and universally applicable principles and practices, and does not take into account particular problems of regions or countries, which can be supplemented at regional and national level by providing further recommendations where necessary.

The richness of wall paintings is founded on the variety of cultural expressions, aesthetic achievements, and the diversity of materials and techniques used from ancient until present times. The following articles refer to paintings created on inorganic supports, such as plaster, brick, clay and stone, and do not include paintings executed on organic supports, such as wood, paper and canvas. Composite materials in many historic buildings need special consideration outside the scope of this document. Architectural surfaces and their finishing layers, with their historical, aesthetic and technical values have to be considered as equally important components of historic monuments.

Wall paintings are an integral part of monuments and sites and should be preserved in situ. Many of the problems affecting wall paintings are linked to the poor condition of the building or structure, its improper use, lack of maintenance, frequent repairs and alterations. Also frequent restorations, unnecessary uncovering, and use of inappropriate methods and materials can result in irreparable damage. Substandard and inadequate practices and professional qualifications have led to unfortunate results. It is for this reason that an appropriate document covering the principles of proper conservation-restoration of wall paintings is necessary.

Article 1: Protection Policy

A necessary approach to the protection of wall paintings of every culture and religion is to list and make inventories of monuments and sites including wall paintings, even in cases when they are not presently visible. Laws and regulations for the protection of cultural heritage must prohibit the destruction, the degradation or alteration of wall paintings, including their surroundings. Legislation should not only provide for the protection of wall paintings, but also make available resources for research, professional treatment and monitoring, and provide for the appreciation of their tangible and intangible values by society.

If interventions are required, these should be carried out with the full knowledge and the consent of the authorities responsible. Legal sanctions should be provided for any violation of such regulations. Legal provisions should also consider new discoveries and their preservation pending formal protection. Regional, urban or architectural development projects, such as the construction of roads, dams, conversion of buildings, etc. affecting wall paintings should not be carried out without an initial impact assessment study and without providing appropriate remedies for their safeguard.

Special efforts must be made through the co-operation of various authorities to accommodate and respect the cult function of religious paintings without compromising their authenticity.

Article 2: Investigation

All conservation projects should begin with substantial scholarly investigations. The aim of such investigations is to find out as much as possible about the fabric of the structure and its superimposed layers with their historical, aesthetic and technical dimensions. This should encompass all material and incorporeal values of the painting, including historic alterations, additions and restorations. This calls for an interdisciplinary approach.

The methods of investigation should be as far as possible non-destructive. Special consideration should be given to wall paintings that may be hidden under whitewash, paint layers, plaster, etc. Prerequisites for any conservation program are the scientific investigation of decay mechanisms on macro and micro scale, the material analysis and the diagnosis of the condition.

Article 3: Documentation

In agreement with the Venice Charter, the conservation / restoration of wall paintings must be accompanied by a precise program of documentation in the form of an analytical and critical report, illustrated with drawings, copies, photographs,

mapping, etc. The condition of the paintings, the technical and formal features pertaining to the process of the creation and the history of the object must be recorded. Furthermore, every stage of the conservation / restoration, materials and methodology used should be documented. This report should be placed in the archives of a public institution and made available to the interested public. Copies of such documentation should also be kept in situ, or in the possession of those responsible for the monument. It is also recommended that the results of the work should be published. This documentation should consider definable units of area in terms of such investigations, diagnosis and treatment. Traditional methods of written and graphic documentation can be supplemented by digital methods. However, regardless of the technique, the permanence of the records and the future availability of the documentation is of utmost importance.

Article 4: Preventive Conservation, Maintenance and Site Management

The aim of preventive conservation is to create favourable conditions minimising decay, and to avoid unnecessary remedial treatments, thus prolonging the life span of wall paintings. Appropriate monitoring and the control of the environment are both essential components of preventive conservation. Inappropriate climatic conditions and moisture problems can cause deterioration and biological attacks. Monitoring can detect initial processes of decay of the painting or the supporting structure, thus preventing further damage. Deformation and structural failure leading even to possible collapse of the supporting structure, can be recognised at an early stage. Regular maintenance of the building or the structure is the best guarantee for the safeguard of the wall paintings.

Inappropriate or uncontrolled public uses of monuments and sites with wall paintings can lead to their damage. This may necessitate the limitation of visitors and, in certain cases, involve temporary closure to public access. However, it is preferable that the public should have the opportunity to experience and appreciate wall paintings as being part of the common cultural heritage. It is, therefore, important to incorporate into the site management careful planning of access and use, preserving, as far as possible, the authentic tangible and intangible values of the monuments and sites.

Due to various sociological, ideological and economical reasons many wall paintings, often situated in isolated locations, become the victims of vandalism and theft. In these cases, the responsible authorities should take special preventive measures.

Article 5: Conservation-Restoration Treatments

Wall paintings are an integral part of the building or structure. Therefore, their conservation should be considered together with the fabric of the architectural entity and surroundings. Any intervention in the monument must take into account the specific characteristics of wall paintings and the terms of their preservation. All interventions, such as consolidation, cleaning and reintegration, should be kept at a necessary minimal level to avoid any reduction of material and pictorial authenticity. Whenever possible, samples of stratigraphic layers testifying to the history of the paintings should be preserved, preferably in situ.

Natural ageing is a testimony to the trace of time and should be respected. Irreversible chemical and physical transformations are to be preserved if their removal is harmful. Previous restorations, additions and over-painting are part of the history of the wall painting. These should be regarded as witnesses of past interpretations and evaluated critically.

All methods and materials used in conservation and restoration of wall paintings should take into account the possibility of future treatments. The use of new materials and methods must be based on comprehensive scientific data and positive results of testing in laboratories as well as on sites. However, it must be kept in mind that the long term effects of new materials and methods on wall paintings are unknown and could be harmful. Therefore, the use of traditional materials, if compatible with the components of the painting and the surrounding structure, should be encouraged.

The aim of restoration is to improve the legibility of form and content of the wall painting, while respecting the original creation and its history. Aesthetic reintegration contributes to minimising the visibility of damage and should primarily be carried out on non-original material. Retouching and reconstructions should be carried out in a way that is discernible from the original. All additions should be easily removable. Over-painting must be avoided.

Uncovering of wall paintings requires the respect of the historic situation and the evaluation of what might be lost. This operation should be executed only after preliminary investigations of their condition, extent and value, and when this is possible without incurring damage. The newly uncovered paintings should not be exposed to unfavourable conditions.

In some cases, reconstruction of decorative wall paintings or coloured architectural surfaces can be a part of a conservation-restoration program. This entails the conservation of the authentic fragments, and may necessitate their complete or partial covering with protective layers. A well-documented and professionally executed reconstruction using traditional materials and techniques can bear witness to the historic appearances of facades and interiors.

Competent direction of conservation-restoration projects should be maintained at all stages and have the approval of the relevant authorities. It would be desirable that independent supervision of the project were insured by competent authorities or institutions without commercial interest in the outcome. Those responsible for management decisions must be named, and the work must be implemented by professionals with appropriate knowledge and skills.

Article 6: Emergency Measures

In urgent cases, immediate emergency treatment is necessary for the safeguard of wall paintings. Materials and techniques employed must permit later treatment. Appropriate conservation measures must follow as soon as possible with the permission of the relevant authorities.

Detachment and transfer are dangerous, drastic and irreversible operations that severely affect the physical composition, material structure and aesthetic characteristics of wall paintings. These operations are, therefore, only justifiable in extreme cases when all options of in situ treatment are not viable. Should such situations occur, decisions involving detachment and transfer should always be taken by a team of professionals, rather than by the individual who is carrying out the conservation work. Detached paintings should be replaced in their original location whenever possible.

Special measures should be taken for the protection and maintenance of detached paintings, and for the prevention of their theft and dispersion.

The application of a covering layer concealing an existing decoration, carried out with the intention of preventing damage or destruction by exposure to an inhospitable environment, should be executed with materials compatible with the wall painting, and in a way that will permit future uncovering.

Article 7: Research and Public Information

The establishment of research projects in the field of conservation-restoration of wall paintings is an essential requisite of sustainable preservation policy. Investigations based on research questions, which have potential to add to the knowledge of degradation processes should be encouraged. Research that will expand our knowledge of the original painting techniques, as well as materials and methods of past restoration practices are essential in the implementation of appropriate conservation projects. This research is also relevant to related disciplines of the arts and sciences. The disturbance of significant fabric for study, or to obtain samples, should be minimised.

Dissemination of knowledge is an important feature of research, and should be done on both the professional and popular levels. Public information can substantially advance awareness of the need for preservation of wall paintings, even if conservation-restoration work may cause temporary inconveniences.

Article 8: Professional Qualifications and Training

Conservation-restoration of wall paintings is a specialised discipline in the field of heritage preservation. As this work requires specific knowledge, skills, experience and responsibility, conservators-restorers of this kind of cultural property should be professionally educated and trained, as recommended by the Code of Ethics of the ICOM-Committee of Conservation (1984) and by associations such as E.C.C.O. (European Confederation of Conservator-Restorers' Organisations) and ENCoRE (European Network for Conservation-Restoration Education).

Article 9: Traditions of Renewal

In many regions of the world, the authentic painting practices of artists and craftsmen are continued by repeating historic decorative and iconographic programs using traditional materials and techniques. These traditions, satisfying religio-cultural needs and keeping to the Nara principles, should be sustained. However, as important as it is to preserve this special knowledge, this does not imply that the conservation-restoration treatments of wall paintings are to be carried out by craftsmen or artists.

Article 10: International Co-operation

Sharing the care for common heritage is nationally and internationally an accepted concept. It is therefore necessary to encourage the exchange of knowledge and to disseminate information at every level. In the spirit of interdisciplinary collaboration, conservators-restorers of wall paintings need to liaise with their colleagues in other countries and with relevant institutions and specialists around the world.

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PRINCIPLES FOR THE ANALYSIS, CONSERVATION AND STRUCTURAL RESTORATION OF ARCHITECTURAL HERITAGE (2003)

Adopted by ICOMOS at the 14th General Assembly in Victoria Falls in 2003

Purpose of the Document

Structures of architectural heritage, by their very nature and history (material and assembly), present a number of challenges in diagnosis and restoration that limit the application of modern legal codes and building standards. Recommendations are desirable and necessary to both ensure rational methods of analysis and repair methods appropriate to the cultural context.

These Recommendations are intended to be useful to all those involved in conservation and restoration problems, but cannot in anyway replace specific knowledge acquired from cultural and scientific texts.

The Recommendations presented in the complete document are in two sections: Principles, where the basic concepts of conservation are presented; Guidelines, where the rules and methodology that a designer should follow are discussed. Only the Principles have the status of an approved/ratified ICOMOS document.

The guidelines are available in English in a separate document.

1 General criteria

1.1 Conservation, reinforcement and restoration of architectural heritage requires a multi-disciplinary approach.

1.2 Value and authenticity of architectural heritage cannot be based on fixed criteria because the respect due to all cultures also requires that its physical heritage be considered within the cultural context to which it belongs.

1.3 The value of architectural heritage is not only in its appearance, but also in the integrity of all its components as a unique product of the specific building technology of its time. In particular the removal of the inner structures maintaining only the façades does not fit the conservation criteria.

1.4 When any change of use or function is proposed, all the conservation requirements and safety conditions have to be carefully taken into account.

1.5 Restoration of the structure in Architecture Heritage is not an end in itself but a means to an end, which is the building as a whole.

1.6 The peculiarity of heritage structures, with their complex history, requires the organisation of studies and proposals in precise steps that are similar to those used in medicine. Anamnesis, diagnosis, therapy and controls, corresponding respectively to the searches for significant data and information, individuation of the causes of damage and decay, choice of the remedial measures and control of the efficiency of the interventions. In order to achieve cost effectiveness and minimal impact on architectural heritage using funds available in a rational way; it is usually necessary that the study repeats these steps in an iterative process.

1.7 No action should be undertaken without having ascertained the achievable benefit and harm to the architectural heritage, except in cases where urgent safeguard measures are necessary to avoid the imminent collapse of the structures (e.g. after seismic damages); those urgent measures, however, should when possible avoid modifying the fabric in an irreversible way.

2 Researches and diagnosis

2.1 Usually a multidisciplinary team, to be determined in relation to the type and the scale of the problem, should work together from the first steps of a study - as in the initial survey of the site and the preparation of the investigation programme.

2.2 Data and information should first be processed approximately, to establish a more comprehensive plan of activities in proportion to the real problems of the structures.

2.3 A full understanding of the structural and material characteristics is required in conservation practice. Information is essential on the structure in its original and earlier states, on the techniques that were used in the construction, on the alterations and their effects, on the phenomena that have occurred, and, finally, on its present state.

2.4 In archaeological sites specific problems may be posed because structures have to be stabilised during excavation when knowledge is not yet complete. The structural responses to a “rediscovered” building may be completely different from those to an ”exposed” building. Urgent site-structural-solutions, required to stabilise the structure as it is being excavated, should not compromise the complete building’s concept form and use.

2.5 Diagnosis is based on historical, qualitative and quantitative approaches; the qualitative approach being mainly based on direct observation of the structural damage and material decay as well as historical and archaeological research, and the quantitative approach mainly on material and structural tests, monitoring and structural analysis.

2.6 Before making a decision on structural intervention it is indispensable to determine first the causes of damage and decay, and then to evaluate the safety level of the structure.

2.7 The safety evaluation, which is the last step in the diagnosis, where the need for treatment measures is determined, should reconcile qualitative with quantitative analysis: direct observation, historical research, structural analysis and, if it is the case, experiments and tests.

2.8 Often the application of the same safety levels as in the design of new buildings requires excessive, if not impossible, measures. In these cases specific analyses and appropriate considerations may justify different approaches to safety.

2.9 All aspects related to the acquired information, the diagnosis including the safety evaluation, and the decision to intervene should be described in an "EXPLANATORY REPORT".

3 Remedial measures and controls

3.1 Therapy should address root causes rather than symptoms.

3.2 The best therapy is preventive maintenance

3.3 Safety evaluation and an understanding of the significance of the structure should be the basis for conservation and reinforcement measures.

3.4 No actions should be undertaken without demonstrating that they are indispensable.

3.5 Each intervention should be in proportion to the safety objectives set, thus keeping intervention to the minimum to guarantee safety and durability with the least harm to heritage values.

3.6 The design of intervention should be based on a clear understanding of the kinds of actions that were the cause of the damage and decay as well as those that are taken into account for the analysis of the structure after intervention; because the design will be dependent upon them.

3.7 The choice between "traditional" and "innovative" techniques should be weighed up on a case-by-case basis and preference given to those that are least invasive and most compatible with heritage values, bearing in mind safety and durability requirements.

3.8 At times the difficulty of evaluating the real safety levels and the possible benefits of interventions may suggest "an observational method", i.e. an incremental approach, starting from a minimum level of intervention, with the possible subsequent adoption of a series of supplementary or corrective measures.

3.9 Where possible, any measures adopted should be "reversible" so that they can be removed and replaced with more suitable measures when new knowledge is acquired. Where they are not completely reversible, interventions should not limit further interventions.

3.10 The characteristics of materials used in restoration work (in particular new materials) and their compatibility with existing materials should be fully established. This must include long-term impacts, so that undesirable side-effects are avoided.

3.11 The distinguishing qualities of the structure and its environment, in their original or earlier states, should not be destroyed.

3.12 Each intervention should, as far as possible, respect the concept, techniques and historical value of the original or earlier states of the structure and leaves evidence that can be recognised in the future.

3.13 Intervention should be the result of an overall integrated plan that gives due weight to the different aspects of architecture, structure, installations and functionality.

3.14 The removal or alteration of any historic material or distinctive architectural features should be avoided whenever possible.

3.15 Deteriorated structures whenever possible should be repaired rather than replaced.

3.16 Imperfections and alterations, when they have become part of the history of the structure, should be maintained so far so they do not compromise the safety requirements.

3.17 Dismantling and reassembly should only be undertaken as an optional measure required by the very nature of the materials and structure when conservation by other means impossible, or harmful.

3.18 Provisional safeguard systems used during the intervention should show their purpose and function without creating any harm to heritage values.

3.19 Any proposal for intervention must be accompanied by a programme of control to be carried out, as far as possible, while the work is in progress.

3.20 Measures that are impossible to control during execution should not be allowed.

3.21 Checks and monitoring during and after the intervention should be carried out to ascertain the efficacy of the results.

3.22 All the activities of checking and monitoring should be documented and kept as part of the history of the structure.

XI'AN DECLARATION ON THE CONSERVATION OF THE SETTING OF HERITAGE STRUCTURES, SITES AND AREAS (2005)

Adopted in Xi'an, China by the 15th General Assembly of ICOMOS on 21 October 2005

Preamble

Meeting in the ancient city of Xi'an (China) on 17-21st October 2005, at the invitation of ICOMOS China on the occasion of 15th General Assembly of ICOMOS and the celebrations marking the 40th anniversary of its longstanding endeavour to ensure the safeguard and conservation of the World's cultural heritage as part of its sustainable and human development;

Benefiting from the broad range of cases and reflections shared during the General Assembly's International Symposium on *Monuments and Sites in their Settings – Conserving Cultural Heritage in Changing Townscapes and Landscapes* and learning from a broad range of experiences from China and world-wide authorities, institutions and specialists in providing adequate care and management of heritage structures, sites and areas such as historic cities, landscapes, seascapes, cultural routes and archaeological sites in the context of accelerated change and development;

Taking note of the international and professional interest for the conservation of the settings of monuments and sites as expressed in the *International Charter for the Conservation and Restoration of Monuments and Sites – the Venice Charter* (1964) – and in the many texts it has inspired, particularly through ICOMOS National and International Committees, as well as the *Nara Document on Authenticity* (1994) and conclusions and recommendations of international meetings like the *Hoi An Declaration on the Conservation of Historic Districts in Asia* (2003), the *Declaration on the Recovery of Bam's Cultural Heritage* (2004), and the *Seoul Declaration on Tourism in Asia's Historic Towns and Areas* (2005);

Noting the references to the concept of setting in UNESCO conventions and recommendations like the *Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites* (1962), the *Recommendation concerning the Preservation of Cultural Property Endangered by Public or Private Works* (1968), the *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas* (1976), the *Convention for the Safeguarding of the Intangible Cultural Heritage*, (2003) and more specifically the *World Heritage Convention* (1972) and its Operational Guidelines, where setting is listed as an attribute of authenticity and as needing protection through the establishment of buffer zones, and the ongoing opportunity this brings for international and interdisciplinary co-operation between ICOMOS, UNESCO and other partners and for developments on topics like authenticity or the conservation of historic urban landscapes expressed in the *Vienna Memorandum* (2005).

Stressing the need to address adequately the rapid or incremental transformation of cities, landscapes and heritage routes which result from changes in lifestyles, agriculture, development, tourism or large-scale disasters of natural or human origin, and to recognise, protect and sustain adequately the meaningful presence of heritage structures, sites and areas in their settings as a way to reduce the threat these transformation processes constitute against the cultural heritage in the full richness of its authenticity, meaning, values, integrity and diversity,

Participants of the 15th General Assembly of ICOMOS adopt the following Declaration of principles and recommendations, addressing it to intergovernmental and non-governmental organisations, national and local authorities and all institutions and specialists able to contribute through legislation, policies, planning processes and management to better protect and conserve the world's heritage structures, sites and areas in their settings.

Acknowledge the contribution of setting to the significance of heritage monuments, sites and areas

1. **The setting of a heritage structure, site or area is defined as the immediate and extended environment that is part of, or contributes to, its significance and distinctive character.**
   Beyond the physical and visual aspects, the setting includes interaction with the natural environment; past or present social or spiritual practices, customs, traditional knowledge, use or activities and other forms of intangible cultural heritage aspects that created and form the space as well as the current and dynamic cultural, social and economic context.

2. **Heritage structures, sites or areas of various scales, including individual buildings or designed spaces, historic cities or urban landscapes, landscapes, seascapes, cultural routes and archaeological sites, derive their significance and distinctive character from their perceived social and spiritual, historic, artistic, aesthetic, natural, scientific, or other cultural values. They also derive their significance and distinctive character from their meaningful relationships with their physical, visual, spiritual and other cultural context and settings.**
   These relationships can be the result of a conscious and planned creative act, spiritual belief, historical events, use or a cumulative and organic process over time through cultural traditions.

Understand, document and interpret the settings in diverse contexts

3. **Understanding, documenting and interpreting the setting is essential to defining and appreciating the heritage significance of any structure, site or area.**
   The definition of setting requires an understanding of the history, evolution and character of the surrounds of the heritage resource. Defining the setting is a process of considering multiple factors to include the character of the arrival experience and the heritage resource itself.

4. **Understanding the setting in an inclusive way requires a multi-disciplinary approach and the use of diverse information sources.**
   Sources include formal records and archives, artistic and scientific descriptions, oral history and traditional knowledge, the perspectives of local and associated communities as well as the analysis of views and vistas.

   Cultural traditions, rituals, spiritual practices and concepts as well as history, topography, natural environment values, use and other factors contribute to create the full range of a setting's tangible and intangible values and dimensions. The definition of settings should carefully articulate the character and values of the setting and its relationship to the heritage resource.

Develop planning tools and practices to conserve and manage settings

5. **The implementation of effective planning and legislative tools, policies, strategies and practices to sustainably manage settings requires consistency and continuity in application, whilst reflecting the local or cultural contexts in which they function.**
   Tools to manage settings include specific legislative measures, professional training, development of comprehensive conservation and management plans or systems, and use of adequate heritage impact assessment methods.

6. **Legislation, regulation and guidelines for the protection, conservation and management of heritage structures, sites and areas should provide for the establishment of a protection or buffer zone around them that reflects and conserves the significance and distinctive character of their setting.**

7. **Planning instruments should include provisions to effectively control the impact of incremental or rapid change on settings.**
   Significant skylines, sight lines and adequate distance between any new public or private development and heritage structures, sites and areas are key aspects to assess in the prevention of inappropriate visual and spatial encroachments or land use in significant settings.

8. **Heritage impact assessments should be required for all new development impacting on the significance of heritage structures, sites and areas and on their settings.**
   Development within the setting of heritage structures, sites and areas should positively interpret and contribute to its significance and distinctive character.

Monitor and manage change affecting settings

9. **The rate of change and the individual and cumulative impacts of change and transformation on the settings of heritage structures, sites and areas is an ongoing process which must be monitored and managed.**
   Incremental as well as rapid transformation of the urban or rural landscapes, the ways of life, the economies or the natural environment can substantially or irretrievably affect the authentic contribution that the setting makes to the significance of a heritage structure, site or area.

10. **Change to the setting of heritage structures, sites and areas should be managed to retain cultural significance and distinctive character.**
    Managing change to the setting of heritage structures, sites and areas need not necessarily prevent or obstruct change.

11. **Monitoring should define approaches and actions to appreciate and measure as well as prevent or remedy decay, loss of significance or trivialisation and propose improvement in conservation, management and interpretation practices.**
    Qualitative and quantifiable indicators should be developed to assess the contribution of the setting to the significance of a heritage structure, site or area.
    Indicators for monitoring should cover physical aspects such as intrusion on views, skylines or open spaces, air pollution, sound pollution, as well as economic, social and cultural dimensions.

Work with local, interdisciplinary and international communities for co-operation and awareness in conserving and managing settings

12. **Co-operation and engagement with associated and local communities is essential as part of developing sustainable strategies for the conservation and management of settings.**
    Inter-disciplinary engagement should be encouraged as standard practice in conserving and managing settings. Relevant cultural heritage fields include architecture, urban and regional planning, landscape planning, engineering, anthropology, history, archaeology, ethnology, curation and archives.
    Co-operation with institutions and specialists in the field of natural heritage should also be encouraged as an integral part of good practice for the identification, protection, presentation and interpretation of heritage structures, sites or areas in their setting.

13. **Professional training, interpretation, community education and public awareness should be encouraged to support such co-operation and sharing of knowledge as well as to promote conservation goals, improve the**

efficiency of the protection tools, management plans and other instruments.

The experience, knowledge and tools developed through the conservation of individual heritage structures, sites and areas should be extended to complement the management of their setting.

Economic resources should be allocated to the research, assessment and strategic planning of the conservation and management of setting of heritage structures, sites and areas.

Awareness of the significance of the setting in its various dimensions is the shared responsibility of professionals, institutions, associated and local communities, who should take into account the tangible and intangible dimensions of settings when making decisions.

OBSERVATIONS ON THE INFORMATION DOCUMENT BY THE WORLD HERITAGE CENTRE ON THE DEVELOPMENT OF A REVISED UNESCO RECOMMENDATION ON THE CONSERVATION OF HISTORIC URBAN LANDSCAPES (2008)

The information document prepared by the World Heritage Centre presents the background to the on-going discussion on Historic Urban Landscapes, HUL. Reference is made to the existing corpus of standard setting documents by UNESCO, and especially the UNESCO *Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas* (Nairobi, 1976). This recommendation will now be the focal point considering the current proposal to update it introducing the notion of HUL, rather than preparing an entirely new document.

The 1976 UNESCO *Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas*, an excellent paper prepared with great care, should remain as a constant reference in the development of urban conservation policies. In the 30 years that have elapsed since, the problems brought up in the Nairobi Papers have not changed basically. But in the face of the increased and tightened threats, the raised pressures in a globalised world and the enormous acceleration of change, the Nairobi Papers have to be revised without ignoring the present dramatic problems (high-rise-buildings, large scale clearance, total disfiguring of roofscapes etc). It would not be correct to say that the authors of the Nairobi Paper did 'not understand' our current situation, but they probably did not foresee it. As a result, it will be necessary, to prepare a revision of the UNESCO recommendation taking into account also foreseeable future situations. It should be said, at the same time, that the 1970s were well aware of many problems that are still faced by historic urban areas. In fact, much of the methodology is still relevant and should not be ignored. The methodologies were already touched by several speakers in the Olinda conference. However, it will be necessary to continue this exercise.

Another central reference is made to the *Vienna Memorandum* of 2005, which launched the notion of HUL and was subsequently adopted by the 15th *General Assembly of States Parties to the World Heritage Convention* in October 2005 at UNESCO (Resolution 15 GA 7). Now, this memorandum should in fact be seen in this process as a historic document and as an additional regional guideline in the sense of the Nairobi paper (III, 7). ICOMOS has already offered some comments on the Vienna Memorandum, based on an internal debate involving members of the International Committees on towns and villages, CIVVIH, and on theory. At the same time, ICOMOS appreciates that the purpose of the regional meetings (Jerusalem, St. Petersburg, Olinda) on HUL has been to broaden the context of the debate and take into account the realities in different geo-cultural regions. The World Heritage Centre has summarized the outcome of these meetings by stressing the following issues:

- The importance of 'landscape', as an area including the stratification of previous and current urban dynamics, with an interplay between the natural and built environment (previously handled by 'zoning');
- The role of contemporary architecture (previously 'contextualisation of new buildings');
- The economics and changing role of cities, with an emphasis on the non-local processes such as tourism and urban development.

In general ICOMOS sees some positive aspects in the introduction of a clearly defined notion of HUL. Such a concept could encourage communities to grasp the opportunity for a critical policy challenge and to introduce culturally and environmentally sustainable management of the larger urban territory, taking into account relevant physical and social-cultural qualities and mitigating the risks and threats. It offers an opportunity to introduce new and/or revised instruments for the management of larger spatial ensembles, seeing heritage protection in a broader physical and social-cultural-economic context. Responding to the request by the World Heritage Centre, ICOMOS proposes the following observations on the reports that result from the regional meetings on the development of a revised UNESCO Recommendation on the Conservation of Historic Urban Landscapes. First of all, it will be not only necessary to establish a detailed survey of the dangers threatening the world's heritage (as mentioned in the preface of the World Heritage Convention), but also to clearly define the principal terms in order to guarantee their coherent use in a revised recommendation that should be primarily based on the UNESCO Recommendations of 1976.

- **Landscape**; this has been defined in various documents, such as the UNESCO 1962 Recommendation re landscapes, and the Council of Europe 2000 Landscape Convention. It is noted that 'landscape' in its general perception is usually referred to a view or panorama, but with the introduction of the notion of cultural landscapes the emphasis has become more historical and social. In this sense, ICOMOS agrees with the proposal to consider 'landscape' as a broad construct, as proposed in the Olinda report.
- **Urban**; while referred to a traditional relationship of urban versus rural, the modern notion embraces a broader meaning, considering the current processes of 'decentralized urbanization'. ICOMOS considers, as noted in the Olinda report, that the 'recognition of layering of significances' is a fundamental part of the definition of the meaning and the recognition of the values of a city or an 'urban landscape'.

– **Historic**; the term 'historic' in the notion Historic Urban Landscape (HUL) introduces the recognition of specific qualities in the whole urban area, and the idea of historic continuity associated with the notion of heritage. This has several consequences, such as the idea that an Historic Urban Landscape is not just any urban area, but rather an area where spatial patterns can be associated with qualities, such as 'heritage', whether protected or not. At the same time, as has been stressed in the Olinda report, historic urban areas can be associated with different layers of meanings.
– **Value**; the St. Petersburg report states that values are 'not only physical and architectural but also intangible". They might be associated with ideas of design or reflect social, economic or cultural systems. It is however noted that values are not to be separated from the concept of monuments, groups of buildings (ensembles) and sites. Note should be taken especially of the different values mentioned in articles 1 and 2 of the *World Heritage Convention* (see also *United Nations Millennium Declaration* of 2000).

Definition of Historic Urban Landscape

The initial definition of HUL proposed in the Vienna Memorandum was based on the definition of 'historic and architectural areas' in the UNESCO 1976 Recommendation defined in 1 a, b, c and summarised in point 3 as follows: *Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded*. In this way the 1976 definition seems to refer not only to buildings and structures, which tend to remain static, but takes also into account the dynamics of social-cultural processes as well as the elements of continuity in an urban landscape so as to be recognized as historic. This definition is very close to the one adopted for cultural landscapes in the Operational Guidelines which also stresses the interaction between people and their surroundings.

Concerning the terminology of the World Heritage Convention ICOMOS agrees with the proposal to consider urban sites under the categories 'groups of buildings' (ensembles) or as 'sites'. It is understood that this distinction would mean that a property should be considered as a 'group of buildings' (ensemble), when the main emphasis is on architecture and structures. Instead, the category of 'sites' could be reserved for properties where the emphasis is more on urban and spatial qualities. In the latter case, the property would probably be referred to larger areas, containing eventually even parts of the rural/natural setting. It is also obvious that here the recognition of the dynamics of change in the physical space and in the social-cultural and economic conditions of the area should be highlighted. ICOMOS agrees with the Olinda report in considering that change is an inherent part of urban development. However, it is necessary also to underline the importance of continuity, maintenance and preservation. To maintain continuity needs a serious controlling of change (safeguarding policy, compare point 7 of the Nairobi Paper). With inconsiderate proposals such as 'conservation is management of change" the core ideology of the World Heritage Convention – namely to protect and preserve monuments and sites as unchanged as possible – is being counteracted. For conservation does not mean 'managing change", but preserving, – preserving, not altering and destroying.

In some circumstances urban areas might be considered as cultural landscapes, but this would imply the need to sustain the processes of creation as well as the resulting products. For many large urban areas, it would probably be almost impossible to envisage a system of management or planning that allowed such an approach. There is a need to differentiate between HUL and Cultural Landscapes in terms of identifying qualities and values and appropriate management.

Core Zones, Buffer Zones and Settings

When dealing with World Heritage properties, it is necessary to define core and buffer zones. The identification of boundaries depends on the significance that has been associated with the property, and how it meets the World Heritage criteria. The role and definition of the buffer zone has recently generated debate considering that, in several cases, the World Heritage Committee has taken a standing in relation to issues that are part of the wider setting of the property, outside the defined core and buffer zones (e.g. visual axes). This is also one of the reasons for the introduction of the notion of HUL.

Buffer zone: Dealing with monuments or groups of buildings (ensembles), which are often part of an (historic) urban landscape, it will be necessary to discuss the more general role of HUL as the definition of the setting of a protected heritage area. Regarding the buffer zone, it is understood that a meeting is foreseen in spring 2008. In any case, it is noted that, so far, a buffer zone has served basically two scopes. One is to extend protection outside the strict core area. As such, the size of the buffer zone can vary greatly from one case to another depending on the geographical and other characteristics of the location. The second type of use is to indicate the meaningful setting, for example covering the whole historic town area when a small part of it has been nominated.

Setting: The question of setting was the principal subject of the ICOMOS General Assembly in 2005 in Xi'An, China. The conference adopted a declaration which recognizes the problems that are met particularly in the rural areas surrounding large cities or metropolises. This declaration can bring useful material for the debate concerning the definition and management of this larger setting, as a matter of fact, extending the protected historic urban core area into an

historic urban landscape. It is in this wider context that the dynamics of urban development are more noticeable, including cases such as the large metropolises of Latin America, China or India.

Broader context: While the identification of setting is fundamental in urban and territorial planning, an effective planning control should go beyond the immediate setting. It is also necessary to clearly define the function that World Heritage zoning is expected to have in relationship to the general territorial planning and management. The 1976 Recommendation can still be seen as reflecting a centralized planning authority, allowing each municipality to be programmed independently. Thirty years hence, with the growth of population and increased decentralization and globalization, Historic Urban Landscapes can rarely be seen in isolation. Larger metropolitan areas already enclose numerous municipalities, whose growth and speed of change depends on the overall economics. Even distant settlements are subject to centripetal or centrifugal movements often dependent on external factors.

The Concepts of Authenticity and Integrity

All three reports mention authenticity and integrity. However, the Olinda report also notes that these issues still require a clarification in their relationship with the tangible and intangible aspects of heritage. ICOMOS would like to draw attention to the several expert meetings that have been organized in this regard since 1994. These include, for example, the ICOMOS conference in San Miguel de Allende, Mexico, in 2005, with participants from cultural and natural fields.

Integrity: Apart from the application of this on individual monuments and sites, the notion of integrity can be used as an instrument for the definition of the extent of an historic urban landscape, taking into account the functions that define the social-cultural integrity, and physical-spatial ensemble that characterizes the structural integrity of the territory, at the end providing the basis for a critical and balanced appreciation of the visual integrity in relation to the entire ensemble. Furthermore, attention should be given especially to the relationship of the built environment within its rural/natural setting.

Authenticity: the question of authenticity has been discussed at length. Nevertheless, further consideration is required in defining the relationship of tangible and intangible cultural heritage, both certainly fundamental elements of Historic Urban Landscapes. The consideration of authenticity cannot only be limited to the verification of the historical truth of material remains (see Nara Document, point 13). For example, in the case of traditional communities and areas with a continuity of traditional functions, retaining the social-cultural authenticity is of fundamental importance and should be clearly understood and integrated into the management system and plans.

The 2005 San Miguel conference recommended the establishment of a working group involving UNESCO WH Centre, IUCN, ICCROM and ICOMOS to come out with a clear understanding of the notions of authenticity and integrity. Unfortunately such a working group has never met. It would now be useful as part of the preparation of the new recommendation and should give particular attention to living traditions and other intangible social and cultural expressions in relation to the physical and built heritage.

Relationship of Historic Urban Landscape and World Heritage

The revised recommendation on HUL could become another 'standard setting document' of UNESCO, contributing to the international doctrine and one which should be taken note of in the development of management and control instruments for urban landscapes in general. As such, it will have its role not specifically related to the World Heritage.

In order to have a role in the World Heritage context, the definition of HUL should be integrated into the World Heritage Operational Guidelines. In this context, HUL can be seen to have two principal functions:

– *HUL nominated as a World Heritage property under the category of 'site'*; in this case, the Operational Guidelines should clearly indicate the characteristics to be met, which will be different from those already indicated for cultural landscapes and historic towns.
– *HUL indicated as a 'spatial umbrella'*, defining and characterizing the larger setting, beyond the buffer zone, of any areas related to 'urban landscape', whether sites, groups of buildings (ensembles) or monuments.

The question can thus be raised regarding the meaning of the notions of 'conservation' or 'safeguarding' in relation to an historic urban landscape. If these terms are extended beyond certain limits, they may risk losing their meaning and effectiveness. The concept of HUL should take into account the social-functional, structural and visual integrity of the territory concerned. At the same time, it will be necessary to define the possibilities of change and of its limits without risking losing historical continuity. Considering the new relationship between the public authority and other stakeholders, it will be critical to reach some kind of 'social-cultural and economic pact', based on shared values and priorities.

As advisory body ICOMOS is happy to participate in the further development process of a revised UNESCO Recommendation on the Conservation of Historic Urban Landscapes.

First draft Rome, 20 January 2008(JJ); revised draft, Munich 18 February 2008 (WL, MPz); Comments 26 February 2008 (SD); Annex: Comments by Alfredo Conti 25 February 2008

THE ICOMOS CHARTER ON CULTURAL ROUTES (2008)

Prepared by the International Scientific Committee on Cultural Routes (CIIC) of ICOMOS

Ratified by the 16th General Assembly of ICOMOS, Québec (Canada), on 4 October 2008

Preamble

As a result of the development of the sciences of conservation of cultural heritage, the new concept of Cultural Routes shows the evolution of ideas with respect to the vision of cultural properties, as well as the growing importance of values related to their setting and territorial scale, and reveals the macrostructure of heritage on different levels. This concept introduces a model for a new ethics of conservation that considers these values as a common heritage that goes beyond national borders, and which requires joint efforts. By respecting the intrinsic value of each individual element, the Cultural Route recognizes and emphasizes the value of all of its elements as substantive parts of a whole. It also helps to illustrate the contemporary social conception of cultural heritage values as a resource for sustainable social and economic development.

This more extensive notion of cultural heritage requires new approaches to its treatment within a much wider context in order to describe and protect its significant relationships directly associated with its natural, cultural and historical setting. Within this advance, the concept of the Cultural Route is innovative, complex and multidimensional. It introduces and represents a qualitatively new approach to the theory and practice of conservation of the cultural heritage.

Cultural Routes represent interactive, dynamic, and evolving processes of human intercultural links that reflect the rich diversity of the contributions of different peoples to cultural heritage.

Though Cultural Routes have resulted historically from both peaceful and hostile encounters, they present a number of shared dimensions which transcend their original functions, offering an exceptional setting for a culture of peace based on the ties of shared history as well as the tolerance, respect, and appreciation for cultural diversity that characterize the communities involved.

The consideration of Cultural Routes as a new concept or category does not conflict nor overlap with other categories or types of cultural properties—monuments, cities, cultural landscapes, industrial heritage, etc.—that may exist within the orbit of a given Cultural Route. It simply includes them within a joint system which enhances their significance. This integrated, interdisciplinary and shared framework creates new relationships among them by means of an innovative scientific perspective that provides a multilateral, more complete, and more accurate vision of history. This approach stimulates not only understanding and communication among the peoples of the world, but also increases cooperation to preserve cultural heritage.

The innovation introduced by the concept of "Cultural Routes" reveals the heritage content of a specific phenomenon of human mobility and exchange that developed via communication routes that facilitated their flow and which were used or deliberately served a concrete and peculiar purpose. A Cultural Route can be a road that was expressly created to serve this purpose or a route that takes advantage either totally of partially of preexisting roads used for different purposes. But beyond its character as a way of communication or transport, its existence and significance as a Cultural Route can only be explained by its use for such specific purpose throughout a long period of history and by having generated heritage values and cultural properties associated to it which reflect reciprocal influences between different cultural groups as a result of its own peculiar dynamics.

Therefore, Cultural Routes are not simple ways of communication and transport which may include cultural properties and connect different peoples, but special historic phenomena that cannot be created by applying one's imagination and will to the establishment of a set of associated cultural assets that happen to possess features in common.

Cultural Routes have sometimes arisen as a project planned a priori by the human will which had sufficient power to undertake a specific purpose (for example, the Incan and the Roman Empire Routes). On other occasions, they are the result of a long evolutionary process in which the collective interventions of different human factors coincide and are channeled towards a common purpose (such as in the Route to Santiago, the African trade caravan routes, or the Silk Route). In both cases, they are processes arising from the human will to achieve a specific objective.

Given the cultural richness and variety of both the interrelationships and the characteristic assets directly associated with the reason for the existence of Cultural Routes (such as monuments, archaeological remains, historic towns, vernacular architecture, intangible, industrial and technological heritage, public works, cultural and natural landscapes, transportation means and other examples of the application of specific knowledge and technical skills), their study and management requires a multidisciplinary approach that illustrates and reinvigorates scientific hypotheses and stimulates increased historic, cultural, technical and artistic knowledge.

Objectives of the Charter

– To establish the basic principles and methods of research specific to the category of Cultural Route as they relate to other previously established and studied categories of cultural heritage assets.
– To propose the basic mechanisms for the development of knowledge about, evaluation, protection, preservation, management and conservation of Cultural Routes.
– To define the basic guidelines, principles and criteria for correct use of Cultural Routes as resources for sustainable social and economic development, respecting their authenticity and integrity, appropriate preservation and historical significance.
– To establish the bases for national and international cooperation that will be essential for undertaking research, conservation and development projects related to Cultural Routes, as well as the financing required for these efforts.

Definition

Any route of communication, be it land, water, or some other type, which is physically delimited and is also characterized by having its own specific dynamic and historic functionality to serve a specific and well-determined purpose, which must fulfill the following conditions:

a) It must arise from and reflect interactive movements of people as well as multi-dimensional, continuous, and reciprocal exchanges of goods, ideas, knowledge and values between peoples, countries, regions or continents over significant periods of time;
b) It must have thereby promoted a cross-fertilization of the affected cultures in space and time, as reflected both in their tangible and intangible heritage;
c) It must have integrated into a dynamic system the historic relations and cultural properties associated with its existence.

Defining elements of Cultural Routes: context, content, cross-cultural significance as a whole, dynamic character, and setting.

1. Context: Cultural Routes occur in a natural and/or cultural context upon which they exert an influence and which they help to characterize and enrich with new dimensions as part of an interactive process.

2. Content: A Cultural Route must necessarily be supported by tangible elements that bear witness to its cultural heritage and provide a physical confirmation of its existence. Any intangible elements serve to give sense and meaning to the various elements that make up the whole.

2.1. The indispensable physical element that determines the existence of a Cultural Route is the communication route itself as an instrument serving a project designed or arising through human activity to accomplish specific goals.

2.2. Other basic substantive elements are the tangible heritage assets related to its functionality as a historic route (staging posts, customs offices, places for storage, rest, and lodging, hospitals, markets, ports, defensive fortifications, bridges, means of communication and transport; industrial, mining or other establishments, as well as those linked to manufacturing and trade, that reflect the technical, scientific and social applications and advances in its various eras; urban centers, cultural landscapes, sacred sites, places of worship and devotion, etc.) as well as intangible heritage elements that bear witness to the process of exchange and dialogue between the peoples involved along its path.

3. Cross-cultural significance as a whole: The concept of Cultural Route implies a value as a whole which is greater than the sum of its parts and gives the Route its meaning.

3.1. The cultural route constitutes a cultural asset enriched by the different cultures it has fertilized and which transcends them in overall value by offering a substantial number of shared characteristics and value systems.

3.2. Within its overall identity, the value of its parts resides in their common, shared, multi-faceted significance.

3.3. Its wider scale permits a cultural linking of peoples, countries, regions, and continents.

3.4. This breadth of scale is important from the point of view of both the territory included and of the comprehensive management of the various heritage elements included in it. At the same time the cultural diversity it implies provides an alternative to a process of cultural homogenization.

4. Dynamic character: In addition to presenting physical evidences of its historic path, along with cultural heritage elements, Cultural Routes include a dynamic factor that acts as a conductor or channel through which the reciprocal cultural influences have flowed.

4.1. The dynamic of a Cultural Route does not obey natural laws or casual phenomena, but rather exclusively human processes and interests, and is therefore understandable only as a cultural phenomenon.

4.2. This vital fluid of culture is manifested not only in material or tangible aspects, but also in the spirit and traditions making up the intangible heritage of Cultural Routes.

4.3. By understanding a Cultural Route as a set of dynamic elements of cultural communication between peoples, its cultural heritage assets can be appreciated in their true spatial and historical dimensions, which allows for a comprehensive and sustainable approach to the conservation of the Route as a whole.

5. Setting: The Cultural Route is closely linked to its setting and forms an inseparable part of it.

5.1 The geographical setting has helped to shape the Cultural Route, either determining its path or influencing its development over time.

5.2 The territorial setting, whether natural or cultural (urban or rural), provides the framework of the Cultural Route, gives it its particular atmosphere, characterized by elements and values of both physical and intangible nature, and is fundamental for the comprehension, conservation and enjoyment of the route.

5.3 A Cultural Route connects and interrelates geography and very diverse heritage properties, forming a unified whole. Cultural Routes and their setting are related to their different landscapes, natural or cultural, which are but just one of their components and have their own distinctive characteristics and identity depending on the different areas and regions they pass through in their course. The different landscapes contribute to characterize the diverse sections of the Route as a whole, enriching it with their diversity.

5.4 The relationship with nature is especially sensitive in some sections, in others it is the relationship with the urban or rural environment, and in the areas with monuments that are isolated from other buildings (such as chapels, monasteries, fountains, bridges, boundary crosses, etc.), it is the relationship of these monuments with their landscape setting which shapes the nature of that section of the Cultural Route.

5.5 The protection and conservation of the Cultural Routes requires a profound knowledge of the historic, natural and cultural characteristics of their surroundings. Any interventions that may be necessary must fit in with this context and respect its defining features by facilitating their understanding and not distorting the traditional landscape, whether it is natural, cultural or combined.

5.6 A delineation of the setting must be provided for the Cultural Route, clearly marking the boundaries of a well-defined, regulated buffer zone, which should allow the material and immaterial cultural values included in it to be preserved in their full authenticity and integrity. Such protection must include the values of the different landscapes forming part of the Cultural Route and providing its characteristic atmosphere.

Specific indicators

As basic differentiating indicators applicable to the category of Cultural Route, the following should be considered: the structure of the route and its physical substratum as well as historical data about its use to accomplish a specific goal; any physical structures associated with the concrete purpose and functionality of the Cultural Route; communication elements, and the existence of cultural manifestations of shared origin along (or at given points of) the route such as practices, traditions, customs, and common uses of a religious, ritual, linguistic, festival, culinary, or similar nature; reciprocal influences in music, literature, architecture, fine arts, handicrafts, scientific advances, technical and technological skills, and other material and immaterial cultural assets whose full understanding derives from the historic function of the Cultural Route.

Types of Cultural Routes

Cultural routes can be classified as follows:

– According to their territorial scope: local, national, regional, continental, or intercontinental.
– According to their cultural scope: within a given cultural region or extended across different geographical areas that have shared or continue to share a process of reciprocal influences in the formation or evolution of cultural values.
– According to their goal or function: social, economic, political, or cultural. These characteristics can be found shared across a multi-dimensional context.
– According to their duration in time: those that are no longer used versus those that continue to develop under the influence of socio-economic, political, and cultural exchanges.
– According to their structural configuration: linear, circular, cruciform, radial or network.
– According to their natural environment: land, aquatic, mixed, or other physical setting.

Identification, Integrity and Authenticity

Prima facie indicators

For identification and assessment purposes, the following aspects may initially be considered as *prima facie*, non-conclusive evidence of the existence of a Cultural Route:

– Expressions of dynamic social, economic, political, and cultural processes which have generated exchanges between different cultural groups of related areas;
– Distinguishing characteristics that are shared by different geographical and cultural areas connected by historical bonds;

– Evidences of mobility and of relationships forged between peoples or ethnic groups of different cultures;
– Specific cultural features rooted in the traditional life of different communities;
– Heritage elements and cultural practices – such as ceremonies, festivals and religious celebrations representative of shared values for different communities within (a) specific cultural and historic area(s) – related to the significance and functionality of the Route.

Identification process

The process for identifying a Cultural Route will necessarily take into account its specific functionality to serve a concrete and well-determined purpose, the tangible and intangible values of its heritage dynamically generated as a results of reciprocal cultural influences, its structural configuration, its whole geographic and historic context, its natural and cultural setting, whether the latter is urban or rural, and its corresponding characteristic environmental values, its relationships to the landscape, its duration in time, and its symbolic and spiritual dimension, all of which will contribute to its identification and to the understanding of its significance.

The intangible assets of a Cultural Route are fundamental for understanding its significance and its associative heritage values. Therefore, material aspects must always be studied in connection with other values of an intangible nature.

For the purpose of its comparative evaluation, the temporal duration and historic significance of the different sections of the Route in relation to the whole should also be taken into account.

In the case of a living Cultural Route, the relationships and dynamic functions associated with the specific and well-determined purpose that gave rise to its existence and serves to define and identify the route should be maintained, even if the historic processes have undergone change over time and new elements have been incorporated. These new elements should be evaluated within the framework of their functional relationship to the Cultural Route, and the case may occur where properties that have heritage values in themselves cannot be considered as components of the Cultural Route because they do not form part of it.

Authenticity

Every Cultural Route should fulfill authenticity criteria demonstrably and credibly expressing its value in terms of both its natural and cultural environment, and concerning both its defining elements and its distinctive features of a material and immaterial nature:

– These criteria should be applied to each section under study to assess its significance in relation to the overall meaning of the Route throughout its historical development, and to verify the authenticity of its structural layout through the vestiges of its path.
– Authenticity should also be evident in the natural and cultural context of each stretch of the Route subject to analysis and assessment, as well as in the other tangible and intangible heritage elements included within its historic functionality and its setting.

– Even if in certain sections the material traces of a Cultural Route are not clearly preserved, its existence in these areas could be shown through historiography, intangible elements and immaterial sources of information that prove their real meaning as integral components of that Route and evidence its authenticity.

– The techniques and methodologies used for the protection, conservation and management of the Cultural Routes, whether traditional or newly implemented, must respect the authenticity criteria.

Integrity

The verification of the integrity of a Cultural Route must necessarily be based on a sufficiently representative set of both tangible and intangible evidences and elements that witness to its global significance and values as a whole and ensure the complete representation of the features and importance of the historic processes which generated the Cultural Route.

Evidences of the historic relationships and dynamic functions essential to the distinctive character of the Cultural Route should be maintained. In addition, regard must be had for whether its physical fabric and/or its significant features are in good condition and the impact of deterioration processes controlled, and whether or not the Route reflects any possible side effects of development, abandonment or neglect.

Methodology

The concept of Cultural Route requires a specific methodology for its research, assessment, protection, preservation, conservation, use and management. Given its breadth and its value as a whole, as well as its territorial dimensions, this methodology requires the establishment of a system of coordinated and integrally managed activities.

It is essential to start with the identification both of the Route as a whole and of its individual sections, along with an inventory of the assets that comprise it and an analysis of their state of conservation which will facilitate the elaboration of a strategic plan for its preservation. This plan should necessarily include measures for raising awareness of the Route and creating interest in it among public and private entities. It also requires the formulation of coordinated measures and specific legal instruments for the protection, use and management of all of its elements as substantive parts of the value and significance of the Route as a whole.

1. Research

The study of cultural routes may extend across different geographical areas, possibly widely separated from each other. It is therefore advisable to set up several research teams located at the main characteristic points of the Route under study.

The research methodology, along with the adoption of practices and the attachment of indicators for proper identification and assessment of the heritage values in the different sections of a Cultural Route, should never lose sight of the meaning of the Route as a whole, in order to avoid any loss in the meaning or historic significance of the route.

Research teams working on this cultural heritage category should be of a multidisciplinary and co-operative nature. Common working criteria should be established based on the principle of starting with an investigation of the parts, but without losing sight of the project as a whole. Similarly, common methodological instruments – standardized in advance – should be used for the collection of data. The project plan should include coordinating mechanisms that will facilitate communication and cooperation among the researchers in order to make it possible to transmit data about the work and achievements of each team.

Researchers should keep in mind that the presence of various types of cultural heritage properties along the path of a Cultural Route does not, in and of itself, imply that they are necessarily integral components of that route or are appropriate objects of study in relation to it. The only elements that should be highlighted in the scientific investigation of a Cultural Route are those related to the specific goal of the Route and any influences arising from its functional dynamic.

2. Funding

Given the scope of the tasks involved in identifying and highlighting the value of a vast Cultural Route, funding should be obtained in stages that will allow for balanced, coordinated progress in the research projects as well as the preservation, use, and management projects related to its various sections. It is advisable to establish a joint estimation of the values to be preserved so as to allow the setting of a scale of priorities for action and the implementation of the corresponding strategies. This requires that funding be obtained through bilateral or multilateral cooperation agreements, as well as through the creation of bodies specifically devoted to researching and highlighting the value of the Route. Along the same lines, regional bodies whose jurisdictions coincide totally or partially with the historic path of a Cultural Route should determine how they can best gain the interest of the States involved and obtain their cooperation. It is also important to attract, if possible, the cooperation of philanthropic institutions and private donors.

3. Protection – Assessment – Preservation/Conservation

Cultural Routes and their setting require new instruments for their assessment, protection, conservation and evaluation. It is not sufficient to guarantee protection of their heritage elements on a partial or random basis. The preparation of rigorous inventories of these elements, as well as an assessment of their authenticity and integrity should take place in order to identify impacts on the values of the Cultural Route and therefore impacts on its significance. It is also necessary to control the impact of deterioration processes, and to develop a strategy to prevent the adverse effects of development and neglect. All of this requires the establishment of a system of coordinated legal measures and appropriate instruments that guarantee that the Route will be preserved and its value and significance highlighted in a holistic fashion. Understanding heritage values is fundamental prior to any intervention on Cultural Routes that may impact/change their significance.

4. Sustainable Use – Relationship to Tourist Activities

With regard to its use, a Cultural Route can be used to promote an activity of social and economic interest of extraordinary importance for stable development.

Special care should be taken to avoid confusion between the concepts of tourist routes – even including those of cultural interest – and Cultural Routes. However, it should also be recognized that a Cultural Route is a reality that can have great importance for territorial cohesion and sustainable development. From this point of view, efforts should be made to promote knowledge about Cultural Routes, along with their appropriate and sustainable use for tourism purposes, always with the adoption of appropriate measures aimed at eliminating risks. For this purpose, protection and promotion of a Cultural Route should harmoniously integrate a supplementary infrastructure – for tourist activities, access routes, information, interpretation and presentation – with the essential condition that it does not jeopardize the meaning, authenticity and integrity of the historic values of the Cultural Route as key elements to be conveyed to visitors.

Tourist visits should be managed on a rational basis in accordance with prior environmental impact studies and with plans for public use and community participation, as well as control and monitoring measures intended to prevent the negative impacts of tourism.

The development of a Cultural Route for tourism purposes should guarantee in any case that priority is given to the participation of the local community and to local and regional tourist companies. Every effort should be made to prevent the creation of monopolies by large international companies or by powerful companies based in the more developed countries through which the historic path of the Cultural Route passes.

Given the fact that a Cultural Route is an instrument for cooperation and understanding which provides a holistic read-

ing of the encounter of cultures and civilization that form that Route, we should also keep in mind that independently of the relative importance of each one of its parts, the promotion of positive developments in each one, leads to increased interest on the Route and benefits for the other parts.

5. Management

"Understanding of Cultural Routes Significance" becomes the basic / fundamental principle associated to management of cultural routes. This implies ensuring that all activities related to their research, assessment and social dissemination of knowledge about them are carried out in a coordinated and harmonious manner. This also requires a cross coordination that guarantees the combination of policies relating to protection, preservation, conservation, territorial organization, sustainable development, use and tourism. Therefore, joint projects need to be prepared that ensure sustainable development on a national (at the provincial, regional, local level, etc.) and international scale, as well as the establishment of management tools designed to protect the Route against natural disasters and all kinds of risks which could impact on the integrity and authenticity of the Cultural Route and therefore on its significance.

6. Public participation

The protection, conservation/preservation, promotion and management of a Cultural Route calls for the stimulation of public awareness, and the participation of the inhabitants of the areas which share the Route.

International cooperation

There are notable examples of Cultural Routes whose historic paths involve various countries. For this reason, international cooperation is essential for research, assessment, and preservation of the assets that make up international Cultural Routes.

When Cultural Routes exist which involve countries with different degrees of development, it is recommended that the more developed countries provide the means for economic, technical, and logistic cooperation as well as assistance in the exchange of information, experience, and researchers.

It is highly desirable that UNESCO and other international organizations should establish mechanisms of cooperation (financial, technical, and logistic) to help foster and implement projects related to Cultural Routes that are of interest to more than one country.

Cultural Routes should be seen as symbols of union between peoples. The historic ties developed along Cultural Routes can serve to promote projects based on renewed cooperation between peoples who shared certain values and knowledge in the past.

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