

# **DEFINITION OF CULTURAL HERITAGE**

## **REFERENCES TO DOCUMENTS IN HISTORY**

**Selected by J. Jokilehto**

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## The Concept of Cultural Heritage

J. Jokilehto

The extracts in this paper are selected from a number of documents prepared by different organisations, in different countries, and in different periods, in order to provide basic reference material for the work of the Heritage and Society Working Group within the ICCROM Strategic Planning Process.

In most cases, the references have been limited to the paragraph or paragraphs defining concepts such as 'cultural property' or 'cultural heritage', or, more in general, what is conceived as worth safeguarding, protecting or conserving in each case. Most of the recent documents referred to here have been collected and published by UNESCO or by ICOMOS; the older ones have been traced from other sources (see e.g.: J. Jokilehto, *A History of Architectural Conservation*, DPhil Thesis, York 1986, published: *A History of Architectural Conservation*, Butterworth-Heinemann, Oxford, 1999, reprinted 2002).

Of course, any in-depth study should foresee a possibility to look through the entire document concerned in order to understand the context for which the definitions were prepared. Of particular interest would be a further study and analysis on the conditions that have been considered essential for safeguarding this heritage.

Concerning the concepts of 'culture' and 'cultural heritage', it will be useful to see additional references. These are particularly relevant to UNESCO's programmes, and therefore it has been thought logical to quote extensively from UNESCO's mid-term plan for the current six-year period.

To start with, however, a reference to the concept of 'culture' which has been studied by anthropologists. It may be useful to begin with the definition of 'culture' by Edward Burnett Tylor in his *Primitive Culture* (1871):

*Culture ... is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.*

With the development of anthropological science, the definition has gradually become more complex. In 1952, U.S. anthropologists, A.L. Kroeber and C. Kluckhohn cited 164 definitions of culture, including for example: "learned behaviour", "ideas in the mind", "a logical construct", "a statistical fiction", "a psychic defence mechanism"; more recently, they have favoured to define 'culture' as "an abstraction from behaviour". (See: *Encyclopaedia Britannica*, 1984, vol. 8, 1151 ff)

UNESCO has defined 'cultural heritage' in its *Draft Medium Term Plan 1990-1995* (UNESCO, 25 C/4, 1989, p.57), which has been reproduced below. In addition it has seemed useful to reproduce more extensively the account on UNESCO's policies for the current mid term period, considering that much of it seems to be directly relevant also to ICCROM's activities:

### Programme III, 2: Preservation and Revival of the Cultural Heritage

#### Background

*The cultural heritage may be defined as the entire corpus of material signs - either artistic or symbolic - handed on by the past to each culture and, therefore, to the*

*whole of humankind. As a constituent part of the affirmation and enrichment of cultural identities, as a legacy belonging to all humankind, the cultural heritage gives each particular place its recognizable features and is the storehouse of human experience. The preservation and the presentation of the cultural heritage are therefore a corner-stone of any cultural policy.*

*This is one of the fields where UNESCO's action has been particularly appreciated and noted, as regards both its standard-setting aspects and the major preservation and safeguarding campaigns. In this way it has helped to gain worldwide recognition of the very idea of the heritage, which, at the same time, has been broadened and extended.*

*The cultural heritage should be considered both in time and in space. First, it no longer stops at the dawn of the nineteenth century but now also embraces the records left behind by the twentieth century. Second, the aim is not only to preserve increasingly numerous items of cultural property but also to safeguard complexes which go far beyond single large monuments or individual buildings. The idea of the heritage has now been broadened to include both the human and the natural environment, both architectural complexes and archaeological sites, not only the rural heritage and the countryside but also the urban, technical or industrial heritage, industrial design and street furniture.*

*Furthermore, the preservation of the cultural heritage now covers the non-physical cultural heritage, which includes the signs and symbols passed on by oral transmission, artistic and literary forms of expression, languages, ways of life, myths, beliefs and rituals, value systems and traditional knowledge and know-how.*

*The situation of the cultural heritage has deteriorated during recent years as a result of industrialization, rapid urbanization, the increase in atmospheric pollution, various climatic factors and mass tourism. In addition, many examples of the non-physical heritage are dying out because of the disruption of economic structures and rapid changes in life-styles.*

*As a result, public awareness of the value of the cultural heritage has increased. This is particularly evident in the growing number of people who, in many countries, visit buildings and architectural complexes which make up the essential part of the heritage. The vitality of associations established to defend the heritage, and also the increased interest in the non-physical heritage, reflect the new life and cultural development. In general terms, through their impact on economic activity and tourism, policies regarding the cultural heritage make an effective contribution to development.*

*However, the widened connotation of the idea of the cultural heritage provides a challenge for national and international action which it is providing increasingly difficult to meet. The crisis in public finance, austerity measures or policies of structural adjustment have frequently limited the capacity of Member States (particularly the developing countries) to take action. Yet the safeguarding of one of the major assets of a 'multidimensional' type of development which will ensure the best possible general living conditions for both present and future generations. Many Member States have been led to the same conclusion: the need to provide substantially increased resources to preserve the cultural heritage, and to adopt the functions of the heritage so as to incorporate it in the human and natural*

*environment and the living culture of the community.*

*A majority of Member States have therefore turned towards UNESCO: between 1984 and 1988, 30 States became parties to the Convention for the Protection of the World Cultural and Natural Heritage (1972), 12 States acceded to the Convention on the means of prohibiting and preventing the illicit import, export and transfer of ownership of cultural property (1970) and four to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague, 1954). One hundred and eight States are now parties to the 1972 Convention, which, as a result, is rapidly progressing towards achieving truly universal implementation.*

*In addition, the increase in the number of international safeguarding campaigns which Member States have requested UNESCO to launch is evidence at one and the same time of the determination of governments to undertake the major works necessary for the preservation of the heritage, of the considerable scale of existing needs and of the trust placed in the Organization to help to respond to these needs. However, the area covered by the programme for the preservation of the immovable cultural heritage has increased to such an extent during the last 20 years that it now calls for far greater resources than are available to UNESCO on its own.*

*With regard to the non-physical heritage, the place given to methodological studies has been gradually reduced in favour of practical activities to collect material on traditions. Priority has been given to the recording of traditional cultural events and of languages which are dying out.*

#### Objectives and Strategy

*This programme's strategy will correspond to four objectives:*

- improved understanding of the cultural heritage, especially the non-physical heritage;*
- more effective preservation;*
- better incorporation of the cultural heritage in present-day cultural life, creative activity and the economic and social world;*
- greater accessibility to the public.*

*These objectives coincide fully with those of the World Decade for Cultural Development, and especially with the second and third objectives of its Plan of Action. In addition, the activities proposed take due account of the need to link preservation of the cultural heritage more closely with other fields of cultural action, such as contemporary architecture, urbanization and town planning, science and technology, protection of the environment, education and communication. Thus intersectoral co-operation and co-ordination in respect of the cultural heritage will be strengthened, as also co-operation with National Commissions.*

*With regard to the physical heritage, UNESCO's standard-setting activities will be aimed primarily at promoting wider and more effective application of UNESCO conventions and UNESCO recommendations to Member States concerning its preservation.*

*As regards the preservation of the physical cultural heritage, UNESCO's strategy will be redesigned to take into account the full extent of the funding required and to adjust the Organization's objectives and resources. As for international safeguarding campaigns, the General Conference, at its twenty-fourth session, adopted both a strategy for the development process. A realistic revision of*

*UNESCO's methods of action in this field should lead to UNESCO's defining priorities for operational action and preparing a plan of action accompanied by financial estimates and detailed timetables. The activities might be spread over the three stages of the Plan.*

*Training will be focused on the teaching of modern safeguarding methods and techniques and on their practical application to preservation work carried out on selected historical buildings or in museums. These activities will thus be accompanied by direct assistance to Member States.*

*Co-operation with National Commissions and international governmental and non-governmental organizations will be expanded with a view to finding partners in the work of intensifying promotional and public awareness activities exchanging the experience and specialized information, and implementing technical co-operation projects.*

*The dissemination of scientific and technical information will benefit from the expansion of computerized documentation networks, and this will strengthen the role of the Organization as a clearing-house.*

*As regards the non-physical heritage, UNESCO will act as a stimulus and coordinator by launching a project for the collection and dissemination of oral traditions, making use of the most up-to-date audio-visual media. This project comes within the context of the World Decade for Cultural Development, one of whose priority goals is not only that of preserving the heritage, but also of enriching and renewing.*

*UNESCO will actively pursue the tasks connected with the worldwide application of the three conventions and ten recommendations to Member States concerning the protection and enhancement of the physical cultural heritage. The other activities will correspond to the following priorities: encouraging an integrated interdisciplinary approach to the preservation of the architectural heritage in rural and urban areas; promoting emergency preservation and archaeological rescue operations, namely action aimed at studying and preserving the traces of the heritage before they are destroyed by major public works.*

*The Organization will pay particular attention to implementation of the Convention concerning the Protection of the World Cultural and Natural Heritage; it will assist the World Heritage Committee in identifying new sites, supervising the conservation of all the sites protected under the Convention and carrying out technical assistance projects.*

*Evaluation of three international safeguarding campaigns will be carried out during the first stage of the Plan. The following principles might also be adopted: no new campaign will be launched during the period covered by the Plan; during each of the three stages of the Plan, efforts will be concentrated on two campaigns which will be completed within reasonable periods of time;*

*with a view to supporting as many ongoing campaigns as possible, the Organization will seek extra-budgetary public and private resources, and will in particular call upon the United Nations Development Programme (UNDP).*

*From the first stage of the Plan onwards, activities will be undertaken for the training of group leaders with a view to improving the supervision and organization of international heritage work sites for young volunteers. Information and*

*promotional activities will be undertaken to heighten the awareness of decision-makers and the public at large of the importance of the physical cultural heritage and of the extent of the human and financial resources that need to be mobilized to protect it.*

*The dissemination of technical information and exchanges between specialists in this area will be encouraged. The journal Museum will continue to be published. All the activities concerning the safeguarding of the physical cultural heritage or the development of museums will be planned and undertaken in close co-operation with competent international governmental and non-governmental organizations.*

*The activities concerning the non-physical cultural heritage will be geared to the collection and safeguarding, in the different geocultural areas, of various cultural traditions mainly grouped around the theme 'the stages of life.'*

*UNESCO will also promote the collection, recording and preservation of languages that are dying out, in close co-operation with organizations and institutions already active in this field (constitution of a sound bank). In addition, with a view to encouraging the revival of languages which are dying out, arrangements will be made to hold seminars and workshops, produce recordings and disseminate language cassettes; encouragement will be given to the development of rural sound libraries, in which the local population will play a leading role. The project for the revival of the Nahuatl language will be continued in the context of the World Decade for Cultural Development.*

## Selection of Definitions of 'Cultural Heritage'

### 6th AD, Antiquity (Theoderic the Great)

6th AD, Theoderic the Great (455-526) to the Prefect of Rome (Cassiodor, *Varior.*, in *Milizia, F. "Memorie degli architetti antichi e moderni"*, 1785)

- \*\* Gli antichi Storici riferiscono sette sole maraviglie in tutto il Mondo: il Tempio di Diana in Efeso; il bellissimo Sepolcro del Re Mausolo, donde son denominati i Mausolei; il Colosso di bronzo del Sole in Rodi; la Statua di Giove Olimpico, formato d'avolio e d'oro con somma eleganza da Fidia il primo degli Artisti; il Palazzo di Ciro Re de' Medi, fabbricato da Mennone di pietre, connesse prodigamente con oro; le Mura di Babilonia, costruite da Semiramide con mattoni, con zolfo, e con ferro; le Piramidi d'Egitto, l'ombra delle quali sperdendosi non si vede oltre lo spazio della costruzione. Ma chi avrà più quelle per maraviglie dopo che avrà mirati nella sola Roma tanti stupori? Quelle ebbero fama perchè precederono, e le nuove produzioni de' secoli rozzi passano facilmente per insigni. Ora è ben veridico chi dice, che tutta Roma è maraviglia.

### 1462, Italian Renaissance (Bull of Pius II)

*Pius II (Enea Silvio Piccolomini, 1405-64), Bull of 28 April 1462*

- \*\* Cum almam nostram urbem in sua dignitate et splendore conservari cupiamus, potissime ad ea curam vigilem adhibere debemus, ut non solem basilicae ac ecclesiae ejusdem urbis, et pia ac religiosa loca, in quibus plurimae sanctorum reliquiae resident, in eorum miris aedificiis manuteneantur, et praeserventur, verum etiam antique, et prisca aedificia, et illorum reliquias ad posterum maneat, cum aedem aedificia ornamentum, et decorem maximum afferant dictae urbi, et monumenta veterum virtutum, et incitamenta ad illarum laudes assquendas, existant: et quod etiam magis considerandum est, ex ipsis aedificiis, ac aedificiorum reliquiis rectius intueri licet rerum lemnarum fragilitatem...

### 1666, Sweden (Antiquities Ordinance)

*Charles XI (1655-97) of Sweden: Kongl: Mayst:s Placat och Påbudh Om Gamble Monumenter och Antiquiteter. ('Antiquities Ordinance', signed by Hedewig Eleonora, 18 December 1666)*

- \*\* Wij Carl, medh Gudz Nådhe, Sweriges, Göthes och Wendes Konung och Arf-Förste, Stoor-Förste til Finland, [ ... ] Göre witterligit, allthenstund Wij medh stoort Miszhag förnimme, huruledes icke allenast the vhrigambla 'Antiquiteter' qwarlefwor och efterdömen, som alt ifrån Hedendomen, vthaff framfarne Sweriges och Götha Konungars, samt andre theas Förnämlige Mäns och Vndersåthares Manlige Bedriffter, som för thetta öfwer heele Wårt Rijke, deels vthi stoore Borger, Skantzar och Steenkumbel, deels vthi Stoder och andre Stenar medh Runaskrifter ingraffne, deels vthi theas Griffter och Ättebacker vthi temmelig myckenheet bestådt hafwa, medh sådan wårdlöszheet och olofligit Sielffzwäld handteras, at the dageligen mehr och mehr förderfwade och vthödde blifwa; vthan och the 'Monumenter' som både aff Konungar, Drottningar och Förstar, samt andre Förnähme aff Ridderskapet och Clerkeriedt vthi Wäre Christne Kyrckior til theas Heder och åtminnelse, hafwe warit lämbnade, alldeles förödas, och aff androm försåtheligen intagas och åwerkas, hwilket såmyckit

mehra står til at ogilla och affwäria, som sådane 'Monumenter' böre skattas ibland the ting, hwilke så aff sig sielff som för insticktelsen skull, från all wahrycht och ohelgelse frij och försäkrade, jemwäl til Wåra Förfäders och heele Wårt Rijkes odödelige Beröm merckeligen ländande äre.

- \*\* Ty hafwe Wij aff then serdeeles nit Wij til föllie aff Wåre Förfäder Sweriges Konungar öfwer alt sådant billigt böre draga, så wäl til at offentligen betyga thet misznöye Wij til een slijk oreda, som ofwanbemelt är, fattat hafwe, såsom och at här efter beskydda och handhafwa alle sådanne ting för wijdare olofligh handtering, för gott och nödwendigt ansett at biuda och befalla alle Wåre trogne Vndersåtare som thetta i någon måtto angå, eftersom Wij här medh och i kraft aff thetta Wårt allmenne 'Placat' them biude och befalle, först, at ingen ehoo han är, skal effter thenne dagh, vnderstå sigh på någrehanda sätt at nederbryta eller föröda the Borger, Huus, Fästen, Skantzar eller Steenkumbel, som ännu på een eller annan Orth kunna wara tilfinnandes, ehuru ringa ock thess Aflewor wara måge, icke heller i någon måtto förspilla the Stoder eller Steenar, som medh någon Runaskriff kunne wara ritade, vthan them alldeeles orubbade på sine rätte forne ställen blifwa låta, tillijka medh alle stoore hoopburne Jordhögar och Ättebakker, ther många Konungar och andre Förnahme, sine Grafwar och Hwijlorum stadgat hafwe, efftersom Wij alle sådane gamble 'Monumenter', som vppå någon Wår enskylte Egendom, alldeles frijkalle, och vthi Wår Konungzlige Hägn och Beskydd anamma låte; Förseendes Oss i thet öfrige til Wåre trogne Vndersåtare aff Ridderskapet och Adelen, at om någre sådane 'Antiquiteter' på någon theras vhrminnes egne Frelsejord belägne wore, the icke theszmindre wille om thess 'Conservation' draga then Försorg, som thenne Wår nådige 'Intention', Saksens wichtigheet, och theras egen Heder kan wara lijkmätigt.

## 1789-99, French Revolution (Instructions)

*1794, Instruction sur la manière d'inventorier et de conserver, dans toute l'étendue de la République, tous les objets qui peuvent servir aux arts, aux sciences, et à l'enseignement (Commission temporaire des arts, Comité d'instruction publique de la Convention nationale, l'an II de la République)*

- \*\* Les objets qui doivent servir à l'instruction, et dont un grand nombre appartient aux établissements supprimés, méritait toute l'attention des vrais amis de la patrie. On les trouvera dans les bibliothèques, dans les musées, dans les cabinets, dans les collections sur lesquelles la République a des droits; dans les ateliers où sont rassemblés les instruments les plus nécessaires à nos besoins; dans les palais et dans les temples que décorent les chefs-d'oeuvres des arts; dans tous les lieux où des monuments retracent ce que furent les hommes et les peuples; partout, enfin, où les leçons du passé, fortement empreintes, peuvent être recueillies par notre siècle, qui saura les transmettre, avec des pages nouvelles au souvenir de la postérité [...]

*1794, Abbé Grégoire, 'Rapport sur les inscriptions'*

- \*\* Les monuments antiques sont des médailles sous une autre forme, ils doivent être conservés dans leur totalité; et quel est l'homme sensé qui ne frémit pas à la seule idée de voir porter le marteau sur les antiquités d'Orange ou de Nîmes? Quant à ceux du moyen âge et des temps modernes, dont les inscriptions ne présentent rien de contraire aux principes de l'égalité et de la liberté, ils doivent être également conservés; ils suppléent souvent aux archives par les faits dont ils sont dépositaires; ils fixent les époques de l'histoire: les détruire serait une perte; les

traduire serait une espèce d'anachronisme; ce serait les dénaturer sans utilité comme sans motif, et vous réprimerez sans doute la barbarie contre-révolutionnaire qui voudrait nous appauvrir en nous déshonorant.

*1794, Decree proposed by Comité d'instruction publique*

1. Les bibliothèques et tous les autres monuments de sciences et d'arts appartenant à la Nation, sont recommandés à la surveillance de tous les bons citoyens; ils sont invités à dénoncer aux autorités constituées les provocateurs et les auteurs de dilapidations et dégradation de ces bibliothèques et monuments.

## **1802, Papal State, Edict**

*Edict by Cardinal Doria Pamphilj, Pro-Camerlengo of the Papal State, for Pope Pius VII (2 October 1802)*

- \*\* La conservazione dei Monumenti, e delle produzioni delle Belle Arti, che ad onta dell'edacità del tempo sono a noi pervenute, è stata sempre considerata dai Nostri Predecessori per uno degli oggetti i più interessanti, ed i più meritevoli delle loro impegnate providenze. Questi preziosi avanzi della culta Antichità forniscono alla Città di Roma un ornamento, che la distingue tra tutte le altre più insigni Città dell'Europa; somministrano i Soggetti li più importanti alle meditazioni degli Eruditi, ed i modelli, e gli esemplari i più pregiati agli Artisti, per sollevare li loro ingegni alle idee del bello, e del sublime; chiamano a questa Città il concorso dei Forastieri, attratti dal piacere di osservare queste singolari Rarità; alimentano una grande quantità d'Individui impiegati nell'esercizio delle Belle Arti; e finalmente nelle nuove produzioni, che sortono dalle loro mani, animano un ramo di commercio, e d'industria più d'ogni altro utile al Pubblico, ed allo Stato, perchè interamente attivo, e di semplice produzione, come quello che tutto è dovuto alla mano, ed all'ingegno dell'Uomo. [...]
1. In primo luogo vogliamo, che sia affatto proibito da Roma, e dallo Stato l'estrazione di qualunque Statua, Bassorilievo, o altro simile lavoro rappresentante figure Umane, o di Animali, in Marmo, in Avorio, ed in qualunque altra materia, ed altresì di Pitture antiche, Greche, e Romane, o segate, o levate dai muri, Mosaici, Vasi detti Etruschi, Vetri, ed altre opere colorite, ed anche di qualunque opera d'intaglio, Vasi antichi, Gemme e Pietre incise, Camei, Medaglie, Piombi, Bronzi, e generalmente di tutti quelli lavori, o di grande, o di piccolo Modello, che sono conosciuti sotto il nome di antichità, pubbliche, o private, Sacre, o Profane, niuna eccettuata, ancorchè si trattasse di semplici frammenti, da' quali ancora grandi lumi ricevono le Arti, e gli Artisti; ed eziandio di qualunque antico Monumento, cioè di Lapidi, o Iscrizioni, Cippi, Urne, Candelabri, Lampadi, Sarcofagi, Olle Cinerarie, ed altre cose antiche di simil genere, e di qualunque materia siano composte, comprese anche le semplici Figuline. Questa proibizione vogliamo, che si estenda ancora alle opere asportabili di Architettura, cioè Colonne, Capitelli, Basi, Architravi, Fregi, Cornici intagliate, ed altri ornamenti qualsivogliano di antiche Fabriche, ed anche alle Pietre dure, Plasme, Lapislazuli, Verdi, Rossi, Gialli antichi, Alabastri Orientali, ancorchè grezzi, e non lavorati, Porfidi, Graniti, Basalti, Serpentine, ed altri simili, fuori del semplice Marmo bianco.
  2. La stessa generale proibizione di estrarre, vogliamo che si estenda anche alle Pitture in Tavola, o in Tela, le quali sieno opere di Autori Classici, che hanno fiorito dopo il risorgimento delle Arti, o interessino le Arti stesse, le Scuole, la

- erudizione, o in fine per altre ragioni siansi rese celebri; [...]
7. Collimando sempre allo stesso oggetto della conservazione delle preziose memorie dell'Antichità, proibiamo a chiunque di mutilare, spezzare, o in altra guisa alterare, e guastare le Statue, Bassirilievi, Cippi, Lapidi, o altri antichi Monumenti, e molto più lo squagliare li Metalli antichi figurati, o anche di semplice ornato, le Medaglie di ogni sorte, le Iscrizioni in Metalli, e qualunque altra cosa di simil genere, ancorchè tali Monumenti non fossero che frammenti; dando a Voi facoltà di punire li Contraventori, [...]

### **1815, France (Quatremère)**

*1815, Quatremère de Quincy, Lettres sur l'enlèvement des ouvrages de l'art antique à Athènes et à Rome ('Lettres a Miranda', written during the Napoleonic period and published 1815)*

- \*\* Le véritable muséum de Rome, celui dont je parle, se compose, il est vrai, de statues, de colosses, de temples, d'obélisques, de colonnes triumpales, de thèrnes, de cirques, d'amphithéâtres, d'arcs de triomphe, de tombeaux, de stucs, de fresques, de bas-reliefs, d'inscriptions, de fragmens, d'ornemens, de matériaux de construction, de meubles, d'utensiles, etc. etc.; mais il ne se compose pas moins des lieux, des sites, des montagnes, des carrières, des contes antiques, des positions respectives des villes ruinées, des rapports géographiques, des relations de tous les objets entre eux, des souvenirs, des traditions locales, des usages encore existants, des parallèles et des rapprochemens qui ne peuvent se faire que dans le pays même. [...]

*1815, Quatremère de Quincy, Considerations morales sur la destination des ouvrages de l'Art*

- \*\* Le musée est la fin de l'art. Les pièces de l'histoire en deviennent les extraits mortuaires; les leçons qu'y reçoivent les artistes sont des leçons mortes.

### **1819 France (Ministry)**

*1819, France, Le Ministre de l'intérieur to the Prefects, 8 April 1819,*

- \*\* Dans une série de questions qu'elle a rédigée, elle ne se borne plus aux seuls objets dont il avait été fait mention dans le principe; elle y comprend aussi les monumens grecs, romains, gaulois, les tombeaux, les épitaphes, les titres, les chartes, les chroniques, et enfin tout ce qui peut fournir des éclaircissemens sur les traits principaux de nos annales, l'illustration des familles, les institutions de la patrie.

### **1830 France (Guizot)**

*1830, Guizot, F., 'Rapport au Roi sur la création d'une inspection générale des monumens historiques', 23 October 1830*

Les monuments historiques dont le sol de la France est couvert font l'admiration et l'envie de l'Europe savante. Aussi nombreux et plus variés que ceux de quelques pays voisins, ils n'appartiennent pas seulement à telle ou telle phase isolée de l'histoire, ils forment une série complète et sans lacunes; depuis les druides jusqu'à nos jours, il n'est pas une époque mémorable de l'art et de la civilisation qui n'ait laissé dans nos contrées des monuments qui la représentent et l'expliquent.

## **1877, England, SPAB Manifesto**

*William Morris, 'Manifesto' of the Society for the Protection of Ancient Buildings (SPAB founded by Morris on 23 March, 1877)*

- \*\* For what is left we plead before our architects themselves, before the official guardians of buildings, and before the public generally, and we pray them to remember how much is gone of the religion, thought and manners of time past, never by almost universal consent, to be Restored; and to consider whether it be possible to Restore those buildings, the living spirit of which, it cannot be too often repeated, was an inseparable part of that religion and thought, and those past manners. For our part we assure them fearlessly, that of all the Restorations yet undertaken the worst have meant the reckless stripping a building of some of its most interesting material features; whilst the best have their exact analogy in the Restoration of an old picture, where the partly-perished work of the ancient craftsman has been neat and smooth by the tricky hand of some unoriginal and thoughtless hack of today. If, for the rest, it be asked us to specify what kind of amount of art, style, or other interest in a building, makes it worth protecting, we answer, anything which can be looked on as artistic, picturesque, historical, antique, or substantial: any work, in short, over which educated, artistic people would think it worth while to argue at all. [...]

## **1904, Madrid (UIA)**

*The 6th international congress of architects in Madrid, 4-9 April, 1904; a resolution was adopted based on the paper by M. Cloquet (Belgium)*

1. Monuments may be divided into two classes, *dead monuments*, i.e. those belonging to a past civilisation or serving obsolete purposes, and *living monuments*, i.e. those which continue to serve the purpose for which they were originally intended.
2. Dead monuments should be preserved only by such strengthening as is indispensable in order to prevent their falling into ruin; for the importance of such a monument consists in its historical and technical value, which disappears with the monument itself.
3. Living monuments ought to be *restored* so that they may continue to be of use, for in architecture utility is one of the bases of beauty. [...]

## **1909, Futurism, Manifesto (Marinetti)**

*Filippo Tommaso Marinetti, 'Manifesto of Futurism', Le Figaro, 1909*

- \*\* We will destroy museums, libraries, and fight against moralism, feminism, and all utilitarian cowardice. [...]

## **1926, International Museums Office**

*Statutes of the International Museums Office*

- Article 1.* - The International Museums Office was established in 1926, as part of the organisation of the International Institute of Intellectual Co-operation at Paris, by a decision of the International Committee on Intellectual Co-operation of the League of Nations. Its aim is to promote the activities of the museums and public collections of every country by organising joint work and research to be undertaken in common.

*Article 2.* - The International Museums Office shall concern itself with museums, collections and works of art, buildings of historical and archaeological interest, and works of popular art. [...]

### **1931, “Athens Charter” (Monuments)**

*1931, Conclusions of the Athens Conference (§ 2-3), organised by the International Museums Office in Athens*

2. *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.
3. *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 especially 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.

### **1931/32, Italy (Giovannoni)**

*Consiglio superiore per le antichità e belle arti, Norme per il restauro dei monumenti, written by G. Giovannoni in 1931, and published in 'Bollettino d'Arte', January 1932*

\*\* Il Consiglio Superiore per le Antichità e Belle Arti, portando il suo studio sulle norme che debbono reggere il restauro dei monumenti, il quale in Italia si eleva al grado di una grande questione nazionale, e edotto della necessità di mantenere e di perfezionare sempre più il primato incontestabile che in tale attività, fatta di scienza, di arte e di tecnica, il nostro Paese detiene;

convinto della multipla e gravissima responsabilità che ogni opera di restauro coinvolge (sia che si accompagni o no a quella dello scavo); con l'assicurare la stabilità di elementi fatiscenti; col conservare o riportare il monumento a funzione d'arte; col porre le mani su di un complesso di documenti di storia ed arte tradotti

in pietra, non meno preziosi di quelli che si conservano nei musei o negli archivi, col consentire studi analitici che possono avere per risultato nuove impreviste determinazioni nella storia dell'arte e della costruzione; [...]

Esso afferma pertanto [...]

5. che siano conservati tutti gli elementi aventi un carattere d'arte o di storico ricordo, a qualunque tempo appartengano, senza che il desiderio dell'unità stilistica, e del ritorno alla primitiva forma, intervenga ad escluderne alcuni a detrimento di altri; e solo possano eliminarsi quelli, come le murature di finestre e di intercolumni di portici che, privi di importanza e di significato, rappresentino deturpamenti inutili; ma che il giudizio su tali valori relativi e sulle rispondenti eliminazioni debba in ogni caso essere accuratamente vagliato, e non rimesso ad un giudizio personale dell'autore di un progetto di restauro;
6. che insieme col rispetto per il monumento e per le sue varie fasi proceda quello delle sue condizioni ambientali, le quali non debbono essere alterate da inopportuni isolamenti; da costruzioni di nuove fabbriche prossime invadenti per massa, per colore, per stile; [...]

### **1933/1942, CIAM-Le Corbusier («Athens Charter »)**

*Le Corbusier, Commented version of the CIAM Athens Charter (Athens, 1933), published in 1942/43 (La Charte d'Athènes)*

Patrimoine historique des villes

- 65 *Les valeurs architecturales doivent être sauvegardées (édifices isolés ou ensembles urbains).*

La vie d'une cité est un événement continu, manifesté à travers les siècles par des oeuvres matérielles, tracés ou constructions, qui la dotent de sa personnalité propre et dont émane peu à peu son âme. Ce sont des témoins précieux du passé qui seront respectés pour leur valeur historique ou sentimentale d'abord; ensuite parce que certains portent en eux une vertu plastique en laquelle le plus haut degré d'intensité du génie humain s'est incorporé. Ils font partie du patrimoine humain et ceux qui les détiennent ou sont chargés de leur protection ont la responsabilité et l'obligation de faire tout ce qui est licite pour transmettre intact aux siècles futurs ce noble héritage.

66. *Elles seront sauvegardées si elles sont l'expression d'une culture antérieure et si elles réondent à un intérêt général...*

La mort, qui n'épargne aucun être vivant, frappe aussi les oeuvres des hommes. Il faut savoir, dans les témoignages du passé, reconnaître et discriminer ceux qui sont encore bien vivants. Tout ce qui est passé n'a pas, par définition, droit à la pérennité; il convient de choisir avec sagesse ce qui doit être respecté. Si les intérêts de la ville sont lésés par la persistance de certaines présences insignes, majestueuses, d'une ère révolue, la solution sera recherchée capable de concilier deux points de vue opposés: dans les cas où l'on se trouve devant des constructions répétées à de nombreux exemplaires, certaines seront conservées à titre documentaire, les autres abattues; dans d'autres cas, la seule partie constituant un souvenir ou une valeur réelle pourra être isolée; le reste sera modifié utilement. Enfin, dans certains cas exceptionnels, la transplantation totale d'éléments gênants par leur situation mais qui méritent par leur haute signification esthétique ou historique d'être conservés, pourra être envisagée.

## 1954, UNESCO Convention (The Hague)

*Convention for the Protection of Cultural Property in the Event of Armed Conflict, The Hague Convention, adopted by UNESCO at The Hague, 14 May 1954 (§ 1)*

1. For the purposes of the present Convention, the term 'cultural property' shall cover, irrespective of origin or ownership:
  - † Movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;
  - † buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph (a) such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);
  - † centres containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as 'centres containing monuments'.

## 1956, UNESCO Recommendation (Excavations)

*Recommendation on international principles applicable to archaeological excavations, adopted by UNESCO in New Delhi, 5 December 1956 (§ 1-3)*

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.
  - † 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.
  - † 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.

## **1960, UNESCO Recommendation (Museums)**

*Recommendation concerning the most effective means of rendering museums accessible to everyone, adopted by UNESCO in Paris, 14 December 1960 (§ 1)*

1. For the purposes of this Recommendation, the term 'museum' shall be taken to mean any permanent establishment administered in the general interest for the purpose of preserving, studying, enhancing by various means and, in particular, exhibiting to the public for its delectation and instruction, groups of objects and specimens of cultural value: artistic, historical, scientific and technological collections, botanical and zoological gardens and aquariums.

## **1962 UNESCO Recommendation (Landscapes)**

*Recommendation concerning the safeguarding of the beauty and character of landscapes and sites, adopted by UNESCO in Paris, 11 December 1962 (§ 1)*

1. For the purpose of this recommendation, the safeguarding of the beauty and character of landscapes and sites is taken to mean the preservation and, where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings.

## **1964 UNESCO Recommendation (Illicit Transfer)**

*Recommendation on the means of prohibiting and preventing the illicit export, import and transfer of ownership of cultural property, adopted by UNESCO in Paris, 19 November 1964 (§ 1)*

1. For the purpose of this recommendation, the term 'cultural property' means movable and immovable property of great importance to the cultural heritage of a country, such as works of art and architecture, manuscripts, books and other property of artistic, historical or archaeological interest, ethnological documents, type specimens of flora and fauna, scientific collections and important collections of books and archives, including musical archives.

## **1964, Venice Charter**

*International Charter for the Conservation and Restoration of Monuments and Sites; the text was approved by the IInd International Congress of Architects and Technicians of Historic Monuments, in Venice, 25-31 May 1964 ("Venice Charter")*

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses to 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 upon 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 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 (ICCROM). 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 IInd International Congress of Architects and Technicians of Historic Monuments which met in Venice from May 25th to 31st, 1964, approved the following text:

1. The concept of an historic monument embraces not only the single architectural work by also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an 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. ...
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.
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.
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 elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work.

### **1968, UNESCO Recommendation (Public Works)**

*Recommendation concerning the preservation of cultural property endangered by public or private works, adopted by UNESCO in Paris, 19 November 1968 (§ 1-2)*

1. For the purpose of this recommendation, the term 'cultural property' applies to:
  - Immovables, such as archaeological and historic or scientific sites, structures or other features of historic, scientific, artistic or architectural value, whether religious or secular, including groups of traditional structures, historic quarters in urban or rural built-up areas and the ethnological structures of previous cultures still extant in valid form. It applies to such immovables constituting ruins existing above the earth as well as to archaeological or historic remains found within the earth. The term cultural property also includes the setting of such property;
  - Movable property of cultural importance including that existing in or recovered from immovable property and that concealed in the earth, which may be found in archaeological or historical sites or elsewhere.
2. The term 'cultural property' includes not only the established and scheduled architectural, archaeological and historic sites and structure, but also the

unscheduled or unclassified vestiges of the past as well as artistically or historically important recent sites and structures.

### **1970, UNESCO Convention (Illicit transfer)**

*Convention on the means of prohibiting illicit import, export and transfer of ownership of cultural property, adopted by UNESCO in Paris, 14 November 1970 (§ 1)*

1. For the purpose of this Convention, the term 'cultural property' means property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science and which belongs to the following categories:
  - Rare collections and specimens of fauna, flora, minerals and anatomy, and objects of palaeontological interest;
  - property relating to history, including the history of science and technology and military and social history, to the life of national leaders, thinkers, scientists and artists and to events of national importance;
  - products of archaeological excavations (including regular and clandestine) or of archaeological discoveries;
  - elements of artistic or historical monuments or archaeological sites which have been dismembered;
  - antiquities more than one hundred years old, such as inscriptions, coins and engraved seals;
  - objects of ethnological interest;
  - property of artistic interest, such as:
    - i) pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand);
    - ii) original works of statuary art and sculpture in any material;
    - iii) original engravings, prints and lithographs;
    - iv) original artistic assemblages and montages in any material;
  - rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections;
  - postage, revenue and similar stamps, singly or in collections;
  - archives, including sound, photographic and cinematographic archives;
  - articles of furniture more than one hundred years old and old musical instruments.

### **1972, UNESCO Recommendation (National Level)**

*Recommendation concerning the protection, at national level, of the cultural and natural heritage, adopted by UNESCO in Paris, 16 November 1972 (§ 1)*

1. For the purposes of this Recommendation, the following shall be considered as 'cultural heritage':
  - monuments: architectural works, works of monumental sculpture and painting, including cave dwellings and inscriptions, and elements, groups of elements or

structures of special value from the point of view of archaeology, 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 special value from the point of view of history, art or science;

- sites: topographical areas, the combined works of man and of nature, which are of special value by reason of their beauty or their interest from the archaeological, historical, ethnological or anthropological points of view.

## **1972, UNESCO Convention (World Heritage)**

*Convention concerning the protection of the World Cultural and Natural Heritage, adopted in Paris, 16 November 1972 (§ 1, 4, 5)*

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 of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.

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.
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 endeavour, in so far as possible, and as appropriate for each country:
  - 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 programmes;
  - 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;
  - 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;
  - to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation,

- presentation and rehabilitation of this heritage; and
- to foster the establishment or development of national or regional centres for training in the protection, conservation and presentation of the cultural and natural heritage and to encourage scientific research in this field.

## 1972 UNESCO WHC/ further definitions in OG 1999

*Operational Guidelines for the Implementation of the World Heritage Convention* (first edition dates 1977-78, later revised numerous times), has the following specifications:

**26.** With respect to **groups of urban buildings**, the Committee has furthermore adopted the following Guidelines concerning their inclusion in the World Heritage List.

**27.** Groups of urban buildings eligible for inclusion in the World Heritage List fall into three main categories, namely:

- (i) towns which are no longer inhabited but which provide unchanged archaeological evidence of the past; these generally satisfy the criterion of authenticity and their state of conservation can be relatively easily controlled;
- (ii) historic towns which are still inhabited and which, by their very nature, have developed and will continue to develop under the influence of socio-economic and cultural change, a situation that renders the assessment of their authenticity more difficult and any conservation policy more problematical;
- (iii) new towns of the twentieth century which paradoxically have something in common with both the aforementioned categories: while their original urban organization is clearly recognizable and their authenticity is undeniable, their future is unclear because their development is largely uncontrollable.

**28.** The evaluation of towns that are no longer inhabited does not raise any special difficulties other than those related to archaeological sites in general: the criteria which call for uniqueness or exemplary character have led to the choice of groups of buildings noteworthy for their purity of style, for the concentrations of monuments they contain and sometimes for their important historical associations. It is important for urban archaeological sites to be listed as integral units. A cluster of monuments or a small group of buildings is not adequate to suggest the multiple and complex functions of a city which has disappeared; remains of such a city should be preserved in their entirety together with their natural surroundings whenever possible.

**29.** In the case of inhabited historic towns the difficulties are numerous, largely owing to the fragility of their urban fabric (which has in many cases been seriously disrupted since the advent of the industrial era) and the runaway speed with which their surroundings have been urbanized. To qualify for inclusion, towns should compel recognition because of their architectural interest and should not be considered only on the intellectual grounds of the role they may have played in the past or their value as historical symbols under criterion (vi) for the inclusion of cultural properties in the World Heritage List (see paragraph 24 above). To be eligible for inclusion in the List, the spatial organization, structure, materials, forms and, where possible, functions of a group of buildings should essentially reflect the civilization or succession of civilizations which have prompted the nomination of the property. Four categories can be distinguished:

- (i) **Towns which are typical of a specific period or culture**, which have been almost wholly preserved and which have remained largely unaffected by subsequent developments. Here the property to be listed is the entire town together with its surroundings, which must also be protected;
- (ii) **Towns that have evolved along characteristic lines** and have preserved, sometimes in the midst of exceptional natural surroundings, spatial arrangements and structures that are typical of the successive stages in their history. Here the

clearly defined historic part takes precedence over the contemporary environment;

- (iii) **"Historic centres"** that cover exactly the same area as ancient towns and are now enclosed within modern cities. Here it is necessary to determine the precise limits of the property in its widest historical dimensions and to make appropriate provision for its immediate surroundings;
- (iv) **Sectors, areas or isolated units** which, even in the residual state in which they have survived, provide coherent evidence of the character of a historic town which has disappeared. In such cases surviving areas and buildings should bear sufficient testimony to the former whole.

**30.** Historic centres and historic areas should be listed only where they contain a large number of ancient buildings of monumental importance which provide a direct indication of the characteristic features of a town of exceptional interest. Nominations of several isolated and unrelated buildings which allegedly represent, in themselves, a town whose urban fabric has ceased to be discernible, should not be encouraged.

**31.** However, nominations could be made regarding properties that occupy a limited space but have had a major influence on the history of town planning. In such cases, the nomination should make it clear that it is the monumental group that is to be listed and that the town is mentioned only incidentally as the place where the property is located. Similarly, if a building of clearly universal significance is located in severely degraded or insufficiently representative urban surroundings, it should, of course, be listed without any special reference to the town.

**32.** It is difficult to assess the quality of new towns of the twentieth century. History alone will tell which of them will best serve as examples of contemporary town planning. The examination of the files on these towns should be deferred, save under exceptional circumstances.

**33.** Under present conditions, preference should be given to the inclusion in the World Heritage List of small or medium-sized urban areas which are in a position to manage any potential growth, rather than the great metropolises, on which sufficiently complete information and documentation cannot readily be provided that would serve as a satisfactory basis for their inclusion in their entirety.

**34.** In view of the effects which the entry of a town in the World Heritage List could have on its future, such entries should be exceptional. Inclusion in the List implies that legislative and administrative measures have already been taken to ensure the protection of the group of buildings and its environment. Informed awareness on the part of the population concerned, without whose active participation any conservation scheme would be impractical, is also essential.

**35.** With respect to **cultural landscapes**, the Committee has furthermore adopted the following guidelines concerning their inclusion in the World Heritage List.

**36.** Cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. They should be selected on the basis both of their outstanding universal value and of their representativity in terms of a clearly defined geo-cultural region and also for their capacity to illustrate the essential and distinct cultural elements of such regions.

**37.** The term "cultural landscape" embraces a diversity of manifestations of the interaction between humankind and its natural environment.

**38.** Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in,

and a specific spiritual relation to nature. Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity.

39. Cultural landscapes fall into three main categories, namely:

- (i) The most easily identifiable is the **clearly defined landscape designed and created intentionally** by man. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles.
- (ii) The second category is the **organically evolved landscape**. This results from an initial social, economic, administrative, and/or religious imperative and has developed its present form by association with and in response to its natural environment. Such landscapes reflect that process of evolution in their form and component features. They fall into two sub-categories: a **relict (or fossil) landscape** is one in which an evolutionary process came to an end at some time in the past, either abruptly or over a period. Its significant distinguishing features are, however, still visible in material form. a **continuing landscape** is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time it exhibits significant material evidence of its evolution over time.
- (iii) The final category is the **associative cultural landscape**. The inclusion of such landscapes on the World Heritage List is justifiable by virtue of the powerful religious, artistic or cultural associations of the natural element rather than material cultural evidence, which may be insignificant or even absent.

40. The extent of a cultural landscape for inclusion on the World Heritage List is relative to its functionality and intelligibility. In any case, the sample selected must be substantial enough to adequately represent the totality of the cultural landscape that it illustrates. The possibility of designating long linear areas which represent culturally significant transport and communication networks should not be excluded.

41. The general criteria for conservation and management laid down in paragraph 24.(b).(ii) above are equally applicable to cultural landscapes. It is important that due attention be paid to the full range of values represented in the landscape, both cultural and natural. The nominations should be prepared in collaboration with and the full approval of local communities.

42. The existence of a category of "cultural landscape", included on the World Heritage List on the basis of the criteria set out in paragraph 24 above, does not exclude the possibility of sites of exceptional importance in relation to both cultural and natural criteria continuing to be included. In such cases, their outstanding universal significance must be justified under both sets of criteria.

## 1975, Council of Europe Charter (Architectural heritage)

*European Charter of the Architectural Heritage, adopted by the Council of Europe in Amsterdam, 21-25 October 1975.*

- ... Recognizing that the architectural heritage, an irreplaceable expression of the wealth and diversity of European culture, is shared by all people and that all the European States must show real solidarity in preserving that heritage; Considering that the future of the architectural heritage depends largely upon its integration into the context of people's lives and upon the weight given to it in regional and town planning and development schemes; ...

1. The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or manmade settings. For many years, only major monuments were protected and restored and then without reference to their surroundings. More recently it was realized that, if the surroundings are impaired, even those monuments can lose much of their character. Today it is recognized that entire groups of buildings, even if they do not include any example of outstanding merit, may have an atmosphere that gives them the quality of works of art, welding different periods and styles into a harmonious whole. Such groups should also be preserved.

The architectural heritage is an expression of history and helps us to understand the relevance of the past to contemporary life.

2. The past as embodied in the architectural heritage provides the sort of environment indispensable to a balanced and complete life. In the face of a rapidly changing civilization, in which brilliant successes are accompanied by grave perils, people today have an instinctive feeling for the value of this heritage. This heritage should be passed on to future generations in its authentic state and in all its variety as an essential part of the memory of the human race. Otherwise, part of man's awareness of his own continuity will be destroyed.
3. The architectural heritage is a capital of irreplaceable spiritual, cultural, social and economic value. Each generation places a different interpretation on the past and derives new inspiration from it. This capital has been built up over the centuries; the destruction of any part of it leaves us poorer since nothing new that we create, however fine, will make good the loss. Our society now has to husband its resources. Far from being a luxury this heritage is an economic asset which can be used to save community resources.
4. The structure of historic centres and sites is conducive to a harmonious social balance. By offering the right conditions for the development of a wide range of activities our old towns and villages favoured social integration. They can once again lend themselves to a beneficial spread of activities and to a more satisfactory social mix.

### **1975, Council of Europe (Amsterdam Declaration)**

*Amsterdam Declaration, Congress on the European Architectural Heritage, Amsterdam, 21-25 October 1975*

The Congress of Amsterdam, the crowning event of European architectural heritage Year 1975, and composed of delegates from all parts of Europe, wholeheartedly welcomes the Charter promulgated by the Committee of Ministers of the Council of Europe, which recognizes that Europe's unique architecture is the common heritage of all her peoples and which declared the intention of the Member States to work with one another and with other European governments for its protection.

The Congress likewise affirms that Europe's architectural heritage is an integral part of the cultural heritage of the whole world and has noted with great satisfaction the mutual undertaking to promote co-operation and exchanges in the field of culture contained in the Final Act of the Congress on Security and Co-operation in Europe adopted at Helsinki in July of this year.

In so doing, the Congress emphasized the following basic considerations:

- Apart from its priceless cultural value, Europe's architectural heritage gives to her peoples the consciousness of their common history and common future. Its preservation is, therefore, a matter of vital importance.
- The architectural heritage includes not only individual buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest.
- Since these treasures are the joint possession of all the peoples of Europe, they have a joint responsibility to protect them against the growing dangers with which they are threatened - neglect and decay, deliberate demolition, incongruous new construction and excessive traffic.
- Architectural conservation must be considered, not as a marginal issue, but as a major objective of town and country planning.

## **1976, ICOMOS Charter (Tourism)**

### *Charter of Cultural Tourism*

#### Introduction

1. ICOMOS aims to encourage the safeguarding and to ensure the conservation and promotion of monuments and sites - that privileged part of the human heritage. In this capacity, it feels directly concerned by the effects - both positive and negative - on said heritage due to the extremely strong development of tourist activities in the world.

#### Basic Position

3. Cultural tourism is that form of tourism whose object is, among other aims, the discovery of monuments and sites. It exerts on these last a very positive effect insofar as it contributes - to satisfy its own ends - to their maintenance and protection. This form of tourism justifies in fact the efforts which said maintenance and protection demand of the human community because of the socio-cultural and economic benefits which they bestow on all the population concerned.

## **1976 UNESCO Recommendation (Exchange)**

### *Recommendation concerning the international exchange of cultural property, adopted by UNESCO in Nairobi, 26 November 1976 (§ 1)*

1. For the purposes of this Recommendation: 'cultural institutions' shall be taken to mean any permanent establishment administered in the general interest for the purpose of preserving, studying and enhancing cultural property and making it accessible to the public and which is licensed or approved by the competent public authorities of each State: 'cultural property' shall be taken to mean items which are the expression and testimony of human creation and of the evolution of nature which, in the opinion of the competent bodies in individual States, are, or may be, of historical, artistic, scientific or technical value and interest, including items in the following categories:
  - zoological, botanical and geological specimens;
  - archaeological objects;
  - objects and documentation of ethnological interest;

- works of fine art and of the applied arts;
- literary, musical, photographic and cinematographic works;
- archives and documents;

'international exchange' shall be taken to mean any transfer of ownership, use of custody of cultural property between States or cultural institutions in different countries - whether it takes the form of the loan, deposit, sale or donation of such property - carried out under such conditions as may be agreed between the parties concerned.

## **1976 UNESCO Recommendation (Historic Areas)**

*Recommendation concerning the safeguarding and contemporary role of historic areas, adopted by UNESCO in Nairobi, 26 November 1976 (§ 1-6)*

1. For the purposes of the present recommendation:
  - '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.
  - 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.
  - 'Safeguarding' shall be taken to mean the identification, protection, conservation, restoration, renovation, maintenance and revitalization of historic or traditional areas and their environment.
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.

### **1978 UNESCO Recommendation (Movable)**

*Recommendation concerning the protection of movable cultural property, adopted by UNESCO in Paris, 28 November 1978 (§ 1)*

1. For the purpose of this Recommendation:
  - 'movable cultural property' shall be taken to mean all movable objects which are the expression and testimony of human creation or of the evolution of nature and which are of archaeological, historical, artistic, scientific or technical value and interest, including items in the following categories:
    - (i) products of archaeological exploration and excavations conducted on land and under water;
    - (ii) antiquities such as tools, pottery, inscriptions, coins, seals, jewellery, weapons and funerary remains, including mummies;
    - (iii) items resulting from the dismemberment of historical monuments;
    - (iv) material of anthropological and ethnological interest;
    - (v) items relating to history, including the history of science and technology and military and social history, to the life of peoples and national leaders, thinkers, scientists and artists and to events of national importance;
    - (vi) items of artistic interest, such as: paintings and drawings, produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand); original prints, and posters and photographs, as the media for original creativity; original artistic assemblages and montages in any material; works of statuary art and sculpture in any material; works of applied art in such materials as glass, ceramics, metal, wood, etc.;
    - (vii) manuscripts and incunabula, codices, books, documents or publications of special interest;
    - (viii) items of numismatic (medals and coins) and philatelic interest;
    - (ix) archives, including textual records, maps and other cartographic

materials, photographs, cinematographic films, sound recordings and machine-readable records;

(x) items of furniture, tapestries, carpets, dress and musical instruments;

(xi) zoological, botanical and geological specimens;

- 'protection' shall be taken to mean the prevention and coverage of risks as defined below:

(i) 'prevention of risks' means all the measures required, within a comprehensive protection system, to safeguard movable cultural property from every risk to which such property may be exposed, including those resulting from armed conflict, riots or other public disorders;

(ii) 'risk coverage' means the guarantee of indemnification in the case of damage to, deterioration, alteration or loss of movable cultural property resulting from any risk whatsoever, including risks incurred as a result of armed conflict, riots or other public disorders whether such coverage is effected through the partial assumption of the risks by the State under a deductible or excess loss arrangement, through commercial or national insurance or through mutual insurance arrangements.

### **1980 UNESCO Recommendation (Moving Images)**

*Recommendation concerning the safeguarding and preservation of moving images, adopted by UNESCO in Belgrade, 27 October 1980 (§ 1, 3)*

1. For the purposes of this Recommendation:

- 'moving images' shall be taken to mean any series of images recorded on a support (irrespective of the method of recording or of the nature of the support, such as film, tape or disc, used in their initial or subsequent fixation), with or without accompanying sound, which when projected impart an impression of motion and which are intended for communication or distribution to the public or are made for documentation purposes; they shall be taken to include *inter alia* items in the following categories:

(i) cinematographic productions (such as feature films, short films, popular science films, newsreels and documentaries, animated and educational films);

(ii) television productions made by or for broadcasting organizations;

(iii) videographic productions (contained in videograms other than those referred to under (i) and (ii) above;

- 'pre-print material' shall be taken to mean the material support for moving images, consisting in the case of a cinematographic film of a negative, internegative or interpositive, and in the case of a videogram or a master, such pre-print material being intended for the procurement of copies;

- 'projection copy' shall be taken to mean the material support for moving images intended for actual viewing and/or the communication of the images.

3. All moving images of national production should be considered by Member States as an integral part of their 'moving image heritage'. Moving images of original foreign production may also form part of the cultural heritage of a country when they are of particular national importance from the point of view of the culture of history of the country concerned. Should it not be possible for his

heritage to be handed down in its integrity to future generations for technical or financial reasons, as large a proportion as possible should be safeguarded and preserved. The necessary arrangements should be made to ensure that concerted action is taken by all the public and private bodies concerned in order to elaborate and apply an active policy to this end.

## **1981, ICOMOS Australia (Burra)**

### *Burra Charter (Australia)*

#### Definitions

1. For the purpose of this Charter:

*Place* means site, area, building or other work, group of buildings or other works together with pertinent contents and surroundings.

*Cultural significance* means aesthetic, historic, scientific or social value for past, present or future generations.

*Fabric* means all the physical material of the place.

*Conservation* means all the processes of looking after a place so as to retain its cultural significance. It includes maintenance and may according to circumstance include preservation, restoration, reconstruction and adaptation and will be commonly a combination of more than one of those.

*Maintenance* means the continuous protective care of the fabric, contents and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction and it should be treated accordingly.

*Preservation* means maintaining the fabric of a place in its existing state and retarding deterioration.

*Restoration* means returning the EXISTING fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

## **1982, ICOMOS Canada (Quebec)**

### *Charter for the Preservation of Quebec's Heritage (Deschambault Declaration)*

#### *Definition of Heritage*

Heritage is defined as "the combined creations and products of nature and of man, in their entirety, that make up the environment in which we live in space and time. Heritage is a reality, a possession of the community, and a rich inheritance that may be passed on, which invites our recognition and our participation." (Quebec Association for the Interpretation of the National Heritage, Committee on Terminology, July 1980)

The concept of heritage as defined above is intended to cover much more than buildings erected in a more or less distant past. Neither in the past nor in the future is heritage limited in time. We use the heritage of yesterday to build the heritage of tomorrow, for culture is by its very nature dynamic and is constantly being renewed and enriched.

Heritage, in our view, is a very comprehensive term that includes three major entities: material culture (cultural properties) and the geographic and human environments. People are, of course, most familiar with the concept of cultural properties since these are defined by law. We should remember, however, that in

addition to formal and popular architecture, these properties include all other forms of material evidence, such as archaeological and ethnographical objects and, in sum, the whole of the material environment in which we live. The geographical environment is nature as it manifests itself on the territory of Quebec in coast, mountain and plain. We wish to insist above all on the great importance of our landscapes and our natural sites, which have a unique aesthetic and/or panoramic value. And let us note, finally, that the people in their environment, who have their own customs and traditions, whose memory is furnished with a particular folklore, and whose way of living is adapted to this specific setting, are a human and social treasure that also requires protection.

This broad definition of our national heritage includes, then, all the elements of our civilization, as they exist not only individually but also as components of larger historical, cultural and traditional unities or, to put it in simpler terms, as examples of man's adaptation to his environment. This concept of heritage includes the idea of a cultural landscape which may be defined as the result of the interaction of human society and nature.

Preservation of the national heritage may be viewed, in this light, as that combination of study, expertise and physical intervention which aims at conserving every element of this heritage in the best possible condition. This activity involves proper maintenance, consolidation, repair, safeguarding and restoration, to prevent the deterioration and, at worst, the destruction of the national heritage.

## **1982, ICOMOS Charter (Gardens)**

### *Historic Gardens, The Florence Charter*

#### Preamble

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 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.

1. "An 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.
2. "The historic garden is an architectural composition whose constituents are primarily horticultural and therefore alive, which means that they are perishable and renewable." Thus its appearance is the reflection of a perpetual equilibrium between the cyclic movement of the seasons and of the development and decay of nature and the will of the artist and artificer seeking to keep it permanently unchanged.
3. As a monument, the historic garden must be preserved in accordance with the spirit of the Venice Charter. However, since it is a LIVE MONUMENT, its preservation must be governed by specific rules which are subject of the present Charter.
4. The architectural composition of the historic garden embraces: its plan and the shape of any portions in relief; its beds of plants, including their species, proportions, colour schemes, spacing and respective heights; its permanent structures or decorative features; its running or still waters, in which the sky is

- reflected.
5. As the expression of the closeness of the bond between civilization and nature, and as a place of enjoyment suited to meditation or musing, the garden thus acquires the cosmic significance of an idealized 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 perhaps also the originality of a creative artist.
  6. The term 'historic garden' is applicable alike to unpretentious small garden and to large-scale pleasure gardens, whether of the formal or of the 'landscape' type.
  7. Whether or not it is associated with a building - with which it will in that case form an indissociable whole - the historic garden cannot be isolated from its own peculiar environment, whether urban or rural, artificial or natural.
  8. An historic landscape is a specific landscape which, for example, is associated with a memorable happening, a major historical event, a well-known myth or an epic combat, or is the subject of a famous picture.
  9. If historic gardens are to be preserved they must be identified and inventoried. They demand care of various different kinds, namely, maintenance, conservation and restoration. In certain cases actual reconstruction may be recommended. The AUTHENTICITY of a historic garden is as much a matter of the design and proportions of its various parts as of its decorative features or of the choice of plant or inorganic materials adopted for each part of it.

### **1983, ICOMOS Canada, Appleton Charter**

*The Appleton Charter for the Protection and Enhancement of the Built Environment (Ottawa)*

#### B. Framework

Intervention within the built environment may occur at many levels (from preservation to redevelopment), at many scales (from individual building elements to entire sites), and will be characterized by one of more activities, ranging from maintenance to addition. Though any given project may combine intervention scales, levels and activities, projects should be characterized by a clearly stated goal against which small scale decisions may be measured. The appropriate level of intervention can only be chosen after careful consideration of the merits of the following: cultural significance, condition and integrity of the fabric, contextual value, appropriate use of available physical, social and economic resources. Decisions concerning the relative importance of these factors must represent as broadly based a consensus as possible. Legitimate consensus will involve public participation and must precede initiation of work. [...]

### **1977/83, USA Standards**

*USA, The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings (Initially 1977, Revised 1983)*

- ... Initially used by the Secretary of the Interior in determining the applicability of proposed project work on registered properties within the Historic Preservation Fund grant-in-aid program, the Standards for Historic Preservation Projects have received extensive testing over the ten years - more than 6,000 acquisition and development projects were approved for a variety of work treatments. In addition, the Standards responsibilities for properties in Federal ownership of control; and by State and local officials in the review of both Federal and non-

federal rehabilitation proposals. They have also been adopted by a number of historic district and planning commissions across the country.

## **1985, Council of Europe Convention (Architectural Heritage)**

*Convention for the Protection of the Architectural Heritage of Europe (Granada)*

- ... Recalling the importance of handing down to future generations a system of cultural references, improving the urban and rural environment and thereby fostering the economic, social and cultural development of States and regions; ...
1. For the purposes of this Convention, the expression 'architectural heritage' shall be considered to comprise the following properties:
    1. Monuments: all buildings and structures of conspicuous historical, archaeological, artistic, scientific, social or technical interest, including their fixtures and fittings;
    2. Groups of buildings: homogeneous groups of urban or rural buildings conspicuous for their historical, archaeological, artistic, scientific, social or technical interest which are sufficiently coherent to form topographically definable units;
    3. Sites: the combined works of man and nature, being areas which are partially built upon and sufficiently distinctive and homogeneous to be topographically definable and are of conspicuous historical, archaeological, artistic, scientific, social or technical interest.

## **1987, ICOMOS Brazil (Historic Centres)**

*First Brazilian Seminar about the Preservation and Revitalization of Historic Centers (ICOMOS Brazilian Committee, Itaipava, July 1987)*

1. Urban historical sites may be considered as those spaces where manifold evidences of the city's cultural production concentrate. They are to be circumscribed rather in terms of their operational value as 'critical areas' than in opposition to the city's non-historical places, since the city in its totality is a historical entity.
2. Urban historical sites are part of a wider totality, comprising the natural and the built environment and the everyday living experience of their dwellers as well. Within this wider space, enriched with values of remote or recent origin and permanently undergoing a dynamic process of successive transformations, new urban spaces may be considered as environmental evidences in their formative stages.
3. As a socially produced cultural expression the city adds rather than subtracts. Built space, thus, is the physical result of a social productive process. Its replacement is not justified unless its socio-cultural potentialities are proven exhausted. Evaluation standards for replacement convenience should take into account the socio-cultural costs of the new environment.
4. The main purpose of preservation is the maintenance and enhancement of reference patterns needed for the expression and consolidation of citizenship. It is through the outlook of the citizen's political appropriation or urban space that preservation may contribute to improve life quality.
5. Considering that one of the characteristics of urban historical sites is their manifold functions, their preservation should not take place at the expense of severe use limitations, even when the allowed uses are of the kind referred to as cultural. They should, in fact, necessarily shelter both the universes of work and

- of everyday life, through which the more authentic expression of society's heterogeneity and plurality are brought out. Concerning this heterogeneity, and taking into account the evident housing shortage in Brazil, housing should be the main function of built space. Consequently, the permanence of residents and of traditional activities in urban historical sites, when compatible with those sites, deserves special attention.
6. The preservation of urban historical sites must be one of the based aims of urban planning, seen as a continuous and permanent process, supported by a proper understanding of those mechanisms that generate and influence the formation of spatial structures.
  7. The preservation of urban historical sites demands the integrated action of federal, state and local entities, and also the participation of the community concerned with planning decisions as part of the full exercise of citizenship. In this sense it is essential to favor and encourage institutional mechanisms assuring a democratic management of the city through a strengthened participation of civilian leadership.
  8. Within the preservation process of urban historical sites and as part of the analysis and evaluation of prevailing conditions, inventories are basic tools leading to a better knowledge of cultural and natural property. The participation of the community in inventorying is revealing as to the value it attaches to the property relevant and stimulates its concern as regards such property.
  9. Legal protection of urban historical sites is to be achieved through different procedures, such as cataloguing, inventorying, urbanistic regulations, tax exemptions and incentives, listing as to cultural interest and expropriation.
  10. Accompanying the diversification of protective procedures, it is essential that the social value of urban property be made to prevail over its market value.

## **1987, ICOMOS Charter (Historic Towns)**

### *Charter for the Conservation of Historic Towns and Urban Areas (Washington)*

#### Preamble and definitions

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.

This charter concerns historic urban areas, large and small, including cities, towns and historic centres or quarters, together with their natural and man-made environment. 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 industrialization in societies everywhere.

1. In order to be most effective, the conservation of historic towns and [other urban areas should be an integral part of a coherent policy of social and economic] 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:
  - urban patterns as defined by lots and streets;
  - relationships between buildings and green and open spaces;

- the formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction materials, colour and decoration;
- the relationship between the town or urban area and its surrounding setting, both natural and man-made;
- 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 to 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 an historic town or urban area demands prudence, a systematic approach and discipline. Rigidity should be avoided since individual cases may present specific problems.

### **1988, Iran (Statutes)**

*Statutes of the Iranian Cultural Heritage Organisation, Sazeman-e Miras-e Farhanghi-e Keshvar (N. 3487-Q, 28.4.1367 Iranian calendar)*

Article 1) *Definition*: Cultural heritage consists of the resources remaining from the past that evidence the passage of man through history; recognising these resources, makes it possible to learn about the identity and the line of man's cultural evolution, and in this way to create a context for receiving lessons.

### **1990, ICOMOS Charter (Archaeology)**

*International Charter for Archaeological Heritage Management*

#### Introduction

\*\* It is widely recognized 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 1964 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 to their protection and preservation. ...

1. 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.

## **1991, Council of Europe (20<sup>th</sup> Century)**

### *Recommendation on the Protection of the 20<sup>th</sup>-century Architectural Heritage*

1. Since the end of the nineteenth century, architecture and urban planning have undergone profound changes due to industrialisation, the introduction of new materials, the transformation of construction techniques and new uses. This trend has gathered pace, at the same time as technological progress, in order to meet the needs of contemporary society. Buildings of the twentieth century are many in number and of varying character: they reflect both traditional and modernist values. With the exception of the work of certain pioneers, the buildings produced in the twentieth century are not recognised as having heritage value. It is therefore necessary to encourage better knowledge and understanding of this part of the heritage by drawing attention to its qualities and the wealth and diversity of its different forms.

## **1992, New Zealand Charter**

### *Charter for the Conservation of Places of Cultural Heritage Value*

#### **Preamble**

New Zealand retains a unique assemblage of places of cultural heritage value relating to its indigenous and its more recent peoples. These areas, landscapes and features, buildings, structures and gardens, archaeological and traditional sites, and sacred places and monuments are treasures of distinctive value. New Zealand shares a general responsibility with the rest of humanity to safeguard its cultural heritage for present and future generations. More specifically, New Zealand peoples have particular ways of perceiving, conserving and relating to their cultural heritage.

#### **2. Indigenous Cultural Heritage**

The indigenous heritage of Maori and Moriori relates to family, local and tribal groups and associations. It is inseparable from identity and well-being and has particular cultural meanings. The Treaty of Waitangi is the historical basis for indigenous guardianship. It recognises the indigenous people as exercising responsibility for their treasures, monuments and sacred places. This interest extends beyond current legal ownership wherever such heritage exists. Particular knowledge of heritage values is entrusted to chosen guardians. The conservation of places of indigenous cultural heritage value therefore is conditional on decisions made in the indigenous community, and should proceed only in this context.

## **1994, Nara Document on Authenticity**

### **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 acknowledgement of the legitimacy of the cultural values of all parties.

7. All cultures and societies are rooted in the particular forms and means of tangibles and intangible expression which constitute their heritage, and these should be respected.

## **1995, Council of Europe (Cultural landscapes)**

*Recommendation No. R (95)9 of the Committee of Ministers to Member States on the Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies*

### *Article I*

For the purpose of this recommendation, the terms below are taken to mean:

*Landscape*: formal expression of the numerous relationships existing in a given period between the individual or a society and a topographically defined territory, the appearance of which is the result of the action, over time, of natural and human factors and of a combination of both. Landscape is taken to have a threefold cultural dimension, considering that:

- it is defined and characterised by the way in which a given territory is perceived by an individual or community;
- it testifies to the past and present relationships between individuals and their environment;
- it helps to mould local cultures, sensitivities, practices, beliefs and traditions.

*Cultural landscape areas*: specific topographically delimited parts of the landscape, formed by various combinations of human and natural agencies, which illustrate the evolution of human society, its settlement and character in time and space and which have acquired socially and culturally recognised values at various territorial levels, because of the presence of physical remains reflecting past land use and activities, skills or distinctive traditions, or depiction in literary and artistic works, or the fact that historic events took place there.

*Conservation*: the dynamic application of appropriate legal, economic and operational measures to preserve specific assets from destruction or deterioration and to safeguard their future.

*Landscape policies*: all agreed frameworks defined by the competent authorities and applying to different actions by public authorities, landowners and others concerned with managing the evolution of a landscape and its enhancement, in accordance with the wishes of society as a whole.

*Visual pollution*: visually offensive degradation resulting either from the accumulation of installations or technical equipment (pylons, advertising boards, signs and other publicity material) or from the presence of inappropriate or badly sited tree planting, forestry or building projects.

## **1996, Habitat II Conference in Istanbul**

*Istanbul Declaration on Human Settlements*

1. We, the Heads of State or Government and the official delegations of countries assembled at the United Nations Conference on Human Settlements (Habitat II) in Istanbul, Turkey from 3 to 14 June 1996, take this opportunity to endorse the universal goals of ensuring adequate shelter for all and making human settlements

safer, healthier and more liveable, equitable, sustainable and productive. Our deliberations on the two major themes of the Conference - adequate shelter for all and sustainable human settlements development in an urbanizing world - have been inspired by the Charter of the United Nations and are aimed at reaffirming existing and forging new partnerships for action at the international, national and local levels to improve our living environment. We commit ourselves to the objectives, principles and recommendations contained in the Habitat Agenda and pledge our mutual support for its implementation.

2. We have considered, with a sense of urgency, the continuing deterioration of conditions of shelter and human settlements. At the same time, we recognize cities and towns as centres of civilization, generating economic development and social, cultural, spiritual and scientific advancement. We must take advantage of the opportunities presented by our settlements and preserve their diversity to promote solidarity among all our peoples.

## **1997, UNESCO Proclamation (Masterpieces)**

### *Proclamation of Masterpieces of the Oral and Intangible Heritage (*

Definition: A new definition of oral and intangible heritage proposed by a group of experts in Turin in March 2001 and quoted below was studied by the Executive Board at its 161<sup>st</sup> session and by the General Conference at its 31<sup>st</sup> session (October-November 2001, 31 C/43). It is worded as follows: “ people’s learned processes along with the knowledge, skills and creativity that inform and are developed by them, the products they create and the resources, spaces and other aspects of social and natural context necessary to their sustainability: these processes provide living communities with a sense of continuity with previous generations and are important to cultural identity, as well as to the safeguarding of cultural diversity and creativity of humanity“.

### *Annex I, Regulations ...*

#### I. Objective

a. The purpose of such proclamation is to pay tribute to outstanding masterpieces of the oral and intangible heritage of humanity, which will be selected from among cultural spaces or forms of popular or traditional cultural expression and proclaimed Masterpieces of the Oral and Intangible Heritage of Humanity.

b. The aim is also to encourage governments, NGOs and local communities to identify, preserve and promote their oral and intangible heritage, considering this to be the depository and collective memory of peoples, which alone can ensure the survival of distinctive cultural characteristics. Proclamation is also intended to encourage individuals, groups, institutions and organizations to make outstanding contributions to managing, preserving, protecting and promoting the oral and intangible heritage in question, in accordance with UNESCO’S objectives, and its programme in this area, in particular as regards following up the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989).

c. For the purpose of these Regulations the anthropological concept of a cultural space shall be taken to mean a place in which popular and traditional cultural activities are concentrated, but also a time generally characterized by a certain periodicity (cyclical, seasonal, calendar, etc.) or by an event. Finally, this temporal and physical space

should owe its existence to the cultural activities that have traditionally taken place there.

d. The term “oral and intangible heritage” is defined in accordance with the Recommendation mentioned above, as follows: “Folklore (or traditional and popular culture) is the totality of tradition-based creations of a cultural community, expressed by a group or individuals and recognized as reflecting the expectations of a community in so far as they reflect its cultural and social identity; its standards and values are transmitted orally, by imitation or by other means. Its forms are, among others, language, literature, music, dance, games, mythology, rituals, customs, handicrafts, architecture and other arts”. In addition to these examples, account will also be taken of traditional forms of communication and information.

## 1999, ICOMOS Australia, Burra Charter (revised version)

### Article 1 Definitions

**[Explanatory Notes:** These notes do not form part of the Charter and may be added to by Australia ICOMOS.]

For the purpose of this Charter:

- 1.1 Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.

*[The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.]*

- 1.2 Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

*[The term cultural significance is synonymous with heritage significance and cultural heritage value. Cultural significance may change as a result of the continuing history of the place. Understanding of cultural significance may change as a result of new information.]*

- 1.3 Fabric means all the physical material of the place including components, fixtures, contents, and objects.

*[Fabric includes building interiors and sub-surface remains, as well as excavated material. Fabric may define spaces and these may be important elements of the significance of the place.]*

- 1.4 Conservation means all the processes of looking after a place so as to retain its cultural significance.

- 1.5 Maintenance means the continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction.

*[The distinctions referred to, for example in relation to roof gutters, are: maintenance Ñ regular inspection and cleaning of gutters; repair involving restoration Ñ returning of dislodged gutters; repair involving reconstruction Ñ replacing decayed gutters. ]*

- 1.6 Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

*[It is recognised that all places and their components change over time at varying rates.]*

- 1.7 Restoration means returning the existing fabric of a place to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

- 1.8 Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric.

*[New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.]*

- 1.9 Adaptation means modifying a place to suit the existing use or a proposed use.

- 1.10 Use means the functions of a place, as well as the activities and practices that may occur at the place.

- 1.11 Compatible use means a use, which respects the cultural significance of a place. Such a use involves no, or minimal, impact on cultural significance.

- 1.12 Setting means the area around a place, which may include the visual catchment.

- 1.13 Related place means a place that contributes to the cultural significance of another place.

- 1.14 Related object means an object that contributes to the cultural significance of a place but is not at the place.

- 1.15 Associations mean the special connections that exist between people and a place.

*[Associations may include social or spiritual values and cultural responsibilities for a place.]*

- 1.16 Meanings denote what a place signifies, indicates, evokes or expresses.

*[Meanings generally relate to intangible aspects such as symbolic qualities and memories.]*

- 1.17 Interpretation means all the ways of presenting the cultural significance of a place.

*[Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.]*

## **1999, ICOMOS (Vernacular)**

### *Charter on the Built Vernacular Heritage*

## **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. ...

## **1999, ICOMOS (Timber structures)**

### *Principles for the Preservation of Historic Timber Structures*

The aim of these Principles is to define basic and universally applicable principles and practices for the protection and preservation of historic timber structures with due respect to their cultural significance. Historic timber structures refer here to all types of buildings or constructions wholly or partially in timber that have cultural significance or that are parts of an historic area.

## **2000, Council of Europe, European Landscape Convention**

### **Article 1 - Definitions**

For the purposes of the Convention:

- a. "Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors;
- b. "Landscape policy" means an expression by the competent public authorities of general principles, strategies and guidelines that permit the taking of specific measures aimed at the protection, management and planning of landscapes;
- c. "Landscape quality objective" means, for a specific landscape, the formulation by the competent public authorities of the aspirations of the public with regard to the landscape features of their surroundings;
- d. "Landscape protection" means actions to conserve and maintain the significant or characteristic features of a landscape, justified by its heritage value derived from its natural configuration and/or from human activity;

e. "Landscape management" means action, from a perspective of sustainable development, to ensure the regular upkeep of a landscape, so as to guide and harmonise changes which are brought about by social, economic and environmental processes;

f. "Landscape planning" means strong forward-looking action to enhance, restore or create landscapes.

## **2000, UNESCO (Underwater Cultural Heritage)**

### *Convention on the Protection of the Underwater Cultural Heritage*

For the purposes of this Convention:

1. (a) "Underwater cultural heritage" means all traces of human existence having a cultural, historical or archaeological character which have been partially or totally under water, periodically or continuously, for at least 100 years such as:
  - (i) sites, structures, buildings, artefacts and human remains, together with their archaeological and natural context;
  - (ii) vessels, aircraft, other vehicles or any part thereof, their cargo or other contents, together with their archaeological and natural context; and
  - (iii) objects of prehistoric character.
- (b) Pipelines and cables placed on the seabed shall not be considered as underwater cultural heritage.
- (c) Installations other than pipelines and cables, placed on the seabed and still in use, shall not be considered as underwater cultural heritage.

## **2001, UNESCO (Sacred Mountains)**

### *Conclusions and Recommendations of the UNESCO Thematic Expert Meeting on Asia-Pacific Sacred Mountains (5 – 10 September 2001, Wakayama City, Japan)*

#### **1. Introduction**

1.3 The Participants of the Meeting acknowledged that there exist a great variety of landscapes that are representative of the combined works of nature and humankind. These landscapes express a long and intimate relationship between peoples and their natural environment. Certain places, associated in the minds of the communities with powerful beliefs and artistic and traditional customs, embody an exceptional spiritual relationship between people and nature. This is in particular the case with sacred mountain sites. At the same time such mountain sites demonstrate cultural diversity and are often centres of significant biological diversity. Sacred mountains also testify to the creative genius, socio-economic development and the imaginative and spiritual vitality of humanity. Sacred mountains are part of our collective identity.

1.4 Referring to the conclusions and recommendations of previously organized regional thematic expert meetings concerning cultural landscape heritage properties,

and recognizing that the Asia-Pacific Region is the most mountainous and populous region of the world, including the largest number of sacred mountains as well as the highest mountain in the world, the Participants discussed various themes and issues related to the identification and conservation of sacred mountains.

## **2. Conclusions & Recommendations**

### **2.1 Identification of the character, significance and values of sacred mountains**

2.1.1 The Participants discussed the “sacred” as a manifestation or expression of a deeper reality that inspires reverence and awe, which gives meaning and vitality to people’s lives. The Participants defined the sacred mountain as a significant natural elevation where the spiritual and physical unite.

2.1.2 The Experts considered that Asia-Pacific sacred mountain sites may be categorized within the following groups:

- a. the mountain itself is considered sacred;
- b. the mountain has sacred associations;
- c. the mountain has sacred areas, places, objects;
- d. the mountain inspires sacred rituals and practices.

2.1.3 Themes, which illustrate the diversity of sacred mountains, concerning their physical and cultural characteristics, interpretation and use of sacred mountains were discussed. For example, height, gradient, colour, shape, volume, accessibility / inaccessibility, source were noted as important physical aspects, which can characterize sacred mountains in Asia-Pacific. For the cultural aspects, interpretation and use of sacred mountains, the mountain as a centre of the cosmos or the world, paradise; representing power, deity or deities, identity of a nation or a group of people; place of worship, where spirits or ancestors reside or pass through, or for seclusion or healing; source of inspiration, power or healing were some themes discussed. It was recognized that various cultures place importance on how high a mountain is, or how low a mountain is, while some cultures do not place any importance on height. It was underscored that none of these themes take greater priority than others. Also, the Participants noted the themes discussed were not exhaustive nor were they exclusive.

2.1.4 The Participants noted that the process for the identification of a sacred mountain and its characteristics was a complex process, as there are often both natural and cultural heritage values which are difficult to quantify. It was underscored that sacred mountains must be examined using an interdisciplinary approach as such properties are often integrated eco-cultural heritage areas related to numerous communities. Nevertheless, the Participants identified some indicators for measuring or assessing the heritage values and significance of sacred mountains.

## **2001, UNESCO (Cultural diversity)**

### *Universal Declaration on Cultural Diversity*

#### **Article 1 – Cultural diversity: the common heritage of humanity**

Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as

necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

### **Article 2 – From cultural diversity to cultural pluralism**

In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together. Policies for the inclusion and participation of all citizens are guarantees of social cohesion, the vitality of civil society and peace. Thus defined, cultural pluralism gives policy expression to the reality of cultural diversity. Indissociable from a democratic framework, cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life.

### **Article 3 – Cultural diversity as a factor in development**

Cultural diversity widens the range of options open to everyone; it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

## **2003, UNESCO Convention (Intangible Cultural Heritage)**

*Convention for the Safeguarding of the Intangible Cultural Heritage*

### **Article 2 – Definitions**

For the purposes of this Convention,

1. The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The “intangible cultural heritage”, as defined in paragraph 1 above, is manifested inter alia in the following domains: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.

3. “Safeguarding” means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and nonformal education, as well as the revitalization of the various aspects of such heritage.

4. “States Parties” means States which are bound by this Convention and among which this Convention is in force.

5. This Convention applies *mutatis mutandis* to the territories referred to in Article 33 which become Parties to this Convention in accordance with the conditions set out in that Article. To that extent the expression “States Parties” also refers to such territories.

## **2003, ICOMOS (Mural paintings)**

### *Charter for the Conservation of Mural Paintings*

#### **Introduction**

Paintings created by man constitute an important and impressive component of heritage. This creative art is always placed on a support and therefore, the preservation of the painted heritage constitute both the conservation of the supported fabric or edifice, and also the pigmented layer as well.

Cultural preferences, artistic expressions and technical achievements, are considered the three major facets of the painted heritage. In the conservation of paintings, it is necessary to focus attention on all these three factors to achieve the best results.

The story of painting covers a long period extending through millennia. Rock Art belongs to the earliest remaining artistic creations of man, dating back to 28,000 BC, or even earlier, as evidenced in Southern Africa. But these were created by applying earth pigments on an unprepared rock surface. With time, techniques were evolved and these became more refined, where the paintings were drawn on a prepared paint receiving layer below which was a well worked plaster surface. Thus the charter on paintings may have to extend its legitimacy even to this early phase, in order to keep to the higher aspirations of good practice and that with the widest application. In so doing, the Rock Art of the prehistoric period, may also be brought into the fold of the charter at some date, as being the earliest artistic creations of humankind.

Considering the above, there is also the possibility that the structure supporting the paintings, could be of masonry, wattle-and-daub, timber or any such varied base material. Thus, for the sake of accepting the widest range of application, these dissected differences will only be of technical interest.

Another technical ambiguity that may arise is with regard to ceilings and un-trodden floors/platforms, where these are also painted under the same techniques as those on the walls. As such, for the sake of this charter, a ceiling, a wall, or for that matter a step or stairway or a pedestal will all be considered as applied decorations, where the painting concepts are unambiguously applicable.

In the same context, the application of paint on statues and other low and high relief work, is also a much accepted feature, and therefore, such variations will also be within the interpretation of paintings for the charter.

Considering the preservation of cultural property, where painting techniques have been utilized in a sealed relic-chamber of a stupa in Sri Lanka, or the walls of an underground tomb as with the Egyptians and Etruscans, or even in living units cut into the rock or a bull side earth cutting, the heritage aspect of the monument will apply, and the decorated surfaces treated as paintings.

However, moveable items that may also have the same techniques of paintings, such as portable statues and objects of the household, these will remain as artefacts and not as paintings, unless the authenticity of the artefact is traceable to a static decorative element as part of a painted surface, to which it was originally attached.

Finally, it might be stated that of all the elements of conserved immovable cultural property, paintings may be considered as the most delicate, and indeed, the most vulnerable.

**Article I: Definition**

The heritage of paintings may be considered as that of the full range of painted surfaces, where the cultural property elements fall within the interpretation of paintings as discussed in the Introduction to this Charter, and are found in-situ.

**2003, ICOMOS ISCARSAH (Structures)**

*Recommendations for the Analysis, Conservation and Structural Restoration of Architectural Heritage. Principles:*

**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.

**2004, ICOMOS UK (Cultural landscapes)**

*Cultural Qualities in Cultural Landscapes*

**2. DEFINITIONS**

This paper adopts the following definitions of key terms:

*Cultural Landscapes:* Cultural landscapes are particular landscapes that reflect interaction over time between people and their surroundings

*Cultural Qualities:* Cultural qualities are attributes of cultural landscapes that reflect human value systems

*Value:* Value is the value people give, either individually or collectively, and at local, national or international level, to cultural qualities in landscape.

*Significance:* Significance reflects the assessment of total value we ascribe to cultural and natural qualities in cultural landscapes, and thus how we evaluate their overall worth to society, to a nation or to local communities. Significance may relate to one particular quality or to a collection of several particular qualities.

### 3. TYPES OF CULTURAL LANDSCAPES:

Before considering cultural qualities, it is useful to consider differing types of cultural landscapes.

Cultural landscapes may be of one or more of the following types:

Designed landscapes – gardens, parks or natural landscapes improved for aesthetic reasons

Evolved landscape - landscapes which reflect strong association with human processes; they may be relict or still evolving

Associative landscapes – landscapes associated with important historic people or events, irrespective of other cultural qualities, and where they may be little material evidence of this association

### 4. CULTURAL QUALITIES

Cultural qualities that people attribute to cultural landscapes may change or be re-evaluated in the light of new knowledge or changing value systems.

Cultural qualities may be discovered, such as archaeological, associational, scenic or natural qualities, or be created, that is planned or designed. In the latter case, people have sought to introduce new qualities that add value to the landscape.

Several qualities may be appreciated in the same landscape.

The process of defining qualities may need professional expertise and should be multidisciplinary in nature, so that all potential qualities are considered and evaluated.

Cultural qualities may be found in:

- Testimony to a distinctive culture, its way of life or its artefacts, which may be archaic or modern – through evidence that may be visible or invisible
- Exemplification of skill and scale in the design and construction of landscape elements, through for instance a reflection of technologies or particular social organisation
- Expression of aesthetic ideas/ideals/design skills
- Association with works of art, literary, pictorial or musical, that enhance appreciation and understanding of the landscape
- Associations with myth, folklore, historical events or traditions

- Spiritual and/or religious associations, sometimes connected with remarkable topography
- Generation of aesthetic pleasure or satisfaction, often through the way landscape patterns conform to preconceived notions of what makes good or perfect landscape forms
- Association with individual or group memory or remembrance
- Association with formative intellectual, philosophical and metaphysical ideas or movements, which impact on the subsequent development of landscape
- Generation of sensory or heightened emotional responses - awe, wonder, terror, fear or well-being, composure, order, appropriateness to human scale
- Ability to accommodate sought-after physical activities
- Association or connection with other sites of value – for instance the setting of a monument or site