no 12 (2021)

# PROTECTION OF CULTURAL HERITAGE

12

## Theoretical aspects of heritage protection

ICOMOS POLAND
Lublin University of Technology
The Royal Łazienki Museum in Warsaw
ICOMOS ISC for Theory and Philosophy of Conservation and Restoration

**PROTECTION OF CULTURAL HERITAGE** No 12, 2021

# Theoretical aspects of heritage protection

ICOMOS - POLAND
Lublin University of Technology
The Royal Łazienki Museum in Warsaw
ICOMOS ISC for Theory and Philosphy of Conservation and Restoration

**EDITOR-IN-CHIF**
Bogusław Szmygin

**EDITORIAL OFFICE**
Katarzyna Pałubska – secretary
Katarzyna Jeżyńska

**ADVISORY BOARD**
Diane Archibald (Vancouver/Canada)
Ádám Arnóth (Budapest/Hungary)
Calogero Bellanca (Rome/Italy)
Mykoła Bevz (Lviv/Ukraine)
Hans Bjønness (Trondheim/Norway)
Grzegorz Bukal (Gdansk/Poland)
Monika Bogdanowska (Krakow/Poland)
Alberto de Capua (Reggio Calabria/Italy)
Marcin Gawlicki (Gdansk/Poland)
Soraya Genin (Lisbon/Spain)
Jorg Haspel (Berlin/Germany)
Robert Hirsch (Gdansk/Poland)
Martin Horáček (Brno/Czech Republic)
Jakub Lewicki (Warsaw/Poland)
Jadwiga Łukaszewicz (Torun/Poland)
Ewa Łużyniecka (Wroclaw/Poland)
Krystyna Kirschke (Wroclaw/Poland)
Deirdre McDermott (Dublin/Ireland)
Piotr Molski (Warsaw/Poland)
Susana Mora Alonso-Munoyerro (Madrid/Spain)
Gergely Nagy (Budapest/Hungary)
Teresa Patricio (Brussels/Belgium)
Ursula Schädler-Saub (Heidelberg/Germany)
Bénédicte Selfslagh (Brussels/Belgium)
Ruth Liberty Shalev (Hajfa/Israel)
Andrzej Siwek (Krakow/Poland)
Marko Špikić (Zagreb/Croatia)
Giora Solar (Tel Aviv/Israel)
Nigel Walter (Cambridge/England)

**PUBLISHER**
Polish National Committee of International Council on Monuments and Sites
ICOMOS-POLAND
Lublin University of Technology

**CO-PUBLISHERS**
ICOMOS ISC for Theory and Philosphy of Conservation and Restoration
The Royal Łazienki Museum in Warsaw
The Royal Castle Museum in Warsaw

**EDITOR AND PUBLISHING OFFICE**
ICOMOS Poland Łazienki Królewskie in Warsaw – Oberża
00-460 Warsaw, ul. Agrykola 1
czasopismo.icomos@gmail.com
hfh.icomos@gmail.com

**GRAFICAL DESIGN**
Sylwia Chwalana
Katarzyna Pałubska

**LAYOUT**
Katarzyna Jeżyńska

**e-ISSN 2543-6422**

The electronic version of the publication prevails: https://ph.pollub.pl/index.php/odk/index

## TABLE OF CONTENTS

**Pierre Nora's "sites of memory"and the social aspect of issues in built heritage conservation** ..... 1
Janusz Krawczyk, Małgorzata Balcer

**Learning from the Abode of Chaos: institutions, stakeholders and contemporary challenges of the conservation doctrine** ..... 13
Claudine Houbart

**System ochrony zabytków archeologicznych. Pomiędzy teorią a praktyką konserwatorską** ..... 25
Agnieszka Krawczewska

**Doktryny konserwatorskie, a paneuropejska idea Nowego Europejskiego Bauhausu i Europejskiego Zielonego Ładu** ..... 35
Marcin Włodarczyk, Małgorzata Włodarczyk

**Alert w XXI wieku. Zmiany teorii ochrony dzieł dziedzictwa w znaczeniu materialnym, niematerialnym i cyfrowym** ..... 55
Iwona Szmelter

**Urban Conservation in International Charters: From the Athens Charter to the Historic Urban Landscape Recommendation** ..... 71
Ruxandra-Iulia Stoica

**The climate change related adaptation and resilience of traditional tradicional dwellings: the case of Yucatan Penisula** ..... 79
Joel F. Audefroy, Bertha Nelly Cabrera Sánchez

**Conservation Practice and the Future of Doctrinal Texts** ..... 97
Nigel Walter

**The Congress of Athens of 1931: Methodological and Technical Contributions for the Conservation of Architectural and Environmental Heritage** ..... 113
Rosa Anna Genovese

**Reflections on integral and integrated heritage care at the threshold of the third millennium** ..... 123
Marc Laenen

## APPENDIX

**World Heritage for building peace** ..... 141
Paolo Del Bianco

Protection of cultural heritage 12 (2021)
10.35784/odk.2673

PROTECTION OF CULTURAL HERITAGE

# PIERRE NORA'S "SITES OF MEMORY" AND THE SOCIAL ASPECT OF ISSUES IN BUILT HERITAGE CONSERVATION

KRAWCZYK Janusz [1] BALCER Małgorzata [2]

[1] Janusz Krawczyk, Chair for the Study and Protection of Cultural Heritage of the Nicolaus Copernicus University in Toruń
https://orcid.org/0000-0002-3518-6023
[2] Małgorzata Balcer, e-mail: dobrasztuka.mb@o2.pl

**ABSTRACT:** The following article addresses the usefulness of Nora's concept of a "site of memory" for the preservation and interpretation of those historic buildings and structures which already enjoy legal protection as monument. First, the denotations of Pierre Nora's notion of *lieux de mémoire* and Alois Riegl's concept of a *Denkmal* (or monument) are juxtaposed. Second, the paper presents the methodological problems involved in studying sites of memory, and offers guidelines inspired by Aleida and Jan Assman's works on cultural memory. Third, these theoretical notions are then related to practical experience gathered while completing a project devoted to "Church of Peace in Jawor as a site of memory"; insights from the project lead to conclusions regarding the possibility of studying the social aspects of built heritage conservation. The conclusion of the paper identifies the characteristics and features of *lieux de mémoire* which may assist in the identification of places of memory from the perspective of heritage protection.

**KEY WORDS:** monument, *Denkmal*, *lieux de mémoire*, *Erinnerungskultur*, heritage protection, history of reception, Church of Peace in Jawor

## 1. Introduction

"We are witnessing a world-wide upsurge on memory," the French historian Pierre Nora stated at the beginning of this century[1]. Pondering the genesis of this phenomenon, he noted the intense transformations at various levels of contemporary social life, as "Every country, every social, ethnic or family group has undergone a profound change in the relationship it traditionally enjoyed with the past"[2]. In the case of France, Nora points, among others, to the irreversible repercussions of the social changes following the Second World War, when industrialization and urbanization "had mercilessly swept away an entire set of traditions, landscapes, jobs, customs and life styles"[3]. As the country's identity crisis mounted, France saw an increase in the significance of social practices heralding the coming of "the age of commemoration". The notion of *lieux de mémoire* stressed the culture-making role of sites of memory, which take on a special significance in social practices aimed at maintaining continuity of cultural transmission and bonds between generations[4].

Since then, it has become clear that, despite contextual differences, phenomena similar to those noticed by Nora in France also take place in other European countries, and even outside Western culture[5]. In the view of many scholars, the recently developing study of memory culture (*Erinnerungskultur*) has shed new light on the potential of Nora's concept of a site of memory for exploring cultural communication in various communities[6].

The following paper aims to assess the usefulness of Nora's concept for the conservation, preservation and interpretation of built heritage which has achieved the status of a protected monument. It will also tentatively point to these features of *lieux de mémoire* which may prove useful in working toward a definition of a place of memory from the perspective of heritage protection. First, the concept of *lieux de mémoire* will be juxtaposed with the traditional view of monuments of architecture. Second, the paper will present how the output of Nora and his followers may inspire research methods and assist heritage specialists in identifying social aspects of built heritage conservation.

---

[1] Nora P., The Reasons for the Current Upsurge in Memory, Transit 22, 2002, https://www.eurozine.com/reasons-for-the-current-upsurge-in-memory/

[2] Ibidem.

[3] Ibidem.

[4] Nora P., *Between Memory and History: Les Lieux de Mémoire*, Representations 26, 1989, pp. 7-24.

[5] Allier-Montano E., *Lugar de memoria: ¿un concepto para el análisis de las luchas memoriales? El caso de Uruguay y su pasado reciente*, Guadernos del CLAEH, 96-97 (1-2), 2008, pp. 87-109; Pomian K., *Historia, nauka wobec pamięci*, Lublin: Wydawnictwo Uniwersytetu Marii Curie Skłodowskiej, 2006.

[6] Assmann A., *Speichergedächtnis und Funktionsgedächtnis in Geschichte und Gegenwar*t, [in:] *Wir sind Erinnerung*, Berner Universitätsschriften, Bern: Haupt Verlag, 2003, pp. 181-196.

## 2. The denotation of *lieux de memoire* versus Riegl's Denkmal

Despite the intellectual value of Nora's output, it is difficult to adopt his terms for use in the theory of conservation, one of the chief reasons being the lack of a clear-cut definition of a site of memory. Initially, the French historian described *lieux de mémoire* as actual material places, where a given community deposits its memories[7]. Yet, in his later publications[8] the term also refers to "any significant entity, whether material or non-material in nature", thus including metaphorical spaces, such as language, literary heritage, rites, festivals, dates, laws, slogans, real, legendary and mythical figures, as well as any other symbolic constructs around which "memory crystallizes and secretes itself"[9]. In this broader sense, the concept encompasses both tangible and intangible places. According to François and Schulze "sites of memory are tangible and intangible long-standing cardinal points, integral to many generations, where collective memory and identity crystallize themselves. As constitutive elements of social, cultural and political practices, they change along with their perception, assimilation, use and conversion"[10]. Such a broad understanding of a place of memory means the relationship between a site's material and non-material components seems less significant than the issues related to its social functions.

If Pierre Nora's views are to be discussed by conservators and restoration specialists, the question is, what new elements this approach can bring to our study of monuments understood by conservation scholars as carriers of memory. To demonstrate this, it seems worthwhile to compare two concepts: Nora's *lieux de mémoire* and Alois Riegl's notion of a monument, the *Denkmal*.

A scholar from Vienna, Riegl (1903) presented his views in the essay *Der Moderne Denkmalkultus (The Modern Cult of Monuments)*. According to the essay, the actions undertaken to preserve relics of the past are defined by the need to remember[11]. Riegl believed that any artefact, regardless of whether or not it was created with the intention to commemorate any event or person, could come to be perceived as a monument: a sign of memory. Narrowing down his considerations to tangible and visible works, he stressed that the same material object may point at different pasts, and that the recollections it triggers are decided by the intention of its recipient, not its maker[12]. Developing this notion, he distinguished two types of *Denkmals*: itntended ones (their reception corresponding to that envisioned by their creators), and unintentional ones (*ungewollter Denkmale*). In the latter case, the recipient may treat a given artefact as a historical monument,

---

[7] Nora P., *Mémoire collective*, [in:] *La nouvelle histoire*, Paris: Retz, 1978, p. 401.

[8] Nora P., *From lieux de mémoire to realms of memory*, [in:] *Realms of Memory: Rethinking the French Past*, (Vol. 1, XV-XXIV), New York, Chichester: Columbia University Press, 1996.

[9] Nora P., *Between Memory and History: Les Lieux de Mémoire*, Representations 26, 1989, p. 7.

[10] François E., Schulze H., *Einleitung*, [in:] *Deutsche Erinnerungsorte*, Műnchen: Beck, 2008, pp. 17-18.

[11] Jokilehto J., *The idea of conservation. An overiew,* [in:] *Conservation and Preservation. Interactions between Theory and Practice. In memoriam Alois Riegl (1858-1905)*, Firenze: Polistampa, 2008.

[12] Krawczyk J., *Nazwać, żeby ocalić. Klasycy myśli konserwatorskiej wobec reliktów przeszłości*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2020.

a source for studying the past, or as a monument to the passage of time itself, bearing witness to the conflict between the "creative rule of man" and nature's "destructive and disintegrative elements"[13]. A visual presentation of Riegl's theory illustrates its main tenet: intended monuments commemorating people and events form a subset of historical monuments, which are in turn contained in the largest set, which included monuments prized for their age itself[14].

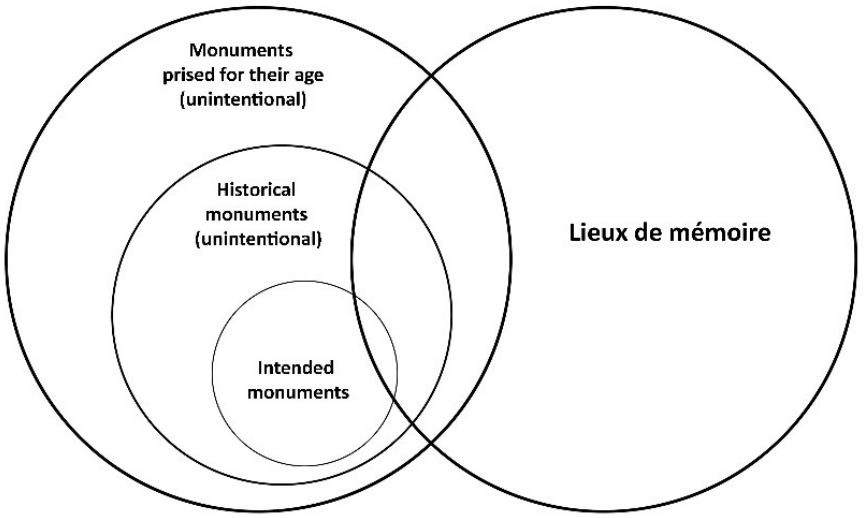



Fig. 1 Degree of semantic overlap between Alois Riegl's terms for three types of monuments / signs of memory, and Pierre Nora's *lieux de mémoire*

When the denotations covered by Nora's sites of memory (as defined in his 1996 publication) are plotted on the same diagram as Riegl's *Denkmals*, it becomes clear the two referential ranges overlap only partially. In brief, it may be concluded that to Nora those monuments of architecture which no longer fulfill identity-related functions, and which are no longer subject to any community's "will to remember" their past, may no longer be categorized as sites of memory[15]. On the other hand, as Nora highlights the social functions of sites of memory and plainly disregards their ontological status, some of his sites of memory will not be encompassed by Riegl's category of *Denkmals*. As mentioned above, intangible sites of memory include

[13] Riegl A., *Der Moderne Denkmalkultus, sein Wesen, seine Entstehung*, Vien, Lepzig: Braumüller, 1903, pp. 1-21.

[14] Krawczyk J., Places of memory as a subject of theoretical reflection in heritage conservation. *Protection of Cultural Heritage*, (5), 2018, pp. 91-101; https://doi.org/10.35784/odk.861

[15] Nora P., *Between Memory and History: Les Lieux de Mémoire*, Representations 26, 1989, pp. 19-22.

language, dates, mythological and folk figures, and as such are not covered by Riegl's traditional notion of monuments.

However, the fact that they fall outside Riegl's definition does not mean such intangible *lieux de mémoire* should necessarily remain outside the scope of interest of a preservation and restoration specialist and scholar. Intangible sites of memory emerge from memories and experiences which are in turn often triggered by the presence of material objects; thus, identifying intangible *lieux de mémoire* may facilitate the understanding of the meanings and values ascribed to monuments of architecture.

### 3. Studying sites of memory as history of the second degree

It is now necessary to return to Nora to consider what methods could be used for the study of *lieux de mémoire*. According to the French scholar, traditional methods, designed for the study of history of the first degree, are incompatible with such research. Explaining this claim, Nora abandons the notion of linear, factual, event-centered history, for the sake of history of the second degree (*histoire au second degré*), which does not study the causes of events and historical processes; instead, it is interested in the way they are constructed, endowed with significance and causative power[16]. This new research program does not aim to establish "what the past was really like, but rather how it has been used and what it has meant for particular, consecutive presents"[17].

According to many scholars commenting on Nora's output, his remarks on second-degree history are not accompanied by specific solutions or research procedures and should be seen as merely constituting a proposal, with specific methodological issues to be undertaken by other scholars. Attempting to juxtapose the two types of history, Aleida Assmann notes that "when memory becomes the chief medium for transmitting the past and present, historiography becomes in essence history of reception"[18].

From the point of view of conservation, what is of particular interest is any kind of methodology that could facilitate the analysis of contemporary commemorative practices and the role played by various means, including material objects, in the process of transmitting memory. An approach which may fulfill these needs was developed within cultural anthropology, by Jan and Aleida Assmann, German scholars who divide collective memory into communicative memory and cultural memory. The former encompasses views of the past transmitted orally from generation to generation, usually within family units. Hence, communicative memory may be estimated to cover no more than three to four generations, reaching about 80 - to - 100 years into the past.

---

[16] Traba R., Hahn H.-H., Kończal K., Górny M. (Eds.), *Polsko-niemieckie miejsca pamięci*, Warszawa: Wydawnictwo Naukowe Scholar, 2012-2015, p. 20.

[17] Nora P., *Comment écrire l'histoire de France*, [in:] *Les lieux de mémoire*, Paris: Gallimard, 1986, p. 2229.

[18] Assmann A., *Im Zwischenraum zwischen Geschichte und Gedächtnis. Bemerkungen zu Pierre Noras "Lieux de mémoire"*, [in:] *Les lieux de mémoire/Erinnerungsorte. D'un modèle français à un projet allemande*, Berlin: Centre Marc Bloch, 1996, p. 25.

Over longer stretches of time, memory may only function if fixed by means of material objects or rituals, at which point it becomes cultural memory (*kulturelles Gedächtnis* in terms used by Jan Assmann)[19]. According to the German scholar, "memory is the faculty that enables us to form an awareness of selfhood (identity), both on the personal and on the collective level". Stressing that "synthesis of time and identity is effectuated by memory," Assmann distinguishes and considers three levels: neuromental, social and cultural one[20].

| Level | Time | Identity | Memory |
|---|---|---|---|
| inner (neuro-mental) | inner, subjective time | inner self | individual memory |
| social | social time | social self, person as carrier of social roles | communicative memory |
| cultural | historical, mythical, cultural time | cultural identity | cultural memory |

Tab. 1 Three levels of relationship between time, identity and memory, after Jan Assmann

Within this methodology, which echoes some of the concepts of the Toronto School, the ontological status of sites of memory regains its significance. In this context, if we accept Marshall McLuhan's claim that the medium shapes the message, then cultural memory transmitted through monuments of architecture is largely impossible to reproduce by any other means, even with the use of cutting-edge methods of documentation and replication, such as 3D scanning and modeling.

## 4. The Church of Peace in Jawor as a site of memory

"The Church of Peace in Jawor as a site of memory" was a project that implemented insights from Pierre Nora and those who built on his thought. The research task was part of the 2011- to - 2014 project "Exploration, Evaluation and Preservation of the Church of Peace in Jawor as a World Heritage Site" by the UNESCO Chair in Heritage Studies of Cottbus University (Germany) and the Department for the Study and Protection of Cultural Heritage of the Nicolaus Copernicus University in Toruń (Poland)[21].

[19] Assmann J., *Communicative and Cultural Memory,* [in:] *Cultural Memory Studies. As International and Interdisciplinary Handbook*, Berlin, New York, de Gruyter, 2008, p. 117.

[20] Assmann J., *Communicative and Cultural Memory,* [in:] *Cultural Memory Studies. As International and Interdisciplinary Handbook*, Berlin, New York, de Gruyter, 2008, p. 109

[21] Balcer M., The Protestant Church of Peace 'of the Holy Spirit' in Jawor: A lieu de mémoire for Germans and Poles, [in:] The Luther Effect in Eastern Europe: History, Culture, Memory, Oldenbourg: De Gruyter, 2017.

Fig. 2 Church of Peace in Jawor (1664-1666), since 2001 listed as a UNESCO World Heritage Site, along with Church of Peace in Świdnica (Schweidnitz) (photo: U. Schaaf)

The Church of Peace in Jawor is a masterwork of Protestant church architecture, erected in 1664-1666[22]. Its history is inextricably bound to that of various Christian denominations coexisting in this part of Central Europe, and to the post-World War II fate of Lower Silesia, featuring unprecedented migration and displacement. Due to these events, the project had to examine the collective memory of as many as three groups, all of them directly or indirectly associated with the Church of Peace. The first group encompasses the church's original parishioners, German nationals, now living in Germany. Modern-day parishioners, mostly Poles, form the second group. The third group is constituted by the current inhabitants of Jawor, mostly descendants of the Poles who migrated from Poland's eastern provinces lost to the Soviet Union after the Second World War, and who are not members of the parish.

[22] Schaaf U., *Die Baugeschichte der Friedenskirche Jauer im Spiegel des bautechnischen Befundes sowie der schriftlichen und bildlichen Quellen: ein Beitrag zur Entwicklung einer arteigenen Methode der bauhistorischen Erforschung von Fachwerkbauten*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2019.

Fig. 3. Ecumenical caroling, Church of Peace in Jawor, January, 2020. Retrived March 10, 2021 from http://kosciolpokojujawor.pl/blog/ekumeniczne-koledowanie-2/

The research material included written records, iconography, as well as quantitative data (surveys and survey-based interviews) and qualitative data (open interviews) gathered specifically for the purpose. In terms of design and content, the research questionnaires followed and further developed the approach suggested by Jan and Aleida Assmann[23].

## 5. Conclusions

The conclusions which I now intend to present summarize both the theoretical themes I discussed in the first part of the paper, and the insights we gathered during the project on the Church of Peace in Jawor as a site of memory.

***1. Firstly:*** The ideas of Pierre Nora and his followers expand the possibilities of studying built heritage as a carrier of individual and collective memory. Research into the collective memory of communities which take over the responsibility for preserving monuments as sites of memory may help researchers understand what meanings are attributed to these monuments, and what role they play in the process of shaping and consolidating the social and cultural identity.

23 Balcer M., The Protestant Church of Peace 'of the Holy Spirit' in Jawor: A lieu de mémoire for Germans and Poles, [in:] The Luther Effect in Eastern Europe: History, Culture, Memory, Oldenbourg: De Gruyter, 2017, pp. 208-302.

***2. Secondly:*** The data acquired through a systematic analysis of sites of memory (second-degree history) may prove a valuable source of inspiration for projects aiming to protect, preserve and interpret these places. Nevertheless, the collective memory of a given community should not be treated as an absolute, especially when an image of the past cherished by a given community proves to be far from the facts established by history of the first degree.

***3. Next:*** The significance of first-degree history grows rapidly whenever a given monument functions as a site of memory for different social groups. Confronting various collective memories with input from historians may prevent the formation of narrow, non-inclusive interpretations. As illustrated by the recent history of the Church of Peace in Jawor, such a site may serve the purpose of furthering dialogue between various communities.

***4.*** If the notion of a site of memory is to be granted precedence over the traditional notion of a monument, conceived as a sign of memory, this might in effect lead to the marginalization of the significance of some monuments, if they no longer fulfill identity-building functions, or if they are viewed as "someone else's heritage".

***5. Finally:*** The issues addressed in the present article may also prove relevant to discussions regarding the possibility to form a definition of a place of memory from the perspective of modern heritage protection. In this context, the following attributes emerge. Firstly, places of memory are usually confronted with flow of time. Secondly, in spite of their changeability, they retain the power to evoke and stimulate memories. Thirdly, their identity-related functions are only clarified by relating them to the whole sequence of the past - the present - the future. Fourthly, they exist in a dynamic relationship with memory communities. From this perspective, places of memory may be treated as a special subtype of heritage covered most thoroughly by the Faro Convention of 2005.

The research described in the final part of the paper was funded by Beauftragte der Bundesregierung für Kultur und Medien – BKM, as a part of the programme Erinnerung und Identität – Die Deutschen und ihre Nachbarn in Mittel- und Osteuropa.

Each author contributed 50% of the final work.

**Bibliography**

Allier-Montano E., *Lugar de memoria: ¿un concepto para el análisis de las luchas memoriales? El caso de Uruguay y su pasado reciente*, Guadernos del CLAEH, 96-97 (1-2), 2008, pp. 87-109.

Assmann A, *Im Zwischenraum zwischen Geschichte und Gedächtnis. Bemerkungen zu Pierre Noras "Lieux de mémoire"*, [in:] *Les lieux de mémoire/Erinnerungsorte. D'un modèle français à un projet allemande*, Berlin: Centre Marc Bloch,1996, pp. 19-27.

Assmann A., *Speichergedächtnis und Funktionsgedächtnis in Geschichte und Gegenwart*, [in:] *Wir sind Erinnerung*, Berner Universitätsschriften,: Bern: Haupt Verlag, 2003, pp. 181-196.

Assmann J., *Communicative and Cultural Memory*, [in:] *Cultural Memory Studies*. As International and Interdisciplinary Handbook, Berlin, New York, de Gruyter, 2008, pp. 109-118.

Balcer M., *The Protestant Church of Peace 'of the Holy Spirit' in Jawor: A lieu de mémoire for Germans and Poles*, [in:] *The Luther Effect in Eastern Europe: History, Culture, Memory*, Oldenbourg: De Gruyter, 2017, pp. 295-303.

François E., Schulze H., *Einleitung*, [in:] *Deutsche Erinnerungsorte*, Műnchen: Beck, 2008, pp. 9-24.

Jokilehto J., *The idea of conservation. An overiew*, [in:] *Conservation and Preservation. Interactions between Theory and Practice. In memoriam Alois Riegl (1858-1905),*: Firenze: Polistampa, 2008, pp. 21-35.

Krawczyk J., Places of memory as a subject of theoretical reflection in heritage conservation. *Protection of Cultural Heritag*e, (5), 2018, pp. 91-101; https://doi.org/10.35784/odk.861

Krawczyk J., *Nazwać, żeby ocalić. Klasycy myśli konserwatorskiej wobec reliktów przeszłości*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2020.

Nora P., *Mémoire collective*, [in:] *La nouvelle histoire*, Paris: Retz, 1978, pp. 398-401.

Nora P., *Comment écrire l'histoire de France*, [in:] *Les lieux de mémoir*e, Vol. II, Paris: Gallimard, 1986, pp. 2226-2230.

Nora P., Between Memory and History: Les Lieux de Mémoire, *Representations* 26, 1989, pp. 7-24.

Nora P,. *From lieux de mémoire to realms of memory*, [in:] *Realms of Memory: Rethinking the French Past*, Vol. 1, XV-XXIV, New York, Chichester: Columbia University Press, 1996.

Nora P., *The Reasons for the Current Upsurge in Memory*, Transit 22. Retrieved February 2, 2017, (2002, April 19); https://www.eurozine.com/reasons-for-the-current-upsurge-in-memory/

Pomian K., *Historia, nauka wobec pamięci*, Lublin: Wydawnictwo Uniwersytetu Marii Curie Skłodowskiej, 2006.

Riegl A., *Der Moderne Denkmalkultus, sein Wesen, seine Entstehung*, Vien, Lepzig: Braumüller, 1903.

Schaaf U. , *Die Baugeschichte der Friedenskirche Jauer im Spiegel des bautechnischen Befundes sowie der schriftlichen und bildlichen Quellen: ein Beitrag zur Entwicklung einer arteigenen Methode der bauhistorischen Erforschung von Fachwerkbauten*, Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2019.

Traba R., Hahn H.-H., Kończal K., Górny M. (Eds.), *Polsko-niemieckie miejsca pamięc*i, Warszawa: Wydawnictwo Naukowe Scholar, 2012-2015.

Protection of cultural heritage 12 (2021)
10.35784/odk.2809

PROTECTION OF CULTURAL HERITAGE

# LEARNING FROM THE ABODE OF CHAOS : INSTITUTIONS, STAKEHOLDERS AND CONTEMPORARY CHALLENGES OF THE CONSERVATION DOCTRINE

HOUBART Claudine[1]

[1] Claudine Houbat, University of Liège (Belgium), Faculty of Architecture
https://orcid.org/0000-0002-7037-5815

Ninety years after the first international conference on the conservation and restoration of the built heritage was held in Athens in an attempt to formulate some common principles[1], the heritage doctrine is facing unprecedented challenges. After the continuous expansion of the heritage corpus, both tangible and intangible, has led to a multiplication of specialized doctrinal documents, the increasing involvement of users in decision-making processes and the imperatives of sustainability are challenging approaches that were, until a few years ago, the object of consensus within the restricted world of heritage experts. In this context, the principles laid down in doctrinal documents are perhaps more necessary than ever, but they are also often out of step with the needs of all actors and the contemporary society. The call for papers for the anniversary colloquium of the so-called "Athens Charter"[2] posed the following question : "Does current conservation theory strike the right balance between stakeholder rights and heritage rights"? In this paper, I will address this question through a specific and atypical case study : the Abode of Chaos.

[1] Première conférence internationale pour l'étude des problèmes relatifs à la protection et la conservation des monuments d'art et d'histoire, Bulletin de la coopération intellectuelle, Société des Nations, 10, 1931, pp. 469-481.

[2] Pierre Leveau rightly pointed out in 2017 that "this document that followed the agenda of the meeting was not a charter, but a mere record" ; see Leveau P., *L'Institution de la conservation du patrimoine culturel dans l'entre-deux-guerres*, Dijon : Office de coopération et d'information muséales, 2017, p. 249.

**A living mirror of the Anthropocene**

The Abode of Chaos is a complex site located in Saint-Romain-au-Mont-d'Or, a village ten kilometers North of Lyon, France[3]. Dating back to the 17th century, the site hosts the remains of a Protestant temple as well as vernacular buildings integrated into a total work of art created since 1999 by thierry Ehrmann, an artist and businessman. The buildings as well as the site have become the support of more than 6500 artworks mostly made of recycled materials, echoing the often dark news of the last 20 years : climate change, globalized trade, exhaustion of resources, terrorism, war, intolerance, COVID 19, which are embodied there without concession, materializing in murals, inscriptions, monumental sculptures, wounds inflicted on the vernacular buildings, recycled materials and obsolete objects, diverted and reused (Fig. 1).

Fig.1 : Overall view of the Abode of Chaos © thierry Ehrmann, 26.10.2019 ( https://www.flickr.com/photos/home_of_chaos/48973390527/in/album-72157709676617736/)

The ongoing creative process involving the site does not fall under the classical approaches of conservation-restoration, as enshrined in doctrinal documents. In the early 1990s, when thierry Ehrmann purchased the site to establish his company's offices and residence, the complex was made up of ruined vernacular buildings on a plot of land littered with the construction debris of the surrounding residential estates. In the first instance, he restored all the buildings and cleared

[3] Different types of virtual visits are possible through the website : https://www.abodeofchaos.com

most of the site. But in 1999, his project took a radical turn: with the idea that "all that remains of the bourgeois pomp must drown in a permanent state of war"[4], he gradually converted the buildings and grounds into a "total work of art" mirroring the contemporary world in its darkest and most disturbing aspects. Rather than resigning itself or turning a blind eye, the Abode of Chaos proposes not only facing the drifts of the world, but also seeing them as the alchemical "materia prima" of a possible future. The project became even more important after 9/11, a real shock for Ehrmann, who translated the event live through a monumental sculpture.

In 2003, while clearing a remote part of the site, overgrown with brambles, to install an artwork, thierry Ehrmann discovered the remains of the Protestant Temple of Saint-Romain-de-Couzon, dating back to the 1630s and demolished immediately after the revocation of the Edict of Nantes (1685). After being studied by archaeologists, the vestiges are now integrated into the site.

Ehrmann's project obviously has a significant impact on the materiality and appearance of the built and natural components of the site. While many monumental sculptures and installations are located in the garden, colonizing the trees and what was once the pool, both the envelopes and the spaces of the buildings are transformed by adding or removing material, grafting of various objects from the recycling of industrial components, painting or burning of walls (Fig.2). The site's boundary wall, made of local stone, receives the same treatment. The roofs of the complex

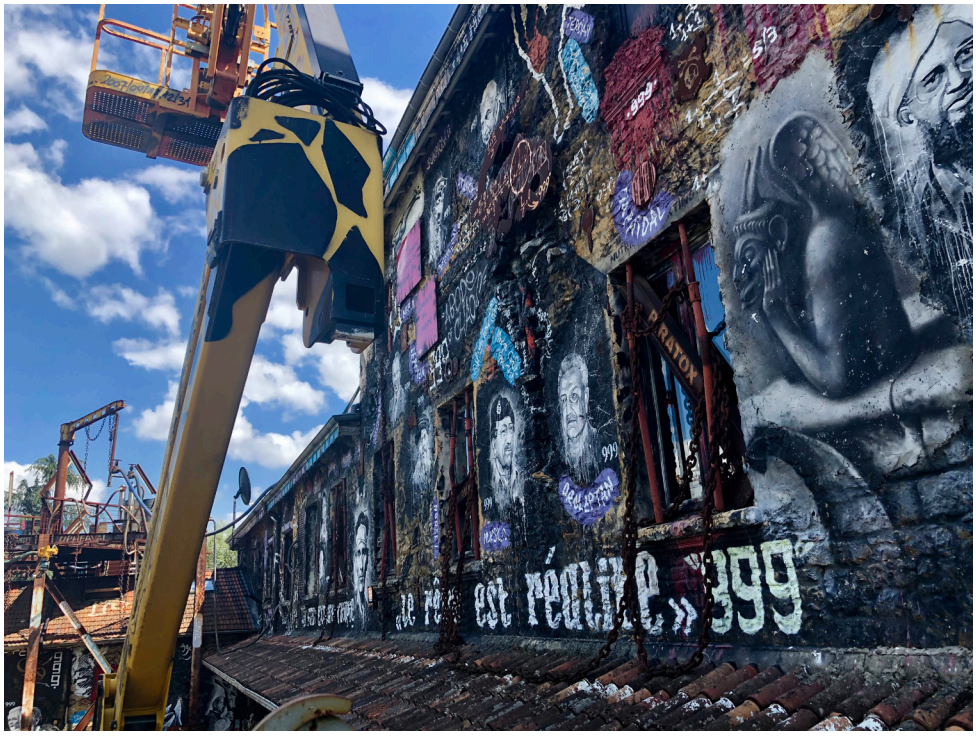



Fig.2 : Interventions in the buildings at the Abode of Chaos, © thierry Ehrmann, 31.7.2019 (https://www.flickr.com/photos/home_of_chaos/48705163927/in/album-72157709676617736/)

[4] Ehrmann T., *La Demeure du Chaos - The Abode of Chaos*, Opus IX, Musée L'Organe, 2013. Available online : https://issuu.com/demeureduchaos/docs/demeureduchaos-abodeofchaos-opus-ix-1999-2013

also host monumental installations, such as "Overground", built on the basis of a large piece of an oil platform. The Abode of Chaos is a living site in many ways : not only are the works of art that make it up constantly changing and evolving, but the buildings also house thierry Ehrmann's residence and the headquarters of his company Artprice, for which employees work on site every day, at the heart of the art project (Fig.3).

Fig.3 : The offices of Artprice at the Abode of Chaos © thierry Ehrmann, 9.11.2019 https://www.flickr.com/photos/home_of_chaos/49053235688/in/album-72157709676617736/

## Whose (disturbing) heritage?

Although it expresses nothing more than what everyone observes from afar, every day, in the media - the condensed march of the world translated into space through art that can only be, like the news that feeds it, mostly chaotic and dark, it is disturbing. And it disturbs all the more through the contrast it creates with the apparently smooth and quiet environment of the well-to-do suburbs. Despite the fact that most surrounding buildings are recent constructions covered with plasterwork that is only a distant reminder of the local "golden stone" (Fig. 4), since 2005, the authorities have required thierry Ehrmann to return the property to the state in which he found it. One of the most recent pieces of advice sent by the heritage administration in June 2020 states that "when it comes to intervening in old structures within the protected area, considered as 'ordinary' heritage elements constituting and enhancing the centre of the town, the principle of restoring the original layout, or respecting it, remains the main objective to ensure the best

possible conservation conditions for this heritage"[5]. This is, of course, in total opposition to the artistic project of the Abode of Chaos, and only the tenacity of its owner and numerous legal actions to obtain justice have ensured that the site is still there today. However, its future remains uncertain.

Fig.4 : The close environment of the Abode of Chaos © Author, 19.2.2021.

This story could remain an anecdote if the Abode of Chaos were not, by far, the most visited museum of contemporary art in the Lyon region, with more than 2 000 000 free visitors since 2006; an average of 180 000 visitors per year and almost 4 500 000 followers on Facebook[6]. Outside the hushed circuit of art galleries, the site opens up to all types of audiences completely free of charge (Fig. 5); to date, about 770 000 people coming from all continents and belonging to very varied socio-professional categories and cultural horizons (schools, institutions, medical centers, artists, protestant pilgrims, businessman, unemployed, retirees, associations, tourists, inhabitants of the village, etc.) have signed the petition to save it[7]. At the same time, many

[5] Excerpt from a statement from the Regional Directorate of Cultural Affairs sent to the Abode of Chaos on 16 June 2020.

[6] https://www.facebook.com/la.demeure.du.chaos.theabodeofchaos999

[7] Another petition, calling for the restoration of the site, received very anecdotal support (223 signatures). https://www.mesopinions.com/petition/justice/application-decision-justice-visant-remise-etat/205

media around the world have devoted written, video or radio reports to this atypical site[8]. Thus, whether the experts like it or not, the Abode of Chaos is a part of the heritage of a very large, very diverse and very committed community. To date, however, it has not been possible to obtain any recognition of the cultural significance of the site from the local authorities or the French heritage institutions.

Fig.5 : Visitors at the Abode of Chaos during the National Architecture days © Author, 16.10.2021

## Assessing the cultural significance of the Abode of Chaos

But what is this cultural significance? There are many resources available to answer this question. Some of these are provided by experts who have devoted architectural, historical or artistic studies to the Abode of Chaos. Among the most recent of these are the "Gesamtkunstwerk and singular architecture" study, directed by the SEMPER architectural office[9], and a historical study

[8] For example : Leydier R., *House Arrest*, Art press, 353, 2009, p.5; Tagliabue J., *It's His house. But*, Village Traditionalists Ask, Is it Art ?, The New-York Times, July 19, 2006 ; Bouisset J., *La Demeure du Chaos, prototype du musée de demain*, L'Obs magazine, October 22, 2019 ; Tracksploration, Arte, 2018, https://www.youtube.com/watch?v=F1UtZJD8tQQ.

[9] Detry N. (SEMPER Architecture), Rivière R. (agence AKHESEN), TT Geomètres Experts, *La Demeure du chaos*, Oeuvre d'Art Totale & Architecture Singulière (The Abode of Chaos, Gesamtkunstwerk & Singular Architecture), Saint-Romain-au-Mont-d'Or : Musée l'Organe, 2021. Available online : https://ftp1.serveur.com/abodeofchaos_singular_architecture.pdf

of the Protestant temple carried out by Raphaelle Rivière[10], both in 2021. The numerous reports and press articles also reveal a variety of points of view about the place. But the most valuable source for perceiving the singularity of the site and understanding the attachment of very large public to it is undoubtedly the book "Honte à vous" (Shame on you), first published in 2008 and reprinted nine times since then, gathering 1 827 comments written by signatories of the petition, from nearly 450 different professions[11].

The study of these multiple resources, through the evaluation framework proposed in 2016 by L. Harald Fredheim and Manal Khalaf in their article "The significance of values: heritage value typologies re-examined"[12], is particularly illuminating. The originality of this framework is to propose three successive stages in the evaluation process, aimed respectively at identifying what the heritage in question is ("features of significance"), the reasons why it is valuable ("aspects of value") and, finally, at qualifying of these aspects. This framework seemed to be particularly appropriate in the context of this very complex site since it limits the categories of values while being very comprehensive and inclusive. For the purposes of this article, we will limit ourselves to the aspects of the value of the site, i.e. the reasons why the public is attached to it.

Once the "features of significance" have been identified – which can be material ("forms") or immaterial ("relationships" and "practices") –, departing from the long lists of value typologies as produced by administrations or organisations in charge of heritage, Fredheim and Khalaf propose to limit the framework to four "aspects" of value: associative, sensory, evidentiary and functional. A study of the sources as mentioned above, focusing on explicit and implicit assessments produced by the experts and the public, reveals that all aspects are relevant. Yet, associative and sensory aspects are most mobilised in the public discourse.

## Associative aspects

Under the term "associative aspects", Fredheim and Khalaf group all "those that express significant connections" with people, events, places, traditions, objects, etc., including fictional ones[13]. By its very nature as a "mirror of the Anthropocene", thierry Ehrmann's artistic project can only give rise to a multiplicity of associations that the public likes to decipher (without any caption, the site leaves a free interpretation of its contents to the visitors). Some of these associations are limited to a more informed audience, such as references to alchemy and chaos theory. Representative of the vernacular architecture of the region, the existing buildings also anchor the site in history and in local typologies; but in this respect, it is the remains of the Protestant temple and their necropolis that present the most interesting associative aspect. By recalling the consequences of

[10] Rivière R., *La Demeure du Chaos Saint-Romain-au-Mont-d'Or*, Etude historique du temple de Saint-Romain de Couzon, avril 2021 (unpublished).

[11] Honte à vous!, par les signataires de la Pétition pour sauver la Demeure du Chaos, 9th edition, Saint-Romain-au-Mont-d'Or : Musée L'Organe, 2018. The book is available online : http://blog.ehrmann.org/pdf/

[12] Fredheim L. H., Khalaf M., *The significance of values: heritage value typologies re-examined*, International Journal of Heritage Studies, 22, no. 6, 2 July 2016, pp. 466-481.

[13] Ibidem, p. 473.

the revocation of the Edict of Nantes (1685), including the destruction of the temples, the massive exile of the Protestants and numerous massacres, the remains constitute a "difficult heritage" linked to a dark episode of history, just like those recounted by the Abode of Chaos (Fig. 6). The relationships between the different components of the site, as well as its relationship to the context, only reinforce these associative aspects of the value of the whole. Thus, the confrontation of the interventions with a simple vernacular building and its gardens, altogether banal and similar to so many others, makes the message of the artworks all the more percussive and disturbing, much more than if they had been conceived on a virgin ground or in an urban wasteland. The same can be said of the site's relationship to the residential housing developments that have gradually enveloped the site, especially since the late 1960s. The confrontation of the raw reality of the Abode of Chaos with the banality of a seemingly peaceful environment, where the darkness of the world is only observed through television screens, which can be turned off with a click of a remote control, makes its effect all the more powerful and meaningful. The interventions in the existing buildings, burned, scarified, covered with portraits and inscriptions, with the culminating "Overground", are impossible to ignore and arouse irrepressible associations with the violence which marked the 20th century and still marks our time.

Fig.6 : The remains of the protestant temple, integrated into the project © thierry Ehrmann, 19.10.2019 (https://www.flickr.com/photos/home_of_chaos/48928732932/in/album-72157709676617736/)

For many signatories of the petition, the problems encountered by thierry Ehrmann for 15 years due to conservative town planning rules echo the famous scandals, such as the construction of the Eiffel Tower or Beaubourg in Paris, which aroused strong criticism before being fully

integrated into the Parisian landscape and even representing the city by metonymy. Moreover, the narrowness of the point of view of the communal authorities, refusing to perceive the Abode of Chaos as a work of art in its own right, recalls famous trials, such as those of Whistler against Ruskin in 1878 or Brancusi against the USA in 1927, or dark concepts such as "degenerate art". Although relatively unclassifiable, thierry Ehrmann's creation process is regularly associated with those of other figures or artistic movements. The comparison with the "Ideal Palace" of the Postman Cheval is a recurring one from both experts and the general public. [14]. Like the Postman being famous today, but misunderstood during his lifetime, thierry Ehrmann builds a universe which is full of references, by using recycled materials. Kurt Schwitters' Merzbau is also a reference that is impossible to miss and, besides, claimed to share with the Abode of Chaos the same critical expression of the society's defects, by using its waste and invading right into the heart of the artist's intimate space. In addition to these recurring references, other comments collected in the book "Honte à vous" connect the Abode of Chaos with deconstructivism, art brut or pop art: just like Andy Warhol's Factory, the site welcomes other artists in a spirit of sharing and collective creation.

Finally, the practice of creative reuse, which is at the core of the Abode of Chaos, resonates with contemporary challenges in terms of the rational use of resources, reuse and recycling[15].

**Sensory aspects**

In Fredheim and Khalaf's framework, the "sensory aspects of value" are the "sources of pleasure"[16]. After reading all the comments gathered in the book "Honte à vous", it appeared necessary to extend this criterion to "emotional aspects", as many comments insisted on this point, which had no place elsewhere in the evaluation framework used. Many of the adjectives used by visitors of the Abode of Chaos are indeed on the fringe of sensation and emotion: "beautiful", "fascinating", "sublime", "sensational", "masterful", "majestic", "spectacular", "pure and true", "grandiose". The site is also "surprising", "disturbing", "impactful", "troubling". It causes joy as well as sadness and makes one "shiver", "feel free", "chocked", "blown away", "turned inside out". The architectural wounds convey strong emotions related to a state of war, strongly contrasting with the apparently peaceful environment. The reused materials have a powerful expressive potential, aesthetically as well as emotionally. No one comes out untouched, especially since, unlike most museums, the public is free to wander through the works, to touch them and to confront them, which abolishes the distance between a visitor and the work. The Abode of Chaos is experienced rather than simply looked at or perceived.

---

[14] Rasle J., Le Roy E., *Avec le Facteur Cheval*, Paris : Musée de la Poste - Ecole nationale supérieure des Beaux-Arts, 2007, p. 18.

[15] Thierry Ehrmann's work is quoted in a seminal French book dealing with recycling in architecture : Huyghen J.-M., *La poubelle et l'architecte. Vers le réemploi des matériaux*, L'Impensé/Actes Sud, 2008, p. 54.

[16] Fredheim, Khalaf, *op. cit.*, p. 473.

From the sensory point of view, the relationship of the site with the village is controversial. On the one hand, the Abode of Chaos is visually integrated into the neighborhood by the size of its buildings and its enclosure walls, responding to traditional typologies. On the other hand, the artworks create a contrast of color and language, justifying the conflict with the City Council. Yet, if some of the site's detractors consider it simply "ugly", many contributions to the book "Honte à vous" emphasize, on the contrary, that, for some others, the Abode contributes to the "charm" of the village and helps to avoid monotony and standardization. Many also consider the ensemble to be much better integrated into its context than many recent residential or commercial developments, which, nevertheless, do not raise any protests.

Fig. 7 : Construction of a concrete wall with a stone facing near the site, © Author, 19.2.2021

**A necessary dialogue**

When I first visited the Abode of Chaos, in February 2021, I parked my car in a street nearby lined with recent buildings adopting traditional profiles. Right next to my parking space, the municipality was building a wall of a "golden stone" facing a concrete structure (Fig. 7). A "facade integration" that is part of the same logic demanding that the Abode of Chaos regain its former appearance - that of ordinary but unnoticed vernacular buildings. Although I could not agree with this approach, I had to admit that it was very easy to find, among the many principles that we are constantly trying to formulate, disseminate and defend, many arguments

to condemn the Abode of Chaos. And, as a corollary, it was very difficult to find arguments to defend it within the heritage world, at least from traditional perspectives.

Yet, if we accept that cultural significance is a social construction derived not only from experts carrying out an "authorized heritage discourse"[17] validated by scientific arguments, but also from numerous users asserting their sensory and emotional expertise, and thus being agents rather than a passive audience[18], the Abode of Chaos should undoubtedly join the multiform corpus of heritage. But if it finally does, what questions will it pose to our doctrinal principles and what will it bring to their development?

The Abode of Chaos is, of course, an "extreme specimen". But that makes it a particularly thought-provoking expression of the current questioning of European heritage practices inherited from the 19th and 20th centuries. It is becoming increasingly clear that these practices alone are no longer sustainable in the face of current challenges related to climate change, economic crises and diversification of actors involved in project making. The transmission process of increasingly diversified heritage, now encompassing a large part of the environment, far from the selective inventories of the mid-20th century, cannot be considered solely on the basis of concepts from the past. In the last ten years, this questioning has accelerated, notably with the foundation of the Association of Critical Heritage Studies in 2012 and the development of alternative approaches such as "post-preservation"[19], "experimental preservation"[20], "counterpreservation"[21], "narrative approach"[22] or "hardcore heritage"[23]. All these approaches call on the heritage world to open up to new open-ended perspectives, respecting the diversity of narratives carried by buildings or sites and the way they are experienced and interpreted by their current users, according to their contemporary questioning. In this sense, the Abode of Chaos shakes up reference points and principles questioning the way in which our relation to the past and to memory is materialized in our choices of intervention in the existing heritage, in the context of the current crises.

Among these recent reflections, the notion of "hardcore heritage" resonates particularly with the case of the Abode of Chaos. Defined jointly by the philosopher Erik Rietveld and the architect Ronald Rietveld, mainly active in the Netherlands, this approach conceives preservation "as an effort towards imagination and activation, rather than conservation". Rather than halting decay, it aims at "generating meaning" for the current and future generations. Through "strategic interventions" – like slicing in two a bunker being a part of the world heritage site of the "New Dutch waterline" (Fig. 8) – they aim at "providing affordances for spatial experiences that trigger one's imagination"[24]. Like thierry Ehrmann's Abode of Chaos, they accept that this creative

---

[17] Smith L., *Uses of Heritage*, Abingdon & New York : Routledge, 2006.

[18] Smith L., *Emotional Heritage. Visitor Engagement at Museums and Heritage Sites*, Abingdon & New York : Routledge, 2020, p. 14.

[19] DeSilvey C., *Curated Decay : Heritage Beyond Saving*, Minneapolis : University of Minnesota Press, 2017.

[20] Otero-Pailos J., Langdalen E., Arrhenius Th. (ed.), *Experimental Preservation*, Lars Müller Publishers, 2016.

[21] Sandler D., *Counterpreservation. Architectural Decay in Berlin since 1989*, Cornell University Press, 2016.

[22] Walter N., *Narrative Theory in Conservation*, Abingdon & New York : Routledge, 2020.

[23] Rietveld E. , Rietveld R., *Hardcore Heritage: Imagination for Preservation*, Frontiers in Psychology, 8, 2017, art. 1995 (available online : https://www.frontiersin.org/articles/10.3389/fpsyg.2017.01995/full)

[24] Ibid., p. 1.

Fig. 8 : RAAAF & Atelier de Lyon, Bunker 599, Culemborg (NL), 2010 © Bertknot, Creative Commons, 20.6.2018

approach may lead to destructions, disturbing additions or radical changes in order to create tensions or new dynamics. Just like the sliced bunker sheds light on all the not-sliced ones' cultural significance[25], the continuous transformation of the architectural substrate of the Abode of Chaos sheds a different light on its direct environment, but also on the way we consume and live at a distance from world events. But unlike "Bunker 599", which became a national heritage site following the intervention, the Abode of Chaos has so far received no recognition from the authorities and its very existence is still under threat.

As an extreme case, the Abode of Chaos illustrates the gap that can exist between doctrinal documents and alternative approaches, which are currently flourishing, often legitimized by massive user support. It suggests to us that, ninety years after the Athens congress, we do not only have the task of sorting out our numerous and sometimes contradictory doctrinal documents. We should also ask ourselves how to dialogue constructively with these new approaches so that heritage continues to appeal to its multiple audiences and so that conservation indeed strikes the right balance between stakeholder and heritage rights.

[25] Rietveld E., Rietveld R., Mackic A., *Strategic Interventions as a Design Approach*, [in:] *Vacancy studies : experiments & strategic interventions in architecture = experimenten & strategische interventies in architectuur*, Amsterdam : nai010 publishers, p. 86 (available online : https://dare.uva.nl/search?identifier=9b27d3f0-422e-4f92-9ce8-072ac1cf4ea7)

Ochrona Dziedzictwa Kulturowego 12 (2021)
10.35784/odk.2870

OCHRONA DZIEDZICTWA KULTUROWEGO

# SYSTEM OCHRONY ZABYTKÓW ARCHEOLOGICZNYCH. POMIĘDZY TEORIĄ A PRAKTYKĄ KONSERWATORSKĄ

KRAWCZEWSKA Agnieszka [1]

[1] Agnieszka Krawczewska, Z-ca Dyrektora Wydziału Powiatowy Konserwator Zabytków
Starostwo Powiatowe w Poznaniu
https://orcid.org/0000-0002-5959-5788

**ABSTRAKT:** Początki konserwatorstwa archeologicznego w Polsce, to przede wszystkim proces identyfikacji zasobu zabytków i jego inwentaryzacja, będące fundamentalnym wyznacznikiem skutecznej ochrony pozostałości dawnej kultury materialnej człowieka.
W ostatnim czasie pojawienie się w obszarze nauki nieinwazyjnych metod badań i ich wykorzystywanie w archeologii polskiej spowodowało, że dotychczas przeprowadzana inwentaryzacja źródeł archeologicznych powiązana ze żmudnymi standardowymi badaniami terenowymi, może być szybko i spektakularnie wykonywana. O ile potrzeba dzisiaj stosowania nowoczesnych technik badawczych jest niepodważalna i niezbędna w każdej dyscyplinie naukowej, to za nie mniej ważne uważa się, niepoprzestawanie wyłącznie na etapie pozyskiwania danych, które przyczyniają się do tworzenia bazy obiektów archeologicznych podlegających ochronie, ale nie przynoszą spodziewanej odpowiedzi na postawione pytanie: jak je chronić?
Podczas zabiegów konserwatorskich inwentaryzacji zabytków archeologicznych rodzą się kolejne pytania: gdzie i jakie są czasowe oraz materialne granice ochrony dziedzictwa archeologicznego? Różnorodność zarejestrowanych przykładów reliktów form terenowych począwszy od śladów dawnej orki, poprzez negatywy historycznych obiektów architektury po linie okopów wojennych czy sporządzone wykazy nowożytnych przedmiotów pozyskanych w toku poszukiwań zabytków wymagają od konserwatora podjęcia właściwych decyzji, które nierzadko wzbudzają skrajne reakcje. Czy zatem ochrona zabytków archeologicznych jest sprawnie wypełniana?
Konserwatorstwo archeologiczne winno być postrzegane jako złożony proces składający się z trzech elementów: „inwentaryzacji, ochrony, zarządzania", gdzie zarządzanie jest rozumiane pod pojęciem długotrwałych programów konserwatorskich opracowanych dla

określonych grup zabytków archeologicznych. Obowiązująca w naszym kraju Ustawa z dnia 23 lipca 2003r. o ochronie zabytków i opiece nad zabytkami umożliwia zastosowanie szeregu efektywnych działań, jednakże aktualny system ochrony zabytków jest nadal skoncentrowany na „inwentaryzacji" i „ochronie", a trzeci element „zarządzanie" jest wciąż niezwykle trudny w realizacji.

**SŁOWA KLUCZE:** konserwatorstwo archeologiczne, system ochrony zabytków archeologicznych, urząd ochrony zabytków

System ochrony zabytków archeologicznych w Polsce jest głównie identyfikowany z działalnością konserwatorską realizowaną przez urzędy ochrony zabytków. Na mocy przepisów prawa, tj. Ustawy z dnia 23 lipca 2003r. o ochronie zabytków i opiece nad zabytkami (t.j. DZ.U.2021.710 ze zm.) zostały określone działania, które podejmuje konserwator w celu ochrony zabytków archeologicznych oraz warunki jakie winien zapewnić właściciel lub posiadacz zabytku podczas sprawowania nad nim opieki. Obraz postrzegania zadań konserwatorskich i sposób ich realizacji ulegał modyfikacji w toku zmieniającej się rzeczywistości oraz kształtowania się stosownych przepisów prawa, w których określone miejsce zajmowały zabytki, a także ludzie mający na nie wpływ.

Poddając analizie system ochrony zabytków archeologicznych w Polsce, można stwierdzić, że pomimo upływającego czasu pewne jego aspekty nie zmieniły się. Wobec powyższego nasuwa się pytanie: czy ten stan rzeczy świadczy o stabilności tego systemu czy wręcz przeciwnie? Niewątpliwie sposób działania konserwatorów zabytków archeologicznych stopniowo reorganizował się począwszy od wymiaru stricte badawczego do sformalizowanego i urzędowego. Dzisiaj trudno wyobrazić sobie, aby inspektorzy zatrudnieni w urzędach ochrony zabytków, tak jak w 1919 roku pierwsi konserwatorzy zabytków archeologicznych skupieni wokół Państwowego Grona Konserwatorów Zabytków Przedhistorycznych, prowadzili w ramach powierzonych im obowiązków służbowych stacjonarne badania wykopaliskowe i interwencyjne badania ratownicze[1]. Ten model pracy charakteryzował działalność Grona Konserwatorów Zabytków Przedhistorycznych.

Po odzyskaniu przez Polskę niepodległości w 1918 roku nastąpiły przemiany ustrojowe, które miały przyczynić się do stabilności Państwa, a także uporządkowania i doprecyzowania wielu przejawów życia społecznego, gospodarczego oraz kulturowego. W zakresie podstawowych czynności zmierzających do podjęcia stosownej ochrony archeologicznych świadectw przeszłości działań ludzkich było rozpoznanie zasobu zabytków i jego zewidencjonowanie. Do tej pory, pomimo znacznego upływu lat są to najbardziej charakterystyczne sposoby działań konserwatorskich kojarzone z ustaleniem stanu zabytków archeologicznych i powiązanej z nimi ochrony. Jednakże nigdy nie zdołamy osiągnąć końcowego etapu, kiedy zbiór zabytków archeologicznych stanie się stałym i zamkniętym zespołem, gdyż zmieniają się uwarunkowania badawcze, możliwości techniczne jego identyfikowania, jak również nasze postrzeganie przeszłości i jej istniejących form, które chcemy chronić. Owe panujące okoliczności wynikają bezpośrednio z samej specyfiki zabytków archeologicznych. Już pierwsza ustawa o ochronie zabytków z 1918 roku - Dekret Rady Regencyjnej o opiece nad zabytkami sztuki i kultury (Dz.U.1918 nr 16 poz. 36) w art. 11 poruszała ten wątek: „Wszelkie nieruchome i ruchome dzieła, świadczące o sztuce i kulturze epok ubiegłych, istniejące nie mniej, niż 50 lat, korzystają z opieki prawa, zanim wpisane zostaną do inwentarza zabytków sztuki i kultury. Korzystają z niej także wszystkie wykopaliska i znaleziska, które z natury rzeczy nie mogą być uprzednio inwentaryzowane. Dzieła ruchome, istniejące mniej niż lat 50, mogą być – w wyjątkowych razach – uznane za zabytki na mocy specjalnej decyzji Ministra W.R. i O.P."

[1] Zakrzewski Z., Sprawozdanie z działalności państw. Urzędu konserwatorskiego na b. dzielnicę pruską, *Wiadomości Archeologiczne*, VI, 1921, ss. 167-169.

W odniesieniu do zagadnienia stanu liczebnego nieruchomych zabytków archeologicznych, będzie on stale podlegać zmianie nawet nie na skutek dokonywanych odkryć, ale wykonywanych badań archeologicznych, które spowodują, że dany zabytek zostanie usunięty z krajobrazu na tyle skutecznie, że przestanie być już jego trwałym elementem. Czy oznacza to, że zabytek ten powinien zostać wykreślony z ewidencji zabytków z powodu braku materialnego śladu w otaczającej nas przestrzeni krajobrazu? Na mapie pozostaje tylko „negatyw" substancji archeologicznej i utworzona naukowo-badawcza dokumentacja wraz ze zgromadzonymi przedmiotami – zabytkami ruchomymi towarzyszącymi strukturze nieruchomej. Oznacza to, że dziedzictwem archeologicznym staje się nie zabytek nieruchomy, ale powstała dokumentacyjno-badawcza rzeczywistość, której ramy czasowe nie mają ograniczeń, ponieważ współczesne techniki badawcze mogą doprowadzić do nowych ustaleń, interpretacji i definicji zabytku.

Przez ubiegłe dekad lat, głównym zagrożeniem dla zabytków archeologicznych w Polsce były duże w skali inwestycje budowlane. W historii zagrożeń rodzimego dziedzictwa archeologicznego zapisały się szczególnie budowy kopalń czy gazociągu Jamał i realizacje projektowanych autostrad. Widoczny przełom w tej kwestii nastąpił w XXI wieku, w wyniku wyzwolenia się intensywnych procesów inwestycyjnych, które doprowadziły do olbrzymiej liczby podejmowanych badań archeologicznych. Pomimo, iż w opracowaniach dotyczących ochrony zabytków archeologicznych wciąż zwraca się baczną uwagę na inwestycje drogowe, jako kluczowe zagrożenie dla dziedzictwa archeologicznego, to analiza wydawanych pozwoleń na prowadzenie badań archeologicznych jednoznacznie wskazuje, że to właśnie budownictwo mieszkaniowe wraz z towarzyszącą infrastrukturą oraz różnorakie inwestycje liniowe najbardziej wpływają na liczbę wykonywanych badań inwazyjnych w terenie.

Można zauważyć, że do niezwykle często pomijanego punktu w rozważaniach na temat ochrony zabytków archeologicznych w kontekście badań archeologicznych podejmowanych w wyniku zagrożenia inwestycyjnego należy istotnie ten najbardziej powszechny rodzaj badań terenowych, który jest jednym z ostatnich elementów konserwatorskiego procesu ochrony nieruchomego zabytku archeologicznego. Aby doprowadzić do rozpoczęcia badań archeologicznych konserwator zabytków włącza się w tryb procedury i dokonuje szereg działań na etapie powiązanym z planowaniem przestrzennym. Należy mieć na uwadze fakt, że nie występują takie sytuacje, w których bez wyraźnego nakazu inwestor przystąpi do badań archeologicznych (nie chodzi tutaj o rodzaj decyzji administracyjnej, ale uwarunkowania sformułowane na poziomie różnych dokumentów planistycznych). Natomiast badania archeologiczne podejmowane wyłącznie w celach naukowowo-badawczych (nie pod presją inwestycyjną) stanowią znikomy procent wszystkich przeprowadzanych badań archeologicznych w Polsce. „W warunkach rzeczywistej demokracji (rygorystyczne przestrzeganie procedur) i pełnego poszanowania prawa własności konserwatorzy muszą przekonywać właścicieli zabytków do spełnienia wymagań konserwatorskich. Tym bardziej, że to właściciele finansują prace. Do działania w takich warunkach konserwatorzy nie są przygotowani, dlatego ich rola sprowadza się do opiniowania pomysłów inwestorskich (dotyczy to nawet najwartościowszych obiektów wpisanych na Listę Światowego Dziedzictwa UNESCO). W rezultacie służby konserwatorskie nie kreują aktywnej

polityki w stosunku do zabytkowego zasobu"[2]. Przywołane zdanie pochodzące z „Raportu na temat funkcjonowania systemu ochrony dziedzictwa kulturowego w Polsce po roku 1989" jest twierdzeniem w części o tyle prawdziwym, iż możliwości jakie powstały w dziedzinie życia gospodarczego doprowadzały do lawinowego wzrostu „pomysłów inwestorskich" nadsyłanych do urzędów ochrony zabytków, które konserwator zabytków zobowiązany jest rozpatrzyć, wydając rocznie tysiące opinii, uzgodnień, a w dalszej perspektywie także pozwoleń np. na prowadzenie badań archeologicznych.

Na podstawie poczynionych refleksji można wysnuć wniosek, że: ochrona nieruchomych zabytków archeologicznych jest w głównej mierze ochroną o charterze ratowniczym bez mechanizmów zakładających długotrwałą konserwację. W obliczu zagrożenia inwestycyjnego ten rzeczony „kompromis", okazuje się podstawową zasadą ochrony zabytków archeologicznych. Powyższa konstatacja nie ma na celu wykazania słabości systemu ochrony zabytków archeologicznych, lecz wyraźne podkreślenie, że swoista „wina" za taki, a nie inny stan rzeczy leży w samej naturze zabytków archeologicznych. Oczywistym faktem jest, iż nie można ochronić wszystkich zabytków archeologicznych, gdyż wszelkie podyktowane zakazy doprowadziłyby do całkowitego paraliżu rozwoju gospodarczego. Z jednej strony następuje pewien rodzaj „pogodzenia" się z tym praktykowanym sposobem ochrony (niezależnie od skali, zakresu czy też powagi badań), a z drugiej strony zachodzi automatyczny proces wartościowania zabytków archeologicznych. Dzieje się tak dlatego, ponieważ na drugim końcu zbioru zabytków archeologicznych „chronionych" przez wymuszony proces badawczy są zabytki archeologiczne, które staraniem konserwatora zabytków zostaną wykluczone spod wszelkiej ingerencji. Ostatecznie to konserwator zabytków wypracowuje model ochrony dla danego stanowiska archeologicznego i w toku dalszych działań administracyjnych jest on zobowiązany do jego monitorowania. Użycie odpowiednich mechanizmów nie należy do prostych zadań. Wdrożone działania i osiągane rezultaty nie są łatwo dostrzegalne, tak jak ma to miejsce w przypadku spektakularnych prac zabezpieczających, przywracających świetność zabytkom architektury.

Stanowisko archeologiczne objęte wpisem do rejestru zabytków zlokalizowane na obszarze łąki/pola/nieużytku nie znajduje atrakcyjnej formy konserwacji i nadal pozostaje jedynie łąką/polem/nieużytkiem. Wyłączenie stanowiska archeologicznego z gospodarki rolnej jest jedynie eliminacją fizycznej ingerencji człowieka w struktury zabytku. W kolejnej odsłonie, będącej następstwem wspomnianej eliminacji czynnika ludzkiego konserwator zabytków trafia na problem aneksji roślinnej. Zagadnienie to dotyczy także stanowisk archeologicznych zlokalizowanych w strefach lasu. Wydaje się, że nadszedł właśnie oczekiwany moment w działaniach na rzecz ochrony zabytków archeologicznych, aby wspólnie ze specjalistami z dziedziny ochrony środowiska i przyrody podjąć poruszane zagadnienia i opracować szereg niezbędnych wariantów rozwiązań.

[2] Purchla J. (red.), *Raport na temat funkcjonowania systemu ochrony dziedzictwa kulturowego w Polsce po roku 1989*, 2008, [dostęp: 19.12.2021] https://www.nck.pl/badania/raporty/system-ochrony-dziedzictwa-kulturowego-w-polsce-

Oprócz standardowych archeologicznych badań powierzchniowych, badań wykopaliskowych czy przypadkowo dokonywanych odkryć są wykorzystywane metody badań nieinwazyjnych, które pozwalają spojrzeć na nurtującą nas przestrzeń w szerszym zakresie i bez poddawania jej destrukcyjnej mechanicznej ingerencji. Ta trwająca rewolucja powoduje, iż stworzenie jednolitego katalogu form, które „przechowuje" ziemia jest zadaniem prawie niemożliwym do spełnienia, ponieważ nadal nie posiadamy takich narzędzi badawczych, które pomogą nam w sprawnym udzieleniu odpowiedzi na jeszcze wiele pytań. Posiadana świadomość niewyczerpania wiedzy o strukturach przeszłości skutkuje nieustanną „chęcią odkrywania", która już nie spoczywa tylko i wyłącznie w polu zainteresowania profesjonalnych badaczy. Należy przy tym zaakcentować, że wszelkie pozostałości, które skrywa ziemia są interpretowane przeważnie w kontekście nauki archeologii. „Można więc przyjąć, że linią „demarkacyjną" archeologii w stosunku do innych zabytków wchodzących w obręb dziedzictwa kultury jest poziom ziemi (także pokrywającej obiekty tworzące własne formy krajobrazowe), po której stąpamy, a to, co może być przedmiotem ochrony z punktu widzenia archeologii występuje poniżej tego poziomu i tak, jak korzenie są trwałymi częściami roślin, tak warstwy podziemne, zawierające pozostałości materialne działania człowieka są immanentnym, choć podziemnym ogniwem krajobrazu kulturowego, dostrzeganego nad ziemią."[3](Konopka, 2011). W tej sytuacji każda inwestycja, której zakres przewiduje ingerencję w strukturę gruntu wymaga konsultacji archeologicznej. Wskutek tego niezależnie czy na danym terenie jest czy też nie ma śladu zabytku archeologicznego inspektorzy pracujący w urzędach konserwatorskich wydają rocznie kilkaset opinii, przy czym tylko część z nich dotyczy zabytków archeologicznych. Ten stan rzeczy będzie się pogłębiać, gdyż odpowiada za to specyficzna natura archeologii, dla której trudno ustalić granice zarówno pod względem liczb i form, które będą wymagać ochrony konserwatorskiej. Istnieje przekonanie, iż inwentaryzacja zasobu archeologicznego i określenie jego granic materialnych będzie skutkować wypracowaniem efektywnych form ochrony. Jest to zadanie, które powinno być nieustannie obecne w dziedzinie ochrony zabytków, jednakże wyniki tego zadania nie stanowią determinantu sposobów ochrony. Jeżeli w ślad za projektami mającymi na celu inwentaryzację i weryfikację zasobu nie będą wypracowywane konkretne modele działań ochronnych (nie tylko w sensie administracyjnym, jak dla przykładu wpis do rejestru zabytków), to projekty te, będą tylko automatycznymi rejestratorami nowych danych powtarzanymi bez końca, na tyle, na ile będzie następował rozwój nowoczesnych metod badawczych.

Innymi słowy na system ochrony zabytków składa się administracyjna działalność konserwatorska (konserwatorstwo archeologiczne), działalność muzealnicza oraz badawcza instytucji, jak również społeczna inicjatywa i partycypacja. Tym samym nie powinniśmy postrzegać systemu ochrony zabytków wyłącznie w kategorii instytucjonalnej ochrony. Jeśli istotnym ogniwem staje się większy udział społeczeństwa w ochronie zabytków, to są oni częścią tego systemu w niektórych

[3] Konopka M., *Raport w sprawie archeologii – podziemnych zabytków dziedzictwa kulturowego,* [w:] *System ochrony zabytków w Polsce –analiza, diagnoza, propozycje*, red. B. Szmygin, Lublin-Warszawa: Polski Komitet Narodowy ICOMOS, Biuro Stołecznego Konserwatora Zabytków Urzędu Miasta Stołecznego Warszawa, Politechnika Lubelska, s011, ss. 75-88.

jego aspektach, jako równorzędni partnerzy, natomiast w innych sytuacjach jako wykonujący określone obowiązki wynikające z administracyjnego nakazu. W tym systemie konserwatorstwo archeologiczne jest subdyscypliną, którą definiują specyficzny zakres i autonomiczne przepisy prawa.

Założenia modelu konserwatorstwa archeologicznego mogłyby wspierać się na trzech zasadniczych filarach merytoryczno-technicznych:

1. „inwentaryzacja" – kontynuacja programu AZP w rozszerzonej formule (ewidencjowanie stanowisk=zabytków/krajobrazów kulturowych) i jego weryfikacja wraz z modyfikacją uwzględniającą wszystkie dostępne metody badawcze, wykonywanie dokumentacji dla stanowisk wpisanych do rejestru zabytków, korelacja wyników badań archeologicznych z zasobem zabytków, inkorporowanie zasobu do systemów identyfikacji przestrzennej, analiza merytoryczna zasobu, włączanie/wyłączanie z ewidencji, przygotowywanie wpisów do rejestru zabytków,

2. „ochrona" - działania o charakterze prawnym i administracyjnym (opiniowanie, uzgadnianie, wydawanie decyzji), czynności inspekcyjne i kontrolne, tworzenie możliwości finansowania prac konserwacyjnych w stosunku do zabytków archeologicznych,

3. „zarządzanie" - wartościowanie, diagnoza zagrożeń, analiza wpływu zachodzących zjawisk na zabytki archeologiczne (o charakterze naturalnym i w wyniku działalności człowieka), tworzenie modeli rzeczywistej ochrony, programy długoterminowej konserwacji zabytków, administrowanie dokumentacją badawczą wraz zabytkami ruchomymi, magazynowanie, edukacja.

Ten przedłożony zasadniczy podział modelu konserwatorstwa archeologicznego pozwoliłby na delegowanie zadań do konkretnych „sekcji" zespolonych w jednym urzędzie. Konserwator zabytków działający na lokalnym terenie ma pełną wiedzę o procesach zachodzących w obrębie zabytków, co ułatwia jemu podejmowanie skoncentrowanych czynności. Codzienność konserwatorska, to konieczność realizowania wszystkich tych wskazanych elementów jednocześnie, gdzie jedno z zadań nierzadko musi ustąpić miejsca innemu obwarowanemu sztywnymi terminami procesowymi, których przekroczenie wywołuje negatywne skutki nie tylko w sferze samego obiektu zabytkowego, ale również odpowiedzialności urzędniczej. Osoby tworzące służbę konserwatorską są grupą fachowców głęboko zaangażowanych w proces aranżowania należytej ochrony, jak i dialogu społecznego. Szczupłość kadry pracowniczej wobec szerokiego spektrum zadań konserwatorskich jest bolączką nieustanie podnoszoną w różnych gremiach i na wielu forach. Przy czym należy podkreślić, że obowiązujące przepisy prawa dotyczące ochrony zabytków wbrew powszechnie powtarzanym opiniom o jego mankamentach umożliwiają konserwatorowi zabytków podejmowanie realnie efektywnych działań w ochronie zabytków. Przykładem owego stanu rzeczy są badania archeologiczne, które w obecnym czasie i skali są realizowane wobec zagrożeń inwestycyjnych. Nie opracujemy optymalnej ustawy, aby mogła ona przez długie dekady lat odpowiadać na wszystkie pytania konserwatorskie. Jest to

na tyle oczywiste, o ile oczywista jest materia zabytku, której odpowiada ten przepis prawa. Dziedzictwo mimo jego pewnych trwałych elementów jest organizmem żywym. Najlepszym tego potwierdzeniem jest dziedzictwo archeologiczne. Każde odkrycie może spowodować znaczący przełom w postrzeganiu zabytków, a nowoczesne technologie mogą obalać pewne mity o niemożliwości dokonywania określonych działań w obrębie zabytków. Zapewne każdy kolejny dzień może okazać się nieoczekiwanie zaskakującym dla konserwatorów, badaczy, jak i depozytariuszy dziedzictwa kulturowego. Warto mieć tę świadomość, że przepisy prawa wobec zabytków będą stale się dezaktualizować, ponieważ zmianie ulega rzeczywistość, w której tkwią zabytki. Przewidywanie wszystkich wariantów zmian, które mogą mieć miejsce w przyszłości, a w dalszej konsekwencji stosowanie trafnych rozwiązań nie jest w pełni możliwe, gdyż zależy to od szeregu czynników, na które wcześniej i nie zawsze mamy wpływ.

**Bibliografia**

Konopka M., *Raport w sprawie archeologii – podziemnych zabytków dziedzictwa kulturowego,* [w:] *System ochrony zabytków w Polsce –analiza, diagnoza, propozycje*, red. B. Szmygin, Lublin-Warszawa: Polski Komitet Narodowy ICOMOS, Biuro Stołecznego Konserwatora Zabytków Urzędu Miasta Stołecznego Warszawa, Politechnika Lubelska, 2011, ss. 75-88.

Purchla J. (red.), *Raport na temat funkcjonowania systemu ochrony dziedzictwa kulturowego w Polsce po roku 1989*, 2008, [dostęp: 19.12.2021], https://www.nck.pl/badania/raporty/system-ochrony-dziedzictwa-kulturowego-w-polsce-

Zakrzewski Z., Sprawozdanie z działalności państw. Urzędu konserwatorskiego na b. dzielnicę pruską, *Wiadomości Archeologiczne*, VI, 1921, ss. 167-169.

Dekret Rady Regencyjnej o opiece nad zabytkami sztuki i kultury (Dz.U.1918 nr 16 poz. 36)

Ustawa z dnia 23 lipca 2003 r. o ochronie zabytków i opiece nad zabytkami (t.j. Dz.U.2021.710 ze zm.)

Ochrona Dziedzictwa Kulturowego 12 (2021)
10.35784/odk.2869

OCHRONA DZIEDZICTWA KULTUROWEGO

# DOKTRYNY KONSERWATORSKIE, A PANEUROPEJSKA IDEA NOWEGO EUROPEJSKIEGO BAUHAUSU I EUROPEJSKIEGO ZIELONEGO ŁADU

WŁODARCZYK Marcin [1] WŁODARCZYK Małgorzata [2]

[1] dr inż. arch. Marcin Włodarczyk, Wyższa Szkoła Techniczna w Katowicach, Wydział Architektury Budownictwa i Sztuk Stosowanych
https://orcid.org/0000-0002-3959-3371
[2] dr hab. inż. arch. Małgorzata Włodarczyk, Włodarczyk + Włodarczyk Architekci
https://orcid.org/0000-0001-9474-5836

**ABSTRAKT:** Współcześnie dominuje ekonomia i globalna gospodarka oraz sprawy kryzysu energetycznego i klimatycznego. Sprawy dziedzictwa kulturowego odeszły na plan dalszy. Przykładem mnogość deklaracji i konferencji versus NextGenerationUE, Zielony Ład, Fala Rewaloryzacji i Nowy Bauhaus.

**SŁOWA KLUCZE:** doktryny konserwatorskie, Baukultur, Nowy Europejski Bauhaus, Europejski Zielony Ład, Europejska Fala Renowacji

## 1. Wstęp

Współczesny świat doby przed-pandemicznej, pandemicznej i po-pandemicznej to świat dominacji ekonomii i globalnej gospodarki, kryzysu energetycznego, klimatycznego i ekologicznego oraz wirtualnej rzeczywistości i sztucznej inteligencji. W tym świecie, jak się może wydawać, sprawy kultury i dziedzictwa kulturowego, pamięci i tożsamości odeszły na plan dalszy, podlegają ciągłym dyskusjom i deklaracjom oraz poddawane są presji i dominacji celów tzw. wyższego rzędu. Przykładem w Europie dla powyższego może być mnogość Kart, Rezolucji, Konferencji - w różnych konfiguracjach - versus NextGenerationUE, Europiejski Zielony Ład, Europejska Fala Rewaloryzacji, a w tym tylko nieśmiało Europejski Nowy Bauhaus i Baukultur.

Rozważając, jak w dzisiejszych czasach należy odnieść się do trwałości wskazań i osiągnięć Karty Ateńskiej z 1931 roku oraz do intencji zapisów paryskiej Rekomendacji UNESCO w sprawie Historycznego Krajobrazu Miejskiego z 2011 roku i jej inkorporacji do naszych krajowych przepisów, należy zauważyć, że pojawiła się nowa inicjatywa. Jest to inicjatywa Nowego Europejskiego Bauhausu wyrosła z idei proekologicznego Europejskiego Zielonego Ładu i w ramach tzw. NextGenerationUE[1]. Lansowana w Unii Europejskiej wraz z "Falą Renowacji". Ma wzmacniać wartości kulturowe dla realizacji polityki Baukultur przyjętej przez kraje Europy znanej, jako Deklaracja z Davos. W Polsce dla podjęcia współpracy w ramach Nowego Europejskiego Bauhausu powstała Polska Sieć Organizacji Architektonicznych. Zatem w kontekście tych nowych, pochodzących z aktywności lat 2018-2021, na problematykę doktryn, teorii, kart i rekomendacji, które dotychczas były głównymi kierunkowskazami w zakresie tego co przeszłe, teraźniejsze i ewentualnie przyszłe, trzeba spoglądać również i z takiej nowej perspektywy.

## 2. Dokumenty doktrynalne

W roku 2021 przypadają dwie istotne dla środowiska konserwatorskiego rocznice. Pierwsza to 90. lecie podpisania Karty Ateńskiej powstałej podczas międzynarodowej konferencji, która miała miejsce w dniach 21-30 października 1931 roku w Atenach[2] i jest ciągle niezwykle aktualna ze swymi postanowieniami końcowymi. Nie należy jej mylić z uchwaloną przez CIAM Kartą Ateńską z 1933 roku[3], odnoszącą się do zagadnień urbanistycznych. Druga to Rekomendacja UNESCO w Sprawie Historycznego Krajobrazu Miejskiego przyjęta na międzyrządowym spotkaniu ekspertów na temat historycznego krajobrazu miejskiego w Paryżu, w 27 maja 2011 roku (Rezolucja Nr 41 Konferencji Generalnej UNESCO, 10 listopada 2011r.)[4].

---

[1] *NextGenerationUE*, https://europa.eu/next-generation-eu/index_pl.

[2] *Karta Ateńska 1931*, Vademecum Konserwatora Zabytków, Biuletyn ICOMOS, Warszawa 2000, ss. 11-14.

[3] Karta Ateńska 1933, Uchwalona na IV. Kongresie CIAM w 1933 w Atenach dokument zawierający postulowane zasady nowoczesnego projektowania urbanistycznego. Została opublikowana w 1943. [za:] https://pl.wikipedia.org/wiki/Karta_Ate%C5%84ska_(1933); [dostęp: 27.12.2021].

[4] *HUL, Vademecum Konserwatora Zabytków*, Międzynarodowe Normy Ochrony Dziedzictwa Kultury, Warszawa 2015, ss. 181-189.

**2. 1. Karta Ateńska z 1931r.**

Ryc. 1 Muzeum Partenonu https://pedeka.pl/zwiedzanie-aten/

W postanowieniach konferencji w Atenach, zwołanej przez Międzynarodowe Biuro Muzeów 1931 roku, czyli w tzw. Karcie Ateńskiej przedstawiono konkluzje ogólne dotyczące spraw, które były przedmiotem obrad, w tym omawiano: doktryny i ich ogólne zasady, zarządzanie i ustawodawstwo dotyczące zabytków, uwypuklenie wartości zabytków, materiały stosowane do restauracji, zagrożenia zabytków, techniki konserwacji, współpracę międzynarodową w dziedzinie ochrony zabytków w tym w dziedzinie techniki i problemów etycznych oraz roli wychowania w poszanowaniu zabytków i przydatność dokumentacji międzynarodowej.

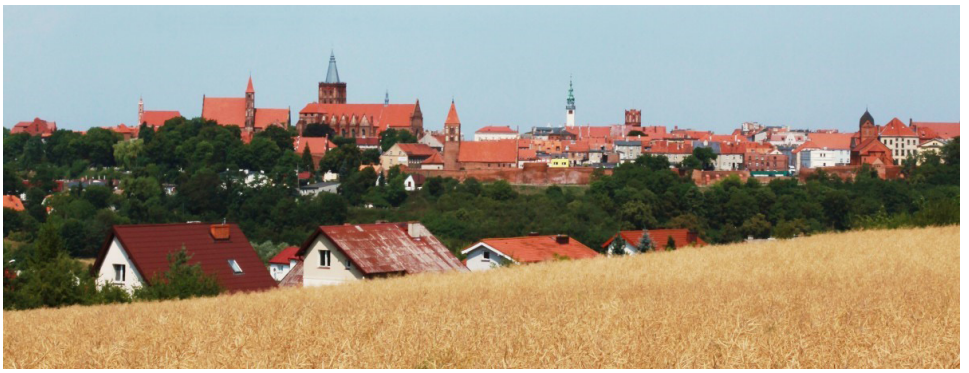
Główne problemy, intencje, zadania i zobowiązania zawarte Karcie Ateńskiej czyli tzw. karcie konserwatorskiej, w odróżnieniu od późniejszej Karty Ateńskiej z 1933 roku czyli tzw. karcie urbanistycznej, a wynikające z wymienionych wyżej konkluzji, to m.in.:

- unikanie pełnej restytucji i utrzymanie obiektów we właściwym stanie;
- respektowanie charakteru i fizjonomii dzieła historycznego i artystycznego bez wykluczeń epoki;
- współpraca z architektami;
- zapewnienie ciągłości istnienia i właściwej funkcji;

- współpraca specjalistów i powszechna edukacja;
- studia przestrzeni i zachowanie oblicza miast, bez agresji elementów techniki i reklam;
- rozsądek wobec nowoczesnej techniki i ewentualnych zagrożeń;
- zainteresowania instytucji i państw zachowaniem zdobyczy cywilizacji i ich ochronę przed zagrożeniami;
- zagrożenie czynnikami atmosferycznymi;
- interes społeczny nad prywatnym i godzenie praw;
- zainteresowanie opinii na rzecz ochrony świadectw cywilizacji.

W Karcie Ateńskiej po raz pierwszy sformułowano ogólne zasady postępowania dotyczące zabytków i postawy konserwatorskiej, zalecane przez Ligę Narodów do stosowania we wszystkich krajach. W przeciągu minionych lat można zauważyć jak niewiele, w sprawach zasadniczych, zmieniło się w odniesieniu do dziedzictwa kulturowego i problematyki z nim związanej. Wiele wątków pozostaje nadal aktualnych i ciągle potrzebujących wsparcia ze strony instytucji państwowych i siły aktywności społecznej.

## 2. 2. Rekomendacja UNESCO w Sprawie historycznego krajobrazu miejskiego z 2011r. (Historic Urban Landscape Recommendation)



Ryc. 2 Panorama Chełmna,
https://www.globtroter.pl/zdjecia/222981,polska,chelmno,pole,rzepakowe,panorama.html

W preambule Rekomendacji zapisano m.in. delegację dla przyjęcia przez państwa członkowskie ram prawnych dla norm i zasad Rekomendacji. Zwrócono także uwagę na ewolucję koncepcji kultury i dziedzictwa oraz podejścia do zarządzania nimi. Główne intencje zapisów podjęto w uznaniu znaczenia podejścia krajobrazowego do historycznego dziedzictwa miejskiego, jako nowatorskiego sposobu ochrony dziedzictwa i zarządzania miastami historycznymi, w tym min. podkreślono:

- szerokie i zintegrowane podejście do waloryzacji i wartościowania historycznych krajobrazów miejskich w ramach zrównoważonego rozwoju;
- historyczny krajobraz kulturowy to również działania i wartości społeczne, kulturowe i ekonomiczne oraz dziedzictwo;
- znaczenie różnorodności kulturowej, tożsamości i kreatywności dla rozwoju społeczno-gospodarczego.

Po upływie 80. lat od Karty Ateńskiej najważniejsze różnice to nieco inny język, zakres i terminologia niż te użyte w Karcie, wynikające ze zmiany podejścia do dziedzictwa an bardziej kompleksowe oraz celów i upływu czasu to:

- urbanizacja i globalizacja; zrównoważone planowanie i projektowanie;
- rozwój i innowacyjne technologie budowlane, badania naukowe;
- ochrona środowiska miejskiego, urbanizacja i przystosowanie do zmian klimatycznych;
- dziedzictwo przyrodnicze i kulturowe jako zasoby zrównoważonego rozwoju;
- nowe funkcje, jako ważne inicjatywy gospodarcze;
- ochrona historycznych obszarów miejskich;
- charakter i integralność, standard i jakość życia;
- rozwijanie potencjału ludzkiego, włączenie społeczne;
- nadzór, zarządzanie dziedzictwem, finansowanie;
- interdyscyplinarność i współpraca;

W pewnym sensie, można jednak dostrzec w zapisach HUL, że ujęto tu częściowo postulatywność jednej i drugiej Karty Ateńskiej. Niemniej dokument ten wskazuje na znaczną ewolucję podejścia do dziedzictwa kulturowego i krajobrazowego, w tym materialnego i niematerialnego, architektury i urbanistyki, czyli dziedzictwa rozumianego całościowo. Pojawia się m.in. definicja historycznego krajobrazu miejskiego, odniesienie do zrównoważonego rozwoju oraz krajobraz kulturowy. Część Ustawy Krajobrazowej wykorzystała niektóre zapisy tej rekomendacji[5]. Ponadto

[5] Ustawa Krajobrazowa, https://sip.lex.pl/komentarze-i-publikacje/komentarze/ustawa-krajobrazowa-komentarz-do-przepisow-wprowadzonych-w-587696001 [dostęp: 27.12.2021].

słownictwo Rekomendacji jest zbieżne ze słownictwem jakim posłużono się również w Nowym Europejskim Bauhausie i w Baukultur, o czym w kolejnym punkcie.

### 2. 3. Karta Lipska z 2007r. i Nowa Karta Lipska z 2020r.

Ryc. 3 Lipsk, Könneritzbrücke nad rzeką – Biała Elstera https://kolemsietoczy.pl/lipsk-nowe-pojezierze-ciekawe-miejsca-trasy-co-zobaczyc/

Dla dziedzictwa dotyczącego miast i ich okolic ważna jest **Karta Lipska**[6] z 2007 roku i **Nowa Karta Lipska**[7] z 2020 roku. Zawarte w nich uzgodnienia, inicjatywy i zapisy związane są całościowo z obszarami miejskimi i z akcentowaniem zrównoważonego rozwoju i transformacji miast.

**Pierwsza Karta Lipska „Na rzecz zrównoważonego rozwoju"** jest efektem nieformalnego spotkania ministrów w sprawie rozwoju miast i spójności terytorialnej (Lipsk 24-25 maja 2007r.). Nazywana jest Kartą na rzecz zrównoważonego rozwoju. Zapisano w niej min. działania takie jak:

- promowanie zintegrowanego rozwoju obszarów miejskich;
- aktywność na rzecz zrównoważonego rozwoju miast europejskich;
- wspólne zasady i strategie rozwoju miejskiego;

[6] Karta Lipska 2007, https://pl.wikipedia.org/wiki/Karta_Lipska_na_rzecz_zr%C3%B3wnowa%C5%BConego_rozwoju_miast_europejskich [dostęp: 27.12.2021].

[7] Nowa Karta Lipska 2020, https:// Nowa_Karta_Lipska%20(2); [dostęp: 27.12.2021].

- dobrobyt gospodarczy, równowaga społeczna i zdrowe środowisko;

- tworzenie oraz ochrona funkcjonalnych i dobrze zaprojektowanych przestrzeni publicznych, infrastruktury i usług;

- dbałość o wartości kulturowe i architektoniczne dziedzictwo;

- zachowanie budynków historycznych, przestrzeni publicznych oraz ich wartości miejskiej i architektonicznej.

**Nowa Karta Lipska „Transformacja siłą miast na rzecz wspólnego dobra",** zredagowana również na nieformalnym spotkaniu ministrów państw członkowskich UE ds. miejskich (Lipsk 30 listopada 2020r) jest aktualizacją poprzedniej Karty Lipskiej. Jest to „zbiór strategicznych zasad i kierunków dobrego zarządzania miastami, który określa politykę miejską w Europie po 2020 roku. Postulaty z pierwszej wersji dokumentu są nadal aktualne, natomiast Nowa Karta Lipska mocno podkreśla potrzebę transformacji w kierunku miast sprawiedliwych, zielonych i produktywnych."[8]

Nowa Karta jest kartą transformacyjną, bardziej pro-energetyczną i pro-ekologiczną, a tyko nieznacznie skierowaną ku kulturze i ochronie dziedzictwa. Konsumuje, zatem nową tendencję skrystalizowaną w Europejskim Zielonym Ładzie, a tylko nieznacznie zwraca się w kierunku Baukultur. Dostrzeżona została także ważność trzech filarów transformacji: lepszego stanowienia prawa, lepszego finansowania i lepszej wiedzy koniecznych po pandemii Covid-19. Nowa Karta Lipska ukierunkowana jest szczególnie na sprawy Europy jako cywilizacji miejskiej. Zwrócono uwagę, że obecnie około 74% ludności zamieszkuje w miastach i wiążą się z tym sprawy takie jak:

- konieczność zrównoważonej transformacji związana z globalizacją;

- kontekst zrównoważonych działań zintegrowanych i strategie rozwoju tworzone dla miasta jako całości ich siłą;

- potrzeba symbiozy miasta i obszarów sąsiednich;

- podejmowanie nowych inicjatyw europejskich, w zakresie kierunków rozwoju miast i ochrony dziedzictwa.

Karta ta zawiera dwa główne przesłania polityczne, którymi są takie działania jak zwrócenie szczególnej uwagi dla zdegradowanych dzielnic miast oraz dbałość o wysokiej jakości przestrzeń publiczną, zbudowaną w tym: zapewnienie i poprawa efektywności energetycznej, aktywna polityka innowacyjna i edukacyjna oraz tworzenie związków pomiędzy przemysłem, przedsiębiorcami i nauką.

[8] Cytat: [za:] Nowa Karta Lipska 2020, https://www.gov.pl/web/fundusze-regiony/nowa-karta-lipska-i-agenda-terytorialna-ue-2030-przyjete-przez-ministrow-krajow-wspolnoty-europejskiej [dostęp: 27.12.2021].

### 3. Doktryny, a nowe aktywności – dzisiaj

Ryc. 4 Panorama Londynu, https://www.bryla.pl/bryla/7,85298,24194252,londynski-tulipan-od-foster-partners.html

We współczesnym, dynamicznym i zglobalizowanym świecie obserwujemy dość często utratę znaczenia sztywnych doktryn, w miejsce których pojawiają się inicjatywy przynoszące nowe teorie, idee i priorytety mówiące również o zrównoważonym rozwoju i dobrej kontynuacji. Pojmowane są one przy tym nierzadko w sposób nieco odmienny niż miało to miejsce dotychczas, w środowisku związanym z zabytkowością i dziedzictwem kulturowym i krajobrazowym. Można by zatem zaryzykować jeszcze dyskusyjny pogląd, że mnogość i fragmentacja doktryn oraz różnych Kart i Konwencji konserwatorskich stała się ich naturalnym wrogiem.

Ważne przy tym w rozważaniach, przy teraźniejszym myśleniu o przyszłości ale w nowych uwarunkowaniach społeczno-politycznych, jest jednak zagadnienie poszanowania czasu przeszłego i pamięci, w tym pamięci kulturowej. Znaczenie mają także zagadnienia związane z interpretacją zakresu ważności prawa interesu prywatnego przy założeniu priorytetowego znaczenia interesu społecznego. Szczególnie w odniesieniu do konstytucyjnego uwarunkowania dla ochrony dziedzictwa kulturowego jako świadectwa narodu[9]. Nie można również pominąć problemu kultury budowania i działania w środowisku zbudowanym, ze szczególnym uwzględnieniem wagi krajobrazu kulturowego dla tożsamości i znaku czasu w przestrzeni, kultury w płynnej rzeczywistości[10].

[9] Problematyka ochrony dziedzictwa kulturowego, Konstytucja RP: art.5 – ochrona dziedzictwa narodowego, art.6 ust.2 – ochrona dziedzictwa kulturalnego, art.6 ust.1 i 73 w związku z art.31 ust.3 i art.64; [za:] Zalasińska K., [w:] *Zalecenia dotyczące wdrożenia prawodawstwa UNESCO do polskiego porządku prawnego*, PK ds. UNESCO, Warszawa2013. (71).

[10] Bauman Z., *Kultura w płynnej nowoczesności*, Warszawa 2011.

W tym kontekście na problematykę doktryn, teorii, kart i rekomendacji, które dotychczas były głównymi kierunkowskazami w zakresie tego co przeszłe, teraźniejsze i przyszłe trzeba spoglądać również z nowej perspektywy kryzysu ekonomicznego i klimatycznego oraz wynikających stąd zagrożeń. Rozważania skupiać się będą zatem w najbliższym czasie na tym, jakie przyjąć kierunki potrzebnej modyfikacji w podejściu do doktryn konserwatorskich, które są niezmienne od wielu lat i do takich, które powstały jako nowe, mające wpływ na te dotychczasowe. Również na tym, jak odnieść się cyfryzacji w konserwacji i ochronie zabytków, w dokumentacji dziedzictwa materialnego i niematerialnego oraz do nowych idei i priorytetów, w poszukiwaniu kompromisu dla ochrony dziedzictwa kulturowego. Szczególnie w dobie dominacji spraw dotyczących ochrony klimatycznej w Europie, jako priorytetu do 2025r.

Nowe aktywności w zakresie ochrony dziedzictwa związane są także z "oddolnym" ruchem społeczno-ekonomicznym i politycznym Nowego Europejskiego Bauhausu (2021), ale niestety nie koniecznie mającym wyraźnie odniesienie w strategii Europejskiego Zielonego Ładu (2019), w którym mało znalazło się miejsca dla idei Baukultur (2018), o czym w dalszej części. Wspomniane inicjatywy są jednak, w pewnym zakresie, bliskie zapisom konserwatorskiej Karty Ateńskiej (1931) i urbanistycznej Karty Ateńskiej (1933) oraz Nowej Karty Ateńskiej (1998)[11] i Nowej Nowej Karty Ateńskiej (2003)[12]. Podobnie Karty Lipskiej (2007) i Nowej Karty Lipskiej (2020), a także intencji zapisów paryskiej Rekomendacji UNESCO w sprawie Historycznego Krajobrazu Miejskiego (2011). Dyskusja tym razem jednak być może będzie musiała toczyć się nie tylko w środowisku konserwatorskim ale również przy udziale nowych uczestników. Same daty pokazują, jak często w ostatnim okresie powstają nowe intencjonalne deklaracje, które jednak często nie mają umocowania w wiążących zapisach prawnych lub nie są implementowane do polskiego prawodawstwa.

[11] *Biuletyn Informacyjny Towarzystwa Urbanistów Polskich*, Numer Specjalny, Nowa Karta Ateńska 1998, Warszawa wrzesień 1998; [za:] Kłosek-Kozłowska D., *Ochrona wartości kulturowych miast a urbanistyka*, ss. 162-164.

[12] Towarzystwo Urbanistów Polskich, *Nowa Karta Ateńska 2003, Wizja miast XXI wieku*.

## 4. Deklaracja z Davos i idea Baukultur

Ryc. 5 Panorama Davos, https://www.luftbilderschweiz.ch/luftaufnahmen/luftaufnahme-davos-panorama/

Deklaracja z Davos „Ku wysokiej jakości Baukultur dla Europy" została podpisana na konferencji Ministrów Kultury z krajów Unii Europejskiej (Davos, Szwajcaria, 20-22 stycznia 2018 roku)[13]. W jej Preambule zapisano min.: „My, Ministrowie Kultury i szefowie delegacji sygnatariuszy Europejskiej Konwencji Kulturalnej oraz państw-obserwatorów Rady Europy, a także przedstawiciele UNESCO, ICCROM-u, Rady Europy i Komisji Europejskiej oraz Rady Architektów Europy, Europejskiej Rady Planistów Przestrzennych, ICOMOS-u oraz Europa Nostra (…)":

- **rozpatrując** aktualne wyzwania, w tym trwałe skutki kryzysu gospodarczego i finansowego, czwartą rewolucję przemysłową, przyspieszoną urbanizację, kurczenie się regionów peryferyjnych, migracje i zmiany społeczne, rosnące nierówności, zmiany klimatyczne i szkody środowiskowe oraz ich znaczący wpływ na otoczenie w którym żyjemy;

[13] Deklaracja z Davos; https://pap-mediaroom.pl/polityka-i-spoleczenstwo/mkidn-wicepremier-piotr-glinski-z-wizyta-w-davos-komunikat https://niaiu.pl/wp-content/uploads/2021/09/deklaracja_davos.pdf [dostęp: 27.12.2021].

- **uznając** istotny wkład wysokiej jakości przestrzeni zbudowanej w osiąganie zrównoważonego społeczeństwa (…)

- **świadomi** istotnych kroków, podjętych przez wspólnotę międzynarodową (…) oraz wypracowania nowego podejścia do ochrony i rozwoju wartości kulturowych europejskiej przestrzeni zabudowanej (…) tendencji do obniżenia jakości zarówno przestrzeni zbudowanych, jak i otwartych krajobrazów w całej Europie, widoczne w trywializacji prac budowlanych, braku wartości projektowych, obejmującym brak troski o zrównoważony rozwój, rosnącą eksurbanizację oraz nieodpowiedzialne użycie gruntów, degradację zabytkowej tkanki oraz utratę tradycji i tożsamości regionalnych (…)".

W dalszej części Deklaracji zapisano zobowiązania dotyczące kultury, dziedzictwa i Baukultur, m.in. deklarację kluczowej roli kultury dla przestrzeni zbudowanej oraz zobowiązanie do wdrażania lepszej polityki, obejmującej skoncentrowaną na kulturze ideę Baukultur, a także uwzględniającej wizję wysokiej jakości Baukultur, jako kluczowego celu politycznego.

***Koncepcja i wizja Baukultur***, czyli szeroko rozumianej polityki Kultury Budowania (wybrane fragmenty):

> - Baukultur obejmuje każdą działalność człowieka zmieniającą przestrzeń zbudowaną;
>
> - Baukultur obejmuje istniejące budynki, zabytki i inne elementy dziedzictwa kulturowego, a także projekty i konstrukcje współczesnych budynków, infrastrukturę, przestrzeń publiczną i krajobrazy;
>
> - Baukultur wyraża się również w procesach planowania przedsięwzięć budowlanych, infrastruktury, miast, wsi i otwartych krajobrazów;
>
> - Dziedzictwo kulturowe jest nieodzownym komponentem wysokiej jakości Baukultur. Sposób w jaki używamy, utrzymujemy i chronimy nasze dziedzictwo kulturowe dziś, będzie kluczowy dla przyszłego rozwoju wysokiej jakości przestrzeni zbudowanej;
>
> - Wysokiej jakości Baukultur wzmacnia poczucie przywiązania do miejsca (…). Tworzy przestrzeń zbudowaną, skupiając się na współczesnych formach wyrazu kulturowego (…) szanując kulturowe dziedzictwo (…) chroni środowisko (…) powiększa zieleń.

***Wysokiej jakości Baukultur,*** to, m.in.:

- balans między kulturowymi, społecznymi, gospodarczymi, środowiskowymi i technicznymi aspektami planowania, projektowania oraz budowy i adaptacji dóbr;

- część właściwych narzędzi prawnych; główny cel to wysoka jakość dla całej przestrzeni zbudowanej, w tym dziedzictwa kulturowego, we wszystkich działaniach o wpływie przestrzennym;

- kreatywne, funkcjonalne i społeczne aspekty; wszystkie istotne dyscypliny i specjaliści partycypują równych zasadach oraz wysiłki na polu edukacyjnym

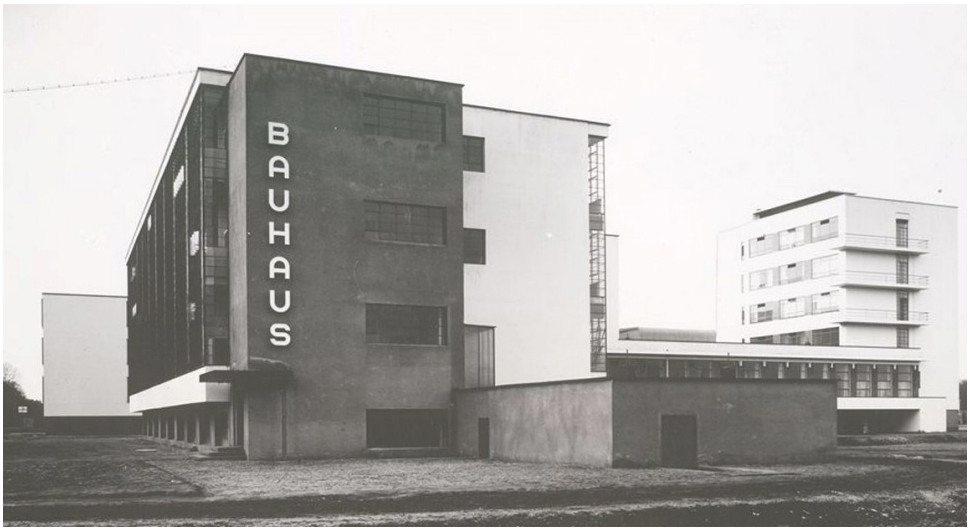
- wszyscy zaangażowani, społeczeństwo i sektor prywaty, ponoszą odpowiedzialność za jakość przestrzeni zbudowanej przekazanej przyszłym pokoleniom;

- kultura umożliwia zrównoważony rozwój gospodarczy, społeczny i środowiskowy; kształtuje naszą tożsamość i określa nasze dziedzictwo; potrzeba całościowego, skoncentrowanego na kulturze podejścia do przestrzeni zabudowanej i pozostawionego przez nas dziedzictwa.

***Idea Baukultur*** odnosi się do tego, że projektowanie i wznoszenie budynków i budowli jest kulturą i sztuką, a także tworzyć przestrzeń dla kultury. Przestrzeń zbudowana powinna być kształtowana w sposób zintegrowany, z uwzględnieniem wartości kulturowych. W myśl tej idei polityka powinna promować wysoką jakość planowania i projektowania, tak aby zapewnić właściwy balans pomiędzy oczekiwaniami społeczno-gospodarczymi, a zachowaniem zasobów i walorów dziedzictwa kulturowego, krajobrazowego i przyrodniczego.

W obecnie obowiązującym systemie prawnym w Polsce nie implementowano jak dotąd zapisów wynikających z Deklaracji w Davos oraz realizacji idei Baukultur. Widoczne to jest szczególnie w zmianach w dotychczasowym porządku związanych z wprowadzaniem idei Polskiego Ładu, ułatwieniom w budownictwie pozwalającym na daleko idącą swobodę w inwestowaniu bez dbałości o dziedzictwo krajobrazowe i dziedzictwo kulturowe, tak materialne ja i niematerialne, jak również swobodę kształtowania przestrzeni miast i obszarów pozamiejskich. Brak także Polskiej Polityki Architektonicznej, co powoduje że Polska jest jednym z nielicznych jeśli już nie jedynym krajem w Europie, który takiej nie posiada.

**5. Nowy Europejski Bauhaus (New European Bauhaus. Beautiful/Sustaiable/Together)**




Ryc. 6 Budynek nowej szkoły Bauhausu, https://www.designalive.pl/bauhaus-nowa-szkola/#&gid=1&pid=2

Nowy Europejski Bauhaus (NEB)[14] to europejska interdyscyplinarna inicjatywa podjęta przez kraje Wspólnoty Europejskiej w kontekście dbałości o dziedzictwo kulturowe. Wiąże się ona z refleksją nad sposobem i możliwościami ochrony dziedzictwa materialnego i niematerialnego w zderzeniu z działaniami proekologicznymi i dążeniem do osiągnięcia neutralności klimatycznej w Europie do 2025 roku. Inicjatywa NEB zaistniała w 2020 roku w dużej mierze w niezależnie od międzynarodowego środowiska konserwatorskiego i wyrosła w oparciu o ideę proekologicznego Europejskiego Zielonego Ładu (EZŁ) oraz postawy państw europejskich dla kreacji polityki kulturalnej czyli BAUKULTUR. Przedstawiana jest przy tym jako pomost z ekologii i nauki do świata kultury i sztuki, z holistycznym podejściem do środowiska zbudowanego oraz jako praktyczna realizacja założeń EZŁ w przestrzeni mieszkalnej. **Przewidziano trzy fazy wprowadzenia i rozwijania NEB:**

***I - projektowanie*** (2021), czyli tworzenie i rozwijanie pomysłów na transformacje miejsca w oparciu o wiedzę i zaangażowanie całej społeczności;

***II - realizacja*** (2021–2024), czyli wspieranie władz miejskich, lokalnych i regionalnych we wspólnym projektowaniu i inkubacji projektów pilotażowych w różnych państwach członkowskich;

[14] *Nowy Europejski Bauhaus*, Z:A, nr 80; https://smart.gov.pl/pl/aktualnosci/129-nowy-europejski-bauhaus; https://www.designalive.pl/przewodniczaca-komisji-europejskiej-oglasza-nowy-bauhaus/;https://www.portalsamorzadowy.pl/fundusze-europejskie/nowy-europejski-bauhaus-odpowiedzia-na-obecne-i-przyszle-kryzysy,283771.html [dostęp: 27.12.2021].

***III - rozpowszechnianie*** (od 2022 r.), czyli rozpowszechnianie pomysłów i rozwiązań NEB, zarówno w Unii Europejskiej, jak i poza nią.

**Priorytetami dla NEB**, we wszystkich wymienionych fazach są:

- zrównoważone: projektowanie, rozwój, przestrzeń pracy i odpoczynku, życie codzienne;
- inkluzyjność, wysoka jakość i estetyka;
- pomost: świat sztuki i kultury, a świat nauki i technologii;
- włączenie społeczne, interdyscyplinarność;
- kultura, dziedzictwo kulturowe, tożsamość kulturowa;
- przemodelowanie funkcjonowania miast, ulepszanie przestrzeni;
- połączenie zrównoważonego rozwoju, wysokiej jakości i estetyki;
- odpowiedź na obecne i przyszłe kryzysy społeczne i ekonomiczne;
- koewolucja, energooszczędność, ekologia.

Sama idea NEB rozwijana jest w ramach tzw. **NextGenerationUE**[15] (NGUE), czyli unijnego funduszu odbudowy po pandemii wirusa COVID-19. NGUE ma na celu promowanie gospodarki neutralnej dla klimatu i dostosowania jej do zmieniającego się rynku pracy. Lansowana jest w ramach Unii Europejskiej wraz z "Falą Renowacji" (od 2021), która jednocześnie wprowadza nową taksonomię - nowe znaczenie pojęcia renowacji, w zetknięciu z działaniami na rzecz gospodarki o obiegu zamkniętym. W założeniu ma przy tym wzmacniać wartości kulturowe dla realizacji polityki Baukultur, przyjętej przez kraje Europy w 2018 roku jako Deklaracja z Davos.

## 6. Europejski Zielony Ład (EZŁ) i Europejska Fala Renowacji

**Europejski Zielony Ład** (European Green Deal)[16] to zbiór inicjatyw politycznych Komisji Europejskiej (KU), których nadrzędnym celem jest osiągnięcie neutralności dla klimatu w Europie do 2050. Komisja Europejska w roku 2019 określiła 10 priorytetów, zakładających dokonanie przeglądu każdego istniejącego prawa pod kątem jego wpływu na klimat, a także wprowadzenie nowych przepisów dotyczących gospodarki o obiegu zamkniętym, renowacji budynków, różnorodności biologicznej, rolnictwa i innowacji. Są nimi:

---

[15] NextGenerationUE: https://europa.eu/next-generation-eu/index_pl.

[16] *Europejski Zielony Ład*, https://pl.wikipedia.org/wiki/Europejski_Zielony_%C5%81ad#searchInput; chrome-extension://efaidnbmnnnibpcajpcglclefindmkaj/viewer.html?pdfurl=https%3A%2F%2Fdata.consilium.europa.eu%2Fdoc%2Fdocument%2FST-13852-2020-INIT%2Fpl%2Fpdf&clen=703857 [dostęp: 27.12.2021].

- neutralność klimatyczna Europy;
- ekonomia o obiegu zamkniętym;
- renowacja budynków;
- zero zanieczyszczeń;
- ekosystemy i bioróżnorodność;
- zdrowa żywność i zrównoważone rolnictwo;
- zrównoważony transport;
- środki finansowe dla najbardziej potrzebujących regionów;
- badania, rozwój i innowacje;
- reprezentacja dyplomatyczna na zewnątrz UE.

Ryc. 7 Szkoła podstawowa na osiedlu D3 w Tychach, po termorenowacji. Fot. Marcin Włodarczyk 2013

Realizacja neutralności klimatycznej w Europie do 2050 roku, jako głównego celu strategii EZŁ wymaga transformacji społeczno - gospodarczej w Europie postrzeganej jako racjonalna kosztowo, sprawiedliwa i zrównoważona społecznie. Niestety dziedzictwo kulturowe materialne i niematerialne, krajobraz kulturowy, zabytki, ochrona i opieka, krajobraz miejski, architektura i urbanistyka nie znalazły swojego miejsca w EZŁ i jego priorytetach. W związku z tym bezpośrednio lub pośrednio wynikają z tego konsekwencje i zagrożenia dla zabytków i dziedzictwa. Już widoczne dotyczą, między innymi: termoizolacji, fotowoltaiki, urządzeń klimatyzacji i teletechniki, urządzeń związanych z cyfryzacją i teletechniką, energii wiatrowej oraz oszczędności materiałowej i ekonomii zamkniętego obiegu.

**Europejska Fala Renowacji** (EFR[17]) to również inicjatywa Komisji Europejskiej z 2020 roku, która jest kluczowym filarem dla realizacji Europejskiego Zielonego Ładu. Jest również priorytetem inicjatywy „Zielony Ład w terenie" oraz siłą zrównoważonego wzrostu i największym źródłem miejsc pracy. Dotyczy ona bowiem sektora związanego z budynkami już istniejącymi, jako sektora najbardziej energochłonnego. Rozumiana jest także, jako ich „ekologizacja", tworzenie wspomnianych miejsc pracy z tym związanych oraz poprzez to działanie poprawę jakości życia i włączenie społeczne. Głównym celem „Fali Renowacji" jest usunięcie barier dla renowacji budynków takich jak:

- bariery strukturalne i bariery informacyjne;
- niedoskonałości rynku;
- brak wiedzy fachowej;
- utrudnienia dla projektów;
- bariery prawne.

Przyjęta przez Komisję strategia na rzecz „Fali Renowacji" ma objąć trzy obszary:

- dekarbonizacje ogrzewania i chłodzenia;
- zwalczanie problemu ubóstwa energetycznego i budynków o najgorszej charakterystyce;
- renowacje budynków publicznych tj. szkoły, szpitale i budynki administracyjne.

Podobnie jak w całej generalnej inicjatywie Europejskiego Zielonego Ładu także i w EFR nie ma mowy o renowacji zabytków, krajobrazu miejskiego, architektonicznego i urbanistycznego dziedzictwa kulturowego. Co może zdziałać „uwolniona" renowacja budynków widzimy na co dzień. Nie znamy odpowiedzi, a nawet propozycji, jak ma wyglądać renowacja dla zabytkowych obiektów. Podobnie jak zastosowanie w działaniu przy budynku lub budowli chronionej wytycznej tzw. obiegu zamkniętego.

[17] *Fala Renowacji*: IP/20/1835, https://ec.europa.eu/commission/presscorner/detail/pl/qanda_20_1836; https://thinkco.pl/zielony-lad-fala-renowacji/;https://cor.europa.eu/pl/news/Pages/renovation-wave-CoR-and-Commission-launch-cooperation-to-boost-building-overhaul.aspx; [dostęp: 27.12.2021].

**7. Podsumowanie i inne konkluzje**

Polityka doktrynalna napotyka obecnie i najprawdopodobniej coraz częściej stykać się będzie ze zmiennymi oczekiwaniami zewnętrznymi związanymi z czynnikiem ludzkim i przyrodniczym. Sprowadza się to przykładowo do swobodnego odniesienia, niekoniecznie profesjonalnych w konserwatorstwie interesariuszy, do zabytkowości, presji działań ekonomicznych i ekologicznych oraz społecznych, jak również brakiem zrozumienia współczesnych trendów, nie tylko ekologicznych. Będzie musiała odnieść się do mnogości i fragmentacji dotychczasowych Deklaracji, Doktryn, Kart, Konwencji, Rekomendacji, itp., a także do nowych inicjatyw takich jak Baukultur i Nowy Europejski Bauhausu oraz Europejski Zielony Ład i najnowsza inicjatywa, czyli NexGenerationUE.

Polityka konserwatorska spotka się w przyszłości, jak można się w pewnym zakresie spodziewać, z podobnymi problemami zewnętrznymi jak polityka doktrynalna, w tym brakiem przeniesienia Deklaracji z Davos i idei Baukultur do polskiego prawodawstwa i towarzyszącym temu brakiem Polskiej Polityki Architektonicznej. Wymagać będzie to najprawdopodobniej elastycznego dostosowania ochrony zabytków i dziedzictwa kultury oraz opieki nad nimi nie tylko do ciągłej zmienności funkcjonalnej i technicznej, a także do nowych oczekiwań takich jak włączenie społeczne i zrównoważony rozwój gospodarczy oraz obieg zamknięty. Stanie przed trudnym zadaniem ochrony dziedzictwa krajobrazu kulturowego, materialnego i niematerialnego, architektoniczno-urbanistycznego i przyrodniczego, w dobie nacisków ekonomiczno-ekologicznych i deweloperskich. W tym także przygotowania do konsekwencji inicjatywy Europejskiego Zielonego Ładu i Polskiego Nowego Ładu oraz efektów działań związanych z Baukultur i Nowym Europejskim Bauhausem. Wydaje się zatem, że powinna być szerzej widoczna w prawodawstwie aby móc włączyć się w działania związane z oceną zadań, także w kontekście zapisów EZŁ, NEB i Baukultur.

W Polsce dla podjęcia współpracy w ramach NEB powstała już Polska Sieć Organizacji Architektonicznych, (PSOA), która w założeniu ma trwałość wartości i osiągnięć Karty Ateńskiej z 1931 roku, a także NEB i Baukultur oraz ich inkorporację do naszych krajowych przepisów. Przyjęła manifest POSA mówiący o zrównoważonym rozwoju, partycypacji społecznej, ochronie wartości kulturowych dziedzictwa i kryteriów estetycznych, a polityczna realizacji założeń doktrynalnych i rekomendacji związanych z ochroną zabytków i dziedzictwa kulturowego.

Nowy Europejski Bauhaus nawiązuje do idei Bauhausu, nie jest jednak stylem tylko multidyscyplinarnym działaniem łączącym m.in. projektowanie, kulturę, naukę, ekologię, społeczeństwo, ekonomikę i technologię dla współtworzenia przestrzeni oraz renowacji istniejącej substancji. Cytując: *Nowy Europejski Bauhaus to projekt związany z szukaniem sposobu na to, jak lepiej żyć po pandemii. To próba ukształtowania stylu projektowania zgodnie z ideami zrównoważonego rozwoju, wprowadzenia założeń Europejskiego Zielonego Ładu do europejskich umysłów i domów, potrzeba wszystkich kreatywnych umysłów: projektantów, artystów, naukowców, architektów i obywateli, aby Nowy Europejski Bauhaus odniósł sukces. (Ursula von der Leyen)*[18] *(...)*

[18] Cyt. za:https://sztuka-architektury.pl/article/14524/ [dostęp: 18.10.2021].

*Aby go opracować w marcu 2021 roku został stworzony międzynarodowy zespół specjalistów. (...) To ci ludzie nie tylko opracują pomysły na rozwój Nowego Europejskiego Bauhausu, ale i staną się ambasadorami jego idei w Europie i na świecie.*"[19] I tu powinno znaleźć się także miejsce dla aktywności i zaangażowania środowiska związanego z ochroną zabytków i krajobrazu kulturowego. Z duchem Nowego Europejskiego Bauhausu. Ale jak dotąd nie widzimy tego w priorytetach Europejskiego Zielonego Ładu.

Jak nigdy dotąd obserwujemy nacisk różnych grup i środowisk widzących tylko bieżące interesy i problemy bez dbałości o zastane i pozostawione trosce dziedzictwo, świadectwo kultury i tożsamości, pamięci przeszłości będącej budulcem i oparciem dla przyszłości. W starożytności mawiano: planować należy z myślą o siedmiu następnych pokoleniach. Obecnie mamy nie tylko kryzys ekonomiczny i klimatyczny. Mamy swego rodzaju kryzys kultury, może w kontekście globalizacji i bylejakości? A jak powszechnie wiadomo: zabierz narodowi jego świadectwa kultury, a przestanie istnieć. Jednocześnie, należy pamiętać, że we współczesnym dynamicznym świecie, sztywne trzymanie się pewnych doktryn traci na znaczeniu, takim jakie miało miejsce w minionym okresie. Ubolewać można, że przy okazji zwalczania kryzysu klimatycznego i energetycznego zapomina się często chociażby o nieszkodzeniu kulturze i dziedzictwu. Co ciekawe pierwsza data związana z niniejszą wypowiedzią to 1931 rok czyli Karta Ateńska, a ostatnia to 2021 rok czyli NextGenerationUE.

Ryc. 8 Rzeźba Aleksandra Caldera w Berlinie, https://www.archdaily.com/967467/mies-van-der-rohes-neue-nationalgalerie-reopens-with-an-alexander-calder-exhibition/612732caf91c81945d000037-mies-van-der-rohes-neue-nationalgalerie-reopens-with-an-alexander-calder-exhibition-image

[19] Ibidem.

**Bibliografia**

Bauman Z., *Kultura w płynnej nowoczesności*, Warszawa 2011.

Biuletyn Informacyjny Towarzystwa Urbanistów Polskich, Numer Specjalny, Nowa Karta Ateńska 1998, Warszawa 1998.

Kłosek-Kozłowska D., *Ochrona wartości kulturowych miast a urbanistyka*, Warszawa, 2007.

Konstytucja RP, Warszawa 2013.

Rekomendacja UNESCO w sprawie historycznego krajobrazu miejskiego (2011), Warszawa 2013.

Towarzystwo Urbanistów Polskich, Nowa Karta Ateńska 2003, *Wizja miast XXI wieku*.

*Vademecum Konserwatora Zabytków*, Biuletyn ICOMOS, Warszawa 2000.

*Vademecum Konserwatora Zabytków*, Międzynarodowe Normy Ochrony Dziedzictwa Kultury, Warszawa 2015.

Zalasińska, K., *Zalecenia dotyczące wdrożenia prawodawstwa UNESCO do polskiego porządku prawnego*, PK ds. UNESCO, Warszawa2013.

*Zawód:Architekt*, nr 80, Warszawa 2021 (022-026;028-034;036-042).

**Źródła internetowe**

*Deklaracja z Davos*; https://pap-mediaroom.pl/polityka-i-spoleczenstwo/mkidn-wicepremier-piotr-glinski-z-wizyta-w-davos-komunikat https://niaiu.pl/wp-content/uploads/2021/09/deklaracja_davos.pdf [dostęp: 27.12.2021].

*Europejski Zielony Ład*, https://pl.wikipedia.org/wiki/Europejski_Zielony_%C5%81ad#searchInput; chrome, [dostęp: 27.12.2021].

*Fala Renowacji: IP/20/1835*, https://ec.europa.eu/commission/presscorner/detail/pl/qanda_20_1836; [dostęp: 27.12.2021].

*Karta Ateńska 1933*, https://pl.wikipedia.org/wiki/Karta_Ate%C5%84ska_(1933); [dostęp: 27.12.2021].

*Karta Lipska 2007,* https://pl.wikipedia.org/wiki/Karta_Lipska_na_rzecz_zr%C3%B3wnowa%C5%BConego_rozwoju_miast_europejskich [dostęp: 27.12.2021].

*NextGenerationUE*, https://europa.eu/next-generation-eu/index_pl., [dostęp: 27.12.2021].

*Nowy Europejski Bauhaus*, Z:A, nr 80; Warszawa 2020; https://smart.gov.pl/pl/aktualnosci/129-nowy-europejski-bauhaus; [dostęp: 27.12.2021].

*Nowa Karta Lipska 2020*, https:// Nowa_Karta_Lipska%20(2); [dostęp: 27.12.2021].

Ustawa Krajobrazowa, https://sip.lex.pl/komentarze-i-publikacje/komentarze/ustawa-krajobrazowa-komentarz-do-przepisow-wprowadzonych-w-587696001 [dostęp: 27.12.2021].

Ochrona Dziedzictwa Kulturowego 12 (2021)
10.35784/odk.2872

OCHRONA DZIEDZICTWA KULTUROWEGO

# ALERT W XXI WIEKU. ZMIANY TEORII OCHRONY DZIEŁ DZIEDZICTWA W ZNACZENIU MATERIALNYM, NIEMATERIALNYM I CYFROWYM

SZMELTER Iwona [1]

[1] prof. zw. dr hab. Iwona Szmelter, Wydział Konserwacji-Restauracji Dzieł Sztuki Akademia Sztuk Pięknych w Warszawie
https://orcid.org/0000-0002-9557-6509

**ABSTRAKT:** 'Alert' przedstawia potrzebę rozszerzenia teorii ochrony dziedzictwa kultury w znaczeniu nie tylko materialnym, ale i niematerialnym oraz cyfrowym. Wobec przemian we współczesnym świecie stoimy w obliczu wszechogarniających zmian obszaru dziedzictwa, które modyfikują misję „chronić i przekazywać". Zastana sytuacja ukazuje nieadekwatność dawnych teorii konserwatorskich i fragmentację doktryn. Autorka przedstawia w czytelnej strukturze możliwe scenariusze rozwiązania kryzysu w teorii i systemie ochrony. Nowe zagadnienia obejmują zarówno teorię konserwacji tradycyjnych dyscyplin przez jej rozszerzone rozpoznanie i dokumentację, jak i innowacyjną ochronę rozszerzonego obszaru dziedzictwa, wraz z paradygmatami współczesnej teorii. Kolejne zagadnienia dotyczą potrzeby reformy istniejących procedur w instytucjach kulturalnych. Uczestnicząc w przełomie kulturalnym nie powinniśmy być ani bierni, ani rewolucyjni, lecz adekwatnie dostosowywać teorię, projekty i prawodawstwo. Aktywna postawa wymaga odpowiedzi na podstawowe pytania: co chronimy w obliczu rozszerzenia obrazu dziedzictwa kultur? Jak dokonać łącznego (holistycznego) zachowania dotychczasowego prymatu kultury materialnej i jednocześnie potrzebnego usankcjonowania ochrony dziedzictwa niematerialnego? Czy w porę dostrzegamy i reagujemy na rosnące znaczenie cyfryzacji objawów sztuki i powstającego jej dziedzictwa? Jak sprowokować optymalne uczestnictwo odbiorców w ochronie dziedzictwa? Odpowiedzi na te pytania okazują się bardzo ważne, bowiem mogą być pomocnym drogowskazem zmian i analizy wartościującej w dwóch uzupełniających si kategoriach: kulturalno-historycznych i społeczno-ekonomicznych, które w rzeczywistości wzajem się przenikają.

**SŁOWA KLUCZE:** dziedzictwo sztuk wizualnych, teoria konserwacji, analiza wartościująca, paradygmaty współczesnej teorii konserwacji, filary praktyki konserwacji

**Wprowadzenie**

Symptomy zmian cywilizacyjnych wskazują na czas przesilenia dotychczasowych rozwiązań doktrynalnych w teorii ochrony i konserwacji dziedzictwa kultury[1]. W społeczności zajmującej się ochroną dziedzictwa opracowane są zagadnienia ochrony dziedzictwa dawnej sztuki, w tym głównie zabytków nieruchomych, które są unormowane prawnie tak na świecie, jak i w Polsce[2]. Natomiast zagadnienia ochrony dóbr kultury, szerzej rozumianych niż zabytki, są wprawdzie ujęte w Konstytucji, ale nieobecne w procedurach i wytycznych dla instytucji. Bogusław Szmygin argumentował potrzebę rewizji klasycznych zasad konserwatorskich:

*Intensywne i szybkie przemiany zachodzące we współczesnym świecie mają znaczący wpływ na ochronę dziedzictwa. Zmienia się przedmiot ochrony, jej formy oraz sposób ich realizacji. Coraz szersze pojęcie dziedzictwa jest konfrontowane z rosnącą potrzebą przekształceń i modernizacji naszego otoczenia*[3].

Potrzeba ta wymaga zaspokojenia począwszy od generalnego obrazu dziedzictwa, gdyż chroniąc dziedzictwo przywołujemy jego charakter wskazujący na związek kultury i natury. Ta prawda znana prawdopodobnie wszystkim intuicyjnie, podobnie jak prawo naturalne, została potwierdzona w swej ważności Konwencją UNESCO z 1972 roku. Niestety, po upływie półwieku nadal często pozostaje postulatem odległym od realizacji. Celebrujemy rocznicę podpisania Karty Ateńskiej z 1931 roku o niezbędnym związku sztuki z nauką, a także Deklaracji HUB daleko idącej w rozumieniu różnorodności współczesnego dziedzictwa, lecz mimo celebracji – mało widocznych w polityce kulturalnej.

**Meritum zmian**

Dyskurs zacznijmy od podstawowych pojęć 'dziedzictwa sztuk wizualnych', a także innych cywilizacyjnych dokonań człowieka, które trwają ciągle, czyli od początków istnienia człowieka do umownego 'dzisiaj'. Współcześnie termin sztuki wizualne obejmuje zakres daleko przekraczający po-oświeceniowe podziały dziedzin, jak sztuki piękne, czy sztuki plastyczne, z ich wielowiekową dyskryminacją innych form dziedzictwa[4]. W tej rozległej perspektywie ograniczenie do kultury materialnej byłoby uprzedmiotowieniem dziedzictwa człowieka, które jednak zawsze miało i nadal ma cechy duchowe, niematerialne właściwe człowiekowi. Wystarczyło tylko trzysta

[1] Termin „dziedzictwo kultury" za: Gieysztor A., *O dziedzictwie kultury*, Towarzystwo Opieki nad Zabytkami, Warszawa 2001.

[2] Zalasińska K., *Prawna ochrona zabytków nieruchomych w Polsce*, Warszawa 2010.

[3] Szmygin B., Wprowadzenie, [w:]*Współczesne Problemy Teorii Konserwatorskiej w Polsce*, red. B. Szmygin, Międzynarodowa Rada Ochrony Zabytków ICOMOS, Politechnika Lubelska,Warszawa – Lublin 2008, s. 5.

[4] Szmelter I., O fenomenie sztuk wizualnych i meandrach ich ochrony, *Filozofia i elementy nowej teorii i praktyki konserwacji*, Wydawnictwo Naukowe PWN, Warszawa 2020.

lat antropocentryzmu z po-oświeceniową polityką i rewolucją techniczną, by zapomnieć o różnorodnym charakterze sztuki. Dlaczego?

Przydatna okazuje się próba scharakteryzowania współczesnych zmian widzianych oczami filozofów i politologów z ostatniego półwiecza. Kategorią opisu kultury w ujęciu postmodernistycznym było pojęcie „płynnej nowoczesności" (*liquid modernity* w j.ang.) wprowadzone przez Zygmunta Baumana[5]. Ukazanie niestałości struktur kulturowych zaowocowało odczuwanym pod koniec XX wieku poczuciem niepewności co do rozwoju cywilizacji oraz końca historii[6]. Zważywszy jednak, że czas kryzysu jest często zaczątkiem nowych zmian, prawdopodobnie tak zdarzyło się w najnowszej historii, co stało się zaprzeczeniem fatalizmu poprzedniej epoki. Zdaniem antropologów obserwujemy jak erozji ulega pesymizm, zamiast narracji o zmierzchu, czy nawet końcu kultury - na rzecz akceptacji jej różnorodności. Powszechnie jest postrzegana zmiana jako rozszerzenie charakterystyki dziedzictwa i możliwości jej ochrony[7]. W dwóch pierwszych dekadach XXI wieku ochrona dziedzictwa rozszerzona została o sferę niematerialną. Cyfrowa rewolucja, podobnie jak narastający kryzys klimatyczny i odbudowa po pandemii uznane zostały głównymi wyzwaniami cywilizacji.

Nowa teoria społeczna zwana „teorią racjonalności komunikacyjnej" zaprzecza dekadencji postmodernistycznej filozofii. Ten system myślowy stworzony przez Jürgena Habermasa, jednego z najwybitniejszych współczesnych filozofów, odpowiada na współczesny kryzys[8]. Habermas tłumaczy potrzeby cywilizacyjne i dyskutuje z innymi myślicielami, jak z Jacques Derridą, o witalnych postawach ludzi, odpowiedziach na terroryzm. Przedstawia podwaliny nowej racjonalności społecznej i rozwoju instytucji. W systemie tym komunikacja i informacja są motorami zmian i ich upowszechnienia, dodatkowo wzmocnionego przez internet. Podobnie rodząca się teoria konserwacji najnowszej spuścizny oparta jest na międzynarodowym procesie porozumienia o otwartym charakterze, także obejmuje pochodzące z różnorodnych źródeł dziedzictwo, które jest wytworem wielu przenikających się wzajemnie kultur, które przez wieki przyczyniły się do jego rozwoju[9].

---

[5] Bauman Z., *Liquid Modernity*, Cambridge: Polity Press, 2000. Wydanie polskie: *Płynna nowoczesność*, Tomasz Kunz (tłum.). Kraków: Wydawnictwo Literackie, 2006.

[6] W książce mającej rekordy nakładów na całym świecie, pt. „Koniec historii i ostatni człowiek" Francisa Fukuyamy (1997) intelektualne prowokacje miały źródło w kryzysie politycznym i krytyce globalizmu.

[7] Appadurai A., *Nowoczesność bez granic. Kulturowe wymiary globalizacji,* Kraków: Wyd. Universitas, 2005.

[8] Habermas J., *Teoria działania komunikacyjnego. Racjonalność działania a racjonalność społeczna*, PWN, t.I., Warszawa 1999, s. 618

[9] Santabárbara Morera C.,*Conservation of contemporary art: a challenge for the theory of critic restoration?*, [w:] *Conservando el pasado, proyectando el futuro, tendencias en la restauración monumental en el siglo XXI*, Institucíon Fernando el Católico, Zaragoza 2013.

**Rozszerzone rozpoznanie dziedzictwa - teoria i praktyka**

Konfrontacja ze zmianami ukazuje wspólnotę i rozbieżności między traktowaniem dyscyplin tradycyjnych sztuki i nowoczesnych oraz współczesnych, a także dobrami kultury innego rodzaju, jak zabytki techniki. Pierwszoplanowe znaczenie ma całościowe poznanie cech spuścizny. To wyniki rozszerzonego badania dziedzictwa sztuk wizualnych mają nie tylko wyjściowe, ale i kluczowe znaczenie dla procesu ochrony i konserwacji. Ich cechą jest transdyscyplinarność o korzeniach badań konserwatorskich z użyciem badań pomocniczych. Stanowi to obecnie niezbędnik każdego profesjonalisty konserwatora, który w zakresie badań dokumentacyjnych najbliżej poznaje cechy obiektu. Profesjonalnie wykształcony konserwator winien być orkiestratorem badań - tak w zakresie humanistycznym, jak i na polu nauk przyrodniczych. Znaczenie ma przede wszystkim odpowiedni dobór pytań badawczych wynikający ze znajomości obiektu, kontekstu jego powstania i wyników jego wstępnych badań. Następny krok to wybór zastosowania odpowiednich metod analityki instrumentalnej, a następnie zsumowanie wiedzy o obiekcie. Powszechnym błędem jest ograniczenie identyfikacji do wykonywania przypadkowo dobranych badań, pod hasłami nieadekwatnymi do rzetelnej, pełnej wiedzy o obiekcie. Może świadczyć o niekompetencji inwestorów dobór ekspertów,np. w zakresie architektury wedle kryterium ich przydatności do celów developerskich, lub z klucza 'technicznej historii sztuki' (jako urozmaicenia studiów humanistycznych), etc. W stosunku do ochrony dziedzictwa XX wieku prawidłowych identyfikacji dokonujemy według szerokiej definicji sztuki i innych obiektów, np. zabytków techniki, etnograficznych i in. Alternatywna definicja sztuki pojawiła się stosunkowo wcześnie w opisie Władysława Tatarkiewicza:

*Sztuka jest odtwarzaniem rzeczy, bądź konstruowaniem form, bądź wyrażaniem przeżyć – jeśli wytwór tego odtwarzania, konstruowania, wyrażania jest zdolny zachwycać, bądź wzruszać, bądź wstrząsać*[10].

Ta nad wyraz aktualna definicja sztuki otwarty charakter, ujęta jest przez doskonały skrót myślowy, zgodny z najnowszą definicją filozoficzną mimo upływu pół wieku[11]. Implikuje otwarte, rozszerzone rozumienie dziedzictwa sztuki, które wymaga analizy. Jest zależne od różnych aspektów istnienia dzieła, jak ontologiczny (istnienie), semiotyczny (znaczenie), aksjologiczny (wartości), o czym dalej. Dotyczy sztuki o różnych korzeniach, w tym tradycyjnej o charakterze autograficznym, jak architektura, malarstwo, rzeźba itd. Zmiany wprowadza ochrona sztuki o innej specyfice, hybrydowej, tzw. Gesamtkunstwerk, korespondencji sztuk, sztuki o charakterze allograficznym. Sztuka nowoczesna i współczesna traktowane są jako podstawy do odtworzenia,

[10] Tatarkiewicz W., *Dzieje Sześciu Pojęć*, Warszawa: PWN, 1975, s. 52

[11] https://plato.stanford.edu/entries/art-definition/, dostęp 5.01.2022.

podobnie jak performans, czy muzyka[12]. Dla myślących analitycznie konserwatorów nie można uniknąć problemu ochrony dziedzictwa nowego zakresu sztuki, jak i spuścizny technicznej. Andrzej Tomaszewski tak opisał konieczność zachowania otwartej postawy poznawczej:

*Konserwacja to nie religia i nie może opierać się na dogmatach. Tak samo żadna teoria nie jest stworzona po to, by obowiązywała po wsze czasy. Zawsze jednak trzeba uważnie obserwować świat wokół nas, poddając go intelektualnej analizie i wyciągając z niej inteligentne wnioski dotyczące teraźniejszości i przyszłości. Nie ma alternatywy – musimy nieustająco myśleć i uczyć się*[13].

Zobowiązujący do ochrony szeroki horyzont dziedzictwa przedstawił już przed laty Jan Pruszyński:

*w istocie wszystko, co nas otacza, jest dziedzictwem przeszłości, od przedmiotów materialnych po zjawiska obyczajowe, od religii i tradycji po język, literaturę i muzykę (…) od związków z przeszłością zależy świadome kształtowanie teraźniejszości i przyszłości*[14].

Wynikają stąd wnioski o konieczności szerszej interpretacji dziedzictwa bez jego uprzedmiotowienia. Na temat związków materialności i niematerialności dziedzictwa dobitnie i skrótowo wyraziła pogląd antropolożka Laurajane Smith stwierdzając: „nie ma takiej 'rzeczy' jak dziedzictwo"[15]. Do meritum zagadnienia prowadzi stwierdzenie Joela Taylora:

*dziedzictwo nie jest przedmiotem ani samym materiałem, ale p r z y c z y n ą, z powodu której obiekt jest zachowywany*[16].

Można argumentować, że materia jest ucieleśnieniem i nośnikiem wartości pozamaterialnych, w tym idei, intencji twórców.

---

[12] Goodman N., *The Language of Arts. An approach to the theory of symbols*, Hackett Publishing Company, 1976. O architekturze jak mix-przykładzie traktuje artykuł: Werning Remei Capdevilla, Nelson Goodman's Autographic-Allographic Distinction in Architecture: The Case of Mies van der Rohe's Barcelona Pavilion, *From Logic to Art, Themes from Nelson Goodman*, (eds. Gerhard Ernst et al.), De Gruyter, Ontos Verlag 2009, 269–292; https://www.degruyter.com/view/book/9783110327199/10.1515/9783110327199.269.xml, dostęp 30.12.2021.

[13] Tomaszewski A., Przyszłość konserwacji jako dyscypliny i jej teoria, [w:] (red.) Murzyn, M., Purchla.J., *Dziedzictwo Kulturowe w XXI wieku, Szanse i Wyzwania(Cultural Hertage in the 21st Century, Opportunitirs and Challenges)*, MCK Kraków, 2007, ss. 169-170.

[14] Pruszyński J., *Dziedzictwo kultury Polski. Jego straty i ochrona prawna*, t. 1, Kraków 2001, ss. 23-24.

[15] Smith L., *Uses of Heritage*, Routledge, London 2006, s. 6.

[16] Taylor J., *Embodiment unbound: Moving beyond divisions in the understanding and practice of heritage conservation*, Studies in Conservation, 2015,nr 60 (1),ss. 65-77

**Podejście paradygmatyczne w nowej teorii konserwatorskiej**

Ze współczesnych zmian kulturowych wynikają nowe pojęcia teoretyczne i wprowadzenie paradygmatów teorii konserwatorskiej[17]. Wymaga to nowych założeń naukowo-konserwatorskich i systematyki postępowania z respektowaniem problematyki ratowania różnorodnego dziedzictwa sztuk wizualnych[18]. Wiadomo, że meandry zachowania fenomenu sztuk wizualnych istniały od ich zarania do współczesności, gdyż to naturalna kolej rzeczy, stąd w XXI wieku ochrona dziedzictwa sztuk wizualnych może być sytuowana w różnych podstawowych paradygmatach[19]:

- naukowo-konserwatorskim,
- dokumentacyjnym; 'konserwacja poprzez dokumentację',
- procesualnym,
- performatywnym,
- eschatologicznym (śmierć).

Istotny jest aspekt etnograficzny o dużym ładunku społecznym, behawioralny, psychologiczny i inne. Wymaga to oparcia diagnozy konserwatorskiej na wynikach transdyscyplinarnych badań dziedzictwa i dopuszczenia dalszej indywidualizacji charakteru ochrony danego utworu. W realizacji misji „chronić i przekazywać" zachowanie wielu nietradycyjnych dzieł sztuki współczesnej polega na ich dokładnej dokumentacji, magazynowaniu składowych, prezentacji i re-instalacji oraz rekonstrukcji podczas prezentacji. Instalacje, dzieła procesualne, a także dzieła performatywne nie odgrywają nadanej mu roli, gdy nie następuje fenomen zaistnienia sztuki. Magazynujemy jedynie części składowe obiektu, a nie dzieło sztuki będące w tym przypadku do odtworzenia[20]. Dla muzealników rośnie znaczenie specyfiki „konserwacji przez dokumentacje", często zawierającą autoryzowany wywiad z artystą, która może być punktem wyjścia do wiarygodnego odtworzenia. Także definiują rekonstrukcje powiązania w zakresie systemu wartościowania w dwóch kategoriach. Patrz ANEKS. Wiarygodności cyfrowego dziedzictwa, obrazowania cyfrowego i sztuki wirtualnej określa tzw. Karta londyńska[21], czego przykładem jest

[17] Szmelter I., *Paradygmat Teorii I Praktyki Konserwatorskiej W Odniesieniu Do Sztuki Nowoczesnej*, [w:] *Współczesne Problemy Teorii Konserwatorskiej w Polsce*, red. B.Szmygin, Międzynarodowa Rada Ochrony Zabytków ICOMOS, Politechnika Lubelska,Warszawa – Lublin 2008, ss. 133-144.

[18] Llamas-Pacheco R., *Some Theory for the Conservation of Contemporary Art,* Studies in Conservation, 2020, 65:8, ss. 487-498.

[19] Szmelter I., *O fenomenie sztuk wizualnych…*, op.cit., ss. 91-160.

[20] Van de Vall R., Hoelling H., Scholte T., Stiegter S., *Reflection on a Biographical Approach to Contemporary Art Conservation*, Lizbona 2011.

[21] Bentkowska-Kafel A., *Historyczna wiarygodność zabytku wirtualnego. Uwagi na marginesie postulatów Karty Londyńskiej*, [w:] *Nowoczesne metody gromadzenia i udostępniania wiedzy o zabytkach*, red. Seidel-Grzesińska A., Stanicka-Brzezicka K., Wrocław 2008, ss. 35–47.

zastosowanie w wirtualnym projektowaniu architektonicznym[22]. Podejście paradygmatyczne stanowi teoretyczną adaptację do wielu nietypowych cech obiektu i proponowanych przez autorkę dwóch głównych kategorii analizy wartościującej.

***Studia nietypowych przypadków w rozszerzonym obszarze dziedzictwa.***

Paradygmatyczny charakter ma ochrona konserwacji wielu dzieł sztuki nowoczesnej i współczesnej *pro domo sua* - pioniersko prowadzona od lat 80-tych ub. w warszawskiej ASP, obecna w literaturze międzynarodowej, łącząc naukę, przemyślenia teoretyczne i sztukę[23]. W tym ponad stu pięćdziesiąt utworów sztuki nowoczesnej awangardowego dziedzictwa Aliny Szapocznikow (z lat 1956-1973) dokonana przez piszącą te słowa[24]. Kompleksowy charakter dziedzictwa, zarówno sztuki autograficznej, jak i dziedzictwa sztuki allograficznej, w tym konceptualnego i performatywnego przedstawiała ochrona cennego dorobku Tadeusza Kantora i wielu innych twórców. Opracowania teoretyczne i studia przypadków ochrony nietypowego dziedzictwa prezentowane są w wielu projektach krajowych i międzynarodowych od połowy lat osiemdziesiątych ub. wieku do dzisiaj. Ostatnio, w 2021 roku, poświęcone były zachowaniu sztuki w przestrzeni publicznej, zarówno street art o charakterze amatorskim, jak i muralom zamawianym w wyniku nowych inicjatyw kulturalnych w przestrzeni miejskiej[25].

W ujęciu paradygmatycznym teorii konserwacji wachlarz od rozszerzonej roli dokumentacji, aktywnej konserwacji i zachowania obejmuje procesy konserwacji-restauracji-rekonstrukcji, odtworzenia, emulacji, gdy te interwencje są uzasadnione. Rozważane są uzasadnione entropią

---

[22] Koszewski K., Franczuk J., Argasiński K., *Wirtualne modele dziedzictwa architektonicznego a działalność konserwatorska/Architectural Heritage Virtual Models in Conservation Practice*, Wiadomości Konserwatorskie. 2021;(68S), ss. 17–25.

[23] *Theory and practice in the conservation of modern and contemporary art.Reflections on the roots and the perspectives* (2010), ed. Schädler-Saub U., Weyer A., Hildesheim, Archetype, London.

[24] Szmelter I., Kurkowska J., *The Innovative Approaches Of Complex Care For Alina Szapocznikow Legacy with Case Studies. New Insight Into Preservation Theory Of Contemporary Art*, [w:] *Science and Art. The Contemporary Painted Surface,* Royal Society of Chemistry, RSC Cambridge, 2019, rozdział 5, ss. 108-149.

[25] *Urban art: i co dalej- zagadnienia ochrony sztuki współczesnej,* red. I. Szmelter, (autorzy: Iwona Szmelter, Żaneta Gwardzińska, Tytus Sawicki, Anna Kowalik)"– to alert dla zachowania sztuki w przestrzeni miejskiej. Opublikowana w wolnym dostępie (open access) w j.pol. https://wydawnictwo.asp.waw.pl/publikacja/urbanart-i-co-dalej-zagadnienia-ochrony-sztuki-wspolczesnej/,oraz angielskim, https://wydawnictwo.asp.waw.pl/publikacja/urban-art-and-what-next-the-issues-of-preservation-of-contemporary-art/. Ten nowatorski projekt mający na celu ustalenie zasad ochrony sztuki miejskiej o nazwie Conservation of Art in Public Spaces, akronim CAPuS (2018-2021), zebrał szesnastu partnerów, z uczelni, firm i instytucji z Włoch, Polski, Niemiec, Chorwacji i Hiszpanii oraz jeden z USA. Realizowany był w ramach "Knowledge alliances" Erasmus +" i sfinansowany przez Komisję Europejską.

metody ochrony dzieł efemerycznych na drodze 'śmierci dzieła' i jego 'konserwacji poprzez dokumentację'. Zawsze jednak priorytetem jest niezbędne oparcie na rozpoznaniu charakteru i specyfiki dzieł, dokonanie analizy wartościującej, a błędem jest podejście woluntarystyczne. Odpowiedzią na wyzwania współczesnego obrazu dziedzictwa powołano nowe kierunki kształcenia na warszawskim Wydziale Konserwacji i Restauracji Dzieł Sztuki w Akademii Sztuk Pięknych. Tak zakrojone przyszłościowo kształcenie powinno być zgrane z analizą wartościującą dziedzictwo sztuk wizualnych i przydatne w reformowanych instytucjach kultury.

**Rozszerzona analiza wartościująca**

W proponowanej analizie wartościującej sztuk wizualnych, dawnych i współczesnych, oraz szeroko rozumianych dóbr kultury, szerzej niż w zabytkoznawczej analizie, przedstawiony jest przez autorkę system wartościowania w dwóch wzajemnie uzupełniających się kryteriach: artystyczno-estetycznym, a także społeczno-ekonomicznym. Z licznymi podgrupami, które wspólnie prowadzą do zrównoważonego rozwoju. System tak zaplanowany uwzględnia propozycje wielu teoretyków i rozwiązania autorki, które mają charakter badawczy i stosowany. Zachowanie tak szeroko rozumianego dziedzictwa człowieka wymaga dokonania całościowej analizy wartościującej i hierarchizacji składowych wartości dziedzictwa. Dopiero potem można je całościowo i spójnie prezentować. Podążając za kategoriami i podgrupami szukamy odpowiedzi na pytanie, jakie są zasadnicze elementy utworu/dzieła/obiektu, jak wzajemnie się uzupełniają. Istotna jest odkryta w analizie wartościującej hierarchia, które je konstytuuje, zarówno w sferze materialnej, jak i niematerialnej oraz cyfrowej. Ich określenie i ewentualna kolejność legitymizują pełne rozpoznanie wartości dzieła, tak by podjęta diagnozę można było oprzeć na wynikach analizy wartościującej. Spójność dzieła to suma jego właściwości, zarówno materialnych, jak i niematerialnych, także suma wartości dawnych i nowatorskich utworów. Te ostatnie mogą wymagać otwarcia na paradygmaty nowej teorii konserwacji. W każdym praktycznym przypadku konserwacji zostanie określone, w jakim paradygmacie, jednym lub wielu, należy uwzględnić utwór/dzieło sztuki/obiekt pod względem jego autentyczności i istoty, prawdy o sztuce[26]. Postępujemy w ten nowatorski sposób, by „chronić i przekazywać" dziedzictwo, zgodnie z najlepszą profesjonalną wiedzą i etyką zawodową, zasadami ustalonymi dla danego dzieła, osobno dla tradycyjnego, jak i współczesnego w poniżej odpowiednio dobranym scenariuszu. Patrz – ANEKS.

**Filary rozszerzonego postępowania konserwatorskiego**

Dyskusji i argumentacji wymaga zgoda w praktyce konserwatorskiej na odstępstwa od zasad dla tradycyjnych dyscyplin. Istotne są rozbieżności w traktowaniu sztuki dawnej utrzymanej w dyscyplinach, a nowych zjawisk sztuk współczesnych. W pierwszym przypadku spuścizny z kręgu kultury materialnej (np. w tradycyjnych instytucjach, będących w kręgu oddziaływania

[26] Llamas-Pacheco R., *Some Theory for the Conservation of Contemporary Art*, op.cit., s. 490.

tradycyjnej kultury zachodnioeuropejskiej) stosujemy tradycyjną taktykę ochrony i konserwacji-restauracji z najlepszą wiedzą i etyką zawodową. respektując podstawowe syntetycznie zestawione przez Bogumiłę Roubę[27]. Biorąc pod uwagę rozbieżności w traktowaniu sztuki dawnej i współczesnej dokonać trzeba niezbędnych modyfikacji zasad zachowania o nowe drogi interpretacyjne dotyczące materialności/niematerialności dziedzictwa, paradygmatyzacji, czy jego cyfryzacji. To nie jest kwestia wyboru jednej drogi, a raczej połączenia ich wielości, wspartej rieglowskim relatywizmem historycznym. Sztuka i jej dziedzictwo istniejące materialnie są wszak od wieków ucieleśnieniem idei jej twórców zawierającym bogaty kontekst duchowy swojej epoki.

Filary postępowania konserwatorskiego stanowią łącznie ramę ochrony dziedzictwa sztuk wizualnych, które autorka określa następująco:

- PRIMUM NON NOCERE, postępowanie zgodne naczelną zasadą etyczną zgodnie z maksymą hipokratejską, by przede wszystkim nie szkodzić,
- prowadzenie badań identyfikacyjnych i wielodyscyplinarnych studiów przed diagnozą i sformułowaniem projektu konserwatorskiego, wszystkie zagadnienia przedstawione są w dokumentacji przed podjęciem decyzji.
- rozszerzona rola dokumentacji jako wyniku badania: wykorzystujący nowe metody rejestracji i archiwizacji, podkreślając, że właściwe rozpoznanie dzieła i jego dokumentacja są wyjściowymi elementami ochrony,
- zachowanie minimalnej niezbędnej ingerencji, ale nie jako sztywnej zasady, ale dostosowane dla specyfiki utworu/dzieła/obiektu dla danego paradygmatu teorii konserwatorskiej,
- maksymalnego poszanowania dla oryginalnej jego substancji i wszystkich jego wartości,
- postępowanie dla zachowania potencjalnej jedności utworu/dzieła/obiektu i jego integralności,
- możliwą odwracalnością metod i materiałów(która nie zawsze jest realna w praktyce),
- czytelności i odróżnialności ingerencji, jeśli nie znakiem konserwatorskim, to w dokumentacji oraz w komunikacie dla odbiorców
- wykonywania ingerencji konserwatorskiej i dokumentacji prac zgodnie z najwyższą wiedzą i na najwyższym poziomie. To wymaga rozszerzenia i aktualizacji profesjonalnej wiedzy konserwatorskiej. Nie ma miejsca na amatorstwo, a przystępując do badań nie możemy kierować się rutyną, lub powtarzalnością zagadnień.
- partycypacji społecznej na etapach identyfikacji dzieła i jego stanu zachowania, diagnozy i projektu konserwatorskiego, niezbędne jest upowszechnienie informacji, by obiekt był zrozumiały dla odbiorcy.

[27] Rouba B., *Proces ochrony dóbr kultury – pojęcia, terminologia*, [w:] *Ars longa – vita brevis – tradycyjne i nowoczesne metody badania dzieł sztuki*, red. J. Flik, Toruń 2003, ss. 349-379.

**Poparcie dla budowania kapitału kulturowego**

Udział społeczny jest *modus vivendi* dla dopełnienia sensu ochrony dziedzictwa, wymaga uczestnictwa aktorów sieci w kulturoznawczych procesach (ATN)[28], interesariuszy. Zawsze reprezentacja kapitału kulturowego jest elementarną składową ochrony dziedzictwa kultury.

Oznacza sposób funkcjonowania przez mosty porozumienia. Pożądane są zmiany w tym kierunku popandemicznej re-organizacji życia, jego estetyzacji i ekologii, dobrostanu społeczno-ekonomicznego. Nabierają znaczenia oddolne inicjatywy, rośnie udział mieszkańców w planowaniu przestrzennym przy narastającej dysfunkcji instytucji, zbyt sztywnych wobec zachodzących zmian.

**Konkluzja**

Opracowanie dotyczy aktualizacji teorii konserwatorskiej z niezbędnym uwzględnieniem rozszerzonego obszaru dziedzictwa sztuk wizualnych, od ich zarania aż do współczesności, zawierającej elementy kultury materialnej i niematerialnej oraz dziedzictwa cyfrowego. Wobec rozszerzenia rozumienia dziedzictwa stają wszyscy autorzy, którzy reprezentują wiele specjalności w obrębie ochrony i konserwacji zabytków. Od zabytków architektury, urbanizmu, poprzez zagadnienia pejzażu kulturowego, zachowanie „genius loci", aż do zagadnień związanych z konserwacją zabytków ruchomych oraz współczesnej sztuki autograficznej i allograficznej.

To trudne zadanie, niczym porządki w stajni Augiasza, ale mimo braku herkulesowych sił potrzebna jest zainicjowanie zmian i krok po kroku ich wprowadzenie. Wdrożenie nowej teorii implikuje odpowiednie filary praktyki konserwatorskiej. Oparte są mi.in. na paradygmatach współczesnej teorii, niezbędnych wobec nieprzystawalności teorii do obecnego, rozszerzonego obszaru dziedzictwa. Powszechnie znany i stosowany jest paradygmat naukowo-konserwatorski. Warunkiem jest oparcie na konserwatorskiej dokumentacji dzieł umożliwiającej odpowiedzialne wykorzystanie dokumentacji w różnych zakresach. Jednocześnie funkcjonuje paradygmat „konserwacji poprzez dokumentację" w odniesieniu do sztuki efemerycznej, o nowym, rozszerzonym zakresie, wywodzący się z podstaw naukowej dokumentacji konserwatorskiej. Dokumentacja staje się podstawą dla wszystkich procesów ochrony dziedzictwa. Także obecna w realizacji paradygmatu procesualnego, który wyraża zmiany ostatnich dwustu lat. W pracy kinetycznej ważniejsza jest jej idea i funkcja niż materia, która w celu przywrócenia kinetyki obiektu może być uzupełniona lub substytuowana. W dziełach cyfrowych akceptowany jest ich przekaz na nowych nośnikach. Rośnie znaczenie wirtualnego projektowania architektonicznego. Uwagi wymaga paradygmat performatywny towarzyszący sztuce o charakterze allograficznym i jej zachowaniu przez odtwarzanie i emulację. To oznacza, że sztuka z elementami performansu może powtarzana, bez utraty swojej autentyczności, nie traktowanej li tylko materialnie.

[28] Abriszewski K., *Poznanie, zbiorowość, polityka. Analiza teorii aktora-sieci Bruno Latoura*, Kraków, Towarzystwo Autorów i Wydawców Prac Naukowych, "Universitas", 2008.

Efektem zmian w teorii konserwacji winno być uszanowanie różnorodności charakteru dziedzictwa. Dotyczy sytuacji, w której funkcjonuje i przedstawia swe wartości każdy utwór człowieka - budynek, pejzaż kulturowy, zabytki techniki, dzieła sztuki etc. i jest następstwem szerokiego rozumienia dziedzictwa jako zasobów kultury materialnej i niematerialnej oraz cyfrowej. W myśl obecnego rozumienia dziedzictwo nie jest już tylko przedmiotem, czy chronionym miejscem, ani zasobem kultury materialnej. Staje się także pamięcią lub odniesieniem kulturowym, z ważną przyczyną ochrony, ucieleśnieniem idei towarzyszących rozwojowi człowieka. Za tym rozumieniem teoria kreśli coraz szersze scenariusze oparte na proponowanym systemie analizy wartościującej w uzupełniających się kategoriach i podgrupach: kulturalno-historycznym z społeczno-ekoomicznym(patrz ANEKS). Współczesna ochrona dziedzictwa kontekstualizowana jest w odniesieniu do kilku wymiarów zrównoważonego rozwoju: środowiska, rozwoju samej kultury, tożsamości w ujęciu antropologicznym, ekonomii oraz dobrostanu społecznego.

Iwona Szmelter. ANEKS.

**System analizy wartościującej w kategoriach wzajem zależnych:**

Na opracowanie systemu wartościowania dziedzictwa sztuk wizualnych złożyły się wcześniejsze interpretacje - od Aloisa Riegla, przez Waltera Frodla, Cesare Brandi'ego, zespółu badaczy Getty Conservation Institute z Eriką Avrami oraz Martą della Tore, przez autorkę tych słów i innych autorów. Obecna propozycja ma charakter podsumowujący opisy i je rozszerzający. Autorka przedstawia dwie generalne kategorie analizy wartościującej z licznymi, istotnymi podgrupami w sposób sugerujący ich osobne lub całościowe traktowanie. Towarzyszy temu założenie, że dziedzictwo kultury generalnie zawiera wartości autoteliczne – jest już wartością z powodu swego istnienia.

I KATEGORIA PODSTAWOWA TO WARTOŚCI KULTURALNO-HISTORYCZNE, z jednej strony opisane od strony wartości humanistycznych, które do niedawna dominowały w analizie, w tym artystyczne, estetyczne i inne.

II KATEGORIA TO WARTOŚCI SPOŁECZNO-EKONOMICZNE, które z drugiej strony przedstawiają uwarunkowania społeczne, partycypację odbiorców, udział aktorów sieci (ATN), w tym interesariuszy spoza kręgu konserwatorskiego, mające wpływ na praktyczne i ekonomiczne możliwości finansowania i ochrony wartości dziedzictwa.

Proponowana jest łączna ANALIZA WARTOŚCIUJĄCA biorąca pod uwagę wzajemne oddziaływanie składowych. Opis ma otwarty charakter, niezależnie od faktu, że współczesna zmiana statusu ontologicznego dziedzictwa przenosi uwagę na potrzeby społeczeństwa.

| **WARTOŚCI KULTURALNO-HISTORYCZNE** | **WARTOŚCI SPOŁECZNO-EKONOMICZNE** |
|---|---|
| ***Wartość artystyczna dziedzictwa:***<br><br>forma dzieła, obiektu, budynku, zespołu, utworu (jakość i oddziaływanie). Obok uznanych wartości istnieje względna wartość artystyczna - zgodność z współczesną wolą twórczą ; implikuje ostrożność w arbitralnym osądzie, schemacie typologii stylu i zapobiega zastosowania nieadekwatnych terminów dla utworów. Wartość artystyczna ujawnia się odbiorcy w wyniku procesu poznania dziedzictwa. | ***Wartość edukacyjna:***<br><br>dziedzictwo jako dowód ciągłości rozwoju i potrzeb zapewnienia istnienia człowieka, budowa poczucia społecznego dobrostanu, budowanie tożsamości, znajomość cech różnych kręgów kulturowych. Dla wiedzy o historii kultury oraz popularyzacji istnieje potrzeba wprowadzenia w zarysie generalnych podziałów w zakresie stylu, przy respekcie dla *individuum*. Określenie wartości w zakresie znawstwa, koneserstwa, kolekcjonerstwa. |
| ***Wartość estetyczna:***<br><br>filozoficznie przedstawia aspekty percepcji zmysłowej; atrybut oceniany z perspektywy czasu i miejsca powstania obiektu; w tym porównawcza unikatowość estetyczna; wartość dawności; spójność i integralność dzieł, spełnia oczekiwanie piękna lub innych aspektów (atrakcyjność wizualna, malowniczość, unikat, dramat i in.) | ***Wartość ekonomiczna dziedzictwa:***<br><br>jako źródło dobrostanu społecznego, 'produkt kulturowy' dla turystyki i tzw. przemysłów kreatywnych; wybór modelu turystyki, ekonomiczne ukazanie wyjątkowości, atrakcyjności, unikatu; nowe znaczenie dziedzictwa (materialne, niematerialne, digitalne) w korelacji z zapewnieniem zatrudnienia. |
| ***Wartość estetyczna:***<br><br>filozoficznie przedstawia aspekty percepcji zmysłowej; atrybut oceniany z perspektywy czasu i miejsca powstania obiektu; w tym porównawcza unikatowość estetyczna; wartość dawności; spójność i integralność dzieł, spełnia oczekiwanie piękna lub innych aspektów (atrakcyjność wizualna, malowniczość, unikat, dramat i in.) | ***Wartość ekonomiczna dziedzictwa:***<br><br>jako źródło dobrostanu społecznego, 'produkt kulturowy' dla turystyki i tzw. przemysłów kreatywnych; wybór modelu turystyki, ekonomiczne ukazanie wyjątkowości, atrakcyjności, unikatu; nowe znaczenie dziedzictwa (materialne, niematerialne, digitalne) w korelacji z zapewnieniem zatrudnienia. |
| ***Wartość historyczna:***<br><br>przedstawia historie idei i ludzi (pamięć ludzka) i ich dorobku, źródło wiedzy o minionym czasie; ciągłość historyczna; wartość misyjna (przekaz „przeszłości dla przyszłości"); tożsamość miejsca, osób, zdarzeń, unikatu; narodowa wartość, historyczny charakter stref i pejzażu historycznego; wartość pamiątkowa (miejsce pamięci) i wizerunku. | ***Wartości społeczne:***<br><br>dla poznania, wzbogacenia wiedzy dla rozwoju społecznego, wartość zachowania regionalnej i lokalnej specyfiki, wartość informacji dla odtworzeń historycznych wydarzeń, bitew i in..; waloryzację dziedzictwa w otoczeniu człowieka; weryfikacje/ lub rozrzeszenie zbioru zabytków (i prawodawstwa) o współczesne dobra kultury (zachowanie i przekaz). |
| ***Wartość identyfikacji z kulturą:***<br><br>rola dziedzictwa kulturowego w kreacji znaków, symboli tożsamości społeczeństwa, zarówno w skali globalnej i regionalnej, identyfikacja jednostki w jej rozwoju osobistym; relacyjna jakość bytu; pamięć kulturowa; znawstwo i erudycja kult.; ocena oryginalności i autentyzmu w całej różnorodności(materiałów, bogactwa idei). | ***Wartości funkcjonalne:***<br><br>użytkowość, zachowanie dziedzictwa jako wiarygodnego dokumentu działalności człowieka w przeszłości; w dawnych kontekstach społecznych; funkcje w kategoriach antropologicznych; pamięć społeczna; eksponowanie pomysłu, funkcji przez zachowanie techniki wykonania, przy dopuszczalnej substytucji materiałów i in. |

| | |
|---|---|
| ***Wartość naukowa:***<br><br>Odkryć, heurystyki w twórczej myśli, technik i technologii; hierarchii składowych dziedzictwa; implikacje identyfikowania związków dziedzictwa kultury materialnej, niematerialnej, cyfrowej. Znaczenie wyników transdyscyplinarnych badań konserwatorskich dla wartościowania, , znaczenie odkryć i nowych teorii; wysoki poziom dyskursu intelektualnego. | ***Wartości poznawcze:***<br><br>dla zwiększenia udziału i satysfakcji społeczeństwa w relacjach z dziedzictwem, partycypacji społecznej, kształtowania 'społeczeństwa refleksyjnego'; rozpoznanie różnych aspektów stylistyki dzieł , symboli, znaków, ikonografii w sztuce; społecznie przydatne powiązania z ogólną wiedzą; w kontekście historycznego krajobrazu miejskiego, czasoprzestrzenne relacje. |
| ***Wartość autentyzmu (materii i w całym bogactwie i różnorodności):***<br><br>holizm we współczesnym rozumieniu całego bogactwa znaczenia autentyzmu – materii/ idei; wiarygodność dziedzictwa na polu dziedzictwa materialnego, niematerialnego, digitalnego; desygnaty materialne w kulturze; zmienność nośników cyfrowych. Spójność i integralność dziedzictwa. | ***Wartość 'produktu kulturowego':***<br><br>budowanie tożsamości przez wartość znaku i symbolu, wartość regionalną, polityczną, wartość dla grup mniejszościowych, wirtualne projektowanie, odtworzenia sytuacyjne, przekaz turystyki kulturowej; zdolność do reprodukcji (oddziaływanie masowe), podejście partycypacyjne w użytkowaniu dziedzictwa. |
| ***Wartości emocjonalne:***<br><br>wywołujące wrażenia emocjonalne przez sztukę, przez obiekt, odczuwanie empatii wobec dawności, historii, wartości w czasie i przestrzeni (genius loci), humanistyczne podstawy pamięci; znaczenie przekazu w prowokowaniu empatii i zrozumienia ciągłości kultury, wychowanie w poszanowaniu tradycji i wartości jej świadectw dziedzictwa; sztuka jako gra, symbol i święto; koło hermeneutyczne dziedzictwa, wspólnota będąca przestrzenią życia, dialogu, kultury. | ***Wartości społeczno-operacyjne:***<br><br>potencjalna wartość dla przyszłej eksploatacji i generowania wartości o historycznych źródłach; wskazanie istotnej zabezpieczenia dla przyszłości współczesnych dóbr kultury i roli współczesnego i przyszłego dziedzictwa; przydatność dla twórcy i odbiorcy we wzajemnej aktywności; trend centralizowania magazynów muzealnych ( zabezpieczenie fizycznej pamięci dziedzictwa); skuteczne zarządzanie zasobami dziedzictwa. |
| ***Wartości dokumentalne:***<br><br>wartość autoteliczna jako dokumentu działalności człowieka „w przeszłości i w teraźniejszości dla przyszłości"; rola dowodu w kompleksowym systemie edukacji na rzecz dziedzictwa; wartość archiwalna dla zachowania kultury materialnej i niematerialnej, dowodu wartości regionalnej, idei politycznych, techniki, (pomysł i wykonanie); Zastosowania w wirtualnym projektowaniu. dokumentacjach w konserwacji. | ***Wartości społeczno-administracyjne:***<br><br>rozszerzenie roli dokumentacji dla jej zastosowania w przyszłości, cyfrowa inwentaryzacja, cyfrowe dziedzictwo, modelowanie obiektowe; przydatność dla integrującej mocy sztuki; wartości dla organizowania form życia społecznego dla różnych generacji i grup, edukacyjnych(od przedszkolaków do seniorów), do celów relaksacyjnych, rehabilitacyjnych; odniesieniu do efemeryczności „Konserwacja przez dokumentację". |
| ***Wartość integralności:***<br><br>oznacza kompletność/spoistość w odniesieniu zarówno do wartości dzieła sztuki, architektury, zespołu krajobrazowego i jego kontekstu, aspektu historycznego; wskazanie w jakim stopniu reprezentuje dany okres lub temat. | ***Wartość znaku:***<br><br>wartość ekonomiczna znaku towarowego (*brand name*), budowania wizerunku, np. budynku, instytucji, osoby, produktu, miejscowości, regionu; sieć skojarzeń przez związek z wydarzeniem historycznym, tradycją lub postacią. |

| | |
|---|---|
| ***Wartości kreatywności i nowatorstwa:*** | ***Wartości funkcjonalne nowości:*** |
| kreatywne dzieła ludzkiego geniuszu twórczego o artystycznym lub technicznym charakterze; ewenement jako wyróżnienie dzieła na linii czasu, wiążąc je z kontekstem historycznym i innymi dziełami powstałymi równocześnie; wartość rzadkości, unikalność, wyjątkowość; nowatorskie projektowanie w sztuce użytkowej (design); techniki informacyjne. | nowatorstwo spełniające naturalne ludzkie potrzeby, przyjemności i zaspokojenie zaciekawienia; wpływ na kształtowanie potrzeb społecznych, znaczenie marketingowe produktów; tendencje i moda w kreowaniu rynku, wartość aktualności i atrakcyjności dziedzictwa, funkcjonalny postęp we wzornictwie; możliwość wirtualizacji komunikacji międzyludzkiej. |
| ***Wartości w przestrzeni społecznej:*** | ***Wartości lokalne rzemiosła:*** |
| położenie obiektu (*location*), przestrzeń w sensie układu elementów tworzących formę, plan, oddziaływanie struktury dzieła wewn. i zewn.na fizyczne otoczenie obiektu (*setting*), jako gra w przestrzeni i czasie (Brandyjska teoria restauracji). | zachowanie umiejętności rzemieślniczych danej kultury w danym miejscu i czasie (*workmanship*), kontynuacja charakteru otoczenia, związków człowieka z materiałem, z którego wykonano obiekt w danej epoce (*materials*). |

Przedstawiony system analizy wartościującej jest otwartym procesem w ochronie dziedzictwa materialnego, niematerialnego i cyfrowego, szerszym od „zabytkowej analizy wartościującej". Po raz pierwszy powyższe opracowanie prezentowane było przez autorkę na *Inteerim Meeting ICOM-CC, Working Group History and Theory* w Kopenhadze w 2013, publikowane w CeROArt w 2014( j.ang.)[29], rozszerzone w publikacji „Sztuka i Dokumentacja" (w j.polskim i abstrakt ang.) w 2016, w Wiadomościach Konserwatorskich SKZ ( w j. polskim i ang.)w 2018 oraz w autorskiej monografii *O fenomenie sztuk wizualnych i meandrach ich ochrony. Filozofia i elementy nowej teorii i praktyki konserwacji*, Wydawnictwo Naukowe PWN, Warszawa, (w j. polskim w 2020 i ang. w 2021).

[29] Szmelter I., *New Values of Cultural Heritage and the Need for a New Paradigm Regarding its Care*, CeROArt, http://ceroart.revues.org/3647, start opracowania otwartego na problemy współczesności.

**Bibliografia**

Llamas-Pacheco R., *Some Theory for the Conservation of Contemporary Art*, Studies in Conservation, 2020.

Santabárbara Morer C., *Conservation of contemporary art: a challenge for the theory of critic restoration?*, [in:] C*onservando el pasado, proyectando el futuro, tendencias en la restauración monumental en el siglo XXI*, Institucíon Fernando el Católico, Zaragoza, 2013.

Smith L., Uses of Heritage. Routledge, London, 2006.

Szmelter I., *New Values of Cultural Heritage and the Need for a New Paradigm Regarding its Some Theory For The Conservation Of Contemporary Art Care*, CeROArt, 2013, http://journals.openedition.org/ceroart/3647.

Szmelter I., Kurkowska J., *The Innovative Approaches Of Complex Care For Alina Szapocznikow Legacy with Case Studies. New Insight Into Preservation Theory Of Contemporary Art,* [w:] *Science and Art. The Contemporary Painted Surface*, Royal Society of Chemistry, RSC Cambridge, 2019.

Szmelter I., *O fenomenie sztuk wizualnych i meandrach ich ochrony*, Filozofia i elementy nowej teorii i praktyki konserwacji, WN PWN, Warszawa, 2020.

*Theory and practice in the conservation of modern and contemporary art.Reflections on the roots and the perspectives* (2010), ed. Schädler-Saub U., Weyer A., Hildesheim, Archetype, London.

*Urban art: i co dalej- zagadnienia ochrony sztuki współczesne*j, (2021), red. I. Szmelter, (autorzy Iwona Szmelter, Żaneta Gwardzińska, Tytus Sawicki, Anna Kowalik); open access w j.pol. https://wydawnictwo.asp.waw.pl/publikacja/urbanart-i-co-dalej-zagadnienia-ochrony-sztuki-wspolczesnej/,oraz w j. angielskim, https://wydawnictwo.asp.waw.pl/publikacja/urban-art-and-what-next-the-issues-of-preservation-of-contemporary-art/

*Współczesne Problemy Teorii Konserwatorskiej w Polsce*, red. B. Szmygin, Międzynarodowa Rada Ochrony Zabytków ICOMOS, Politechnika Lubelska, Warszawa – Lublin, 2008.

Protection of cultural heritage 12 (2021)
10.35784/odk.2789

PROTECTION OF CULTURAL HERITAGE

# URBAN CONSERVATION IN INTERNATIONAL CHARTERS: FROM THE ATHENS CHARTER TO THE HISTORIC URBAN LANDSCAPE RECOMMENDATION

STOICA Ruxandra-Iulia [1]

[1] Ruxandra-Iulia Stoica, The University of Edinburgh.
https://orcid.org/0000-0002-3096-0761

**ABSTRACT:** This paper presents an analytical review of doctrinal texts that have been of key importance for the shaping of an integrated urban conservation practice internationally: from the Athens Charter to the Historic Urban Landscape Convention.

The 1931 Athens Charter for the Restoration of Historic Monuments was published at the same time when the Congres Internationaux d'Architecture Moderne was summing up its controversial urbanist ideology in its own Charte d'Athènes of 1933. Whilst the Athens Charter focused on technical aspects of monument restoration, the preceding debate showed a raising interest in historic urban areas. CIAM's Charter too, despite including a section regarding historic urban areas, limited its recommendations to the protection of individual monuments or ensembles.

Substantial research of historic centres in European countries preceded the first national legislations and international charters targeted specifically at urban areas in 1960s and 70s. Notably, the 1964 Venice International Charter for the Conservation and Restoration of Monuments and Sites finally extended the concepts of restoration and rehabilitation of monuments to protected areas such as historical city centres, recommending expanded heritage protection legislation worldwide. European national legislations followed suit. In 1975, the European Architectural Heritage Year saw also the first charter promoting the conservation of the historical built environment as a whole.

However, by the end of the 20th century, despite a good number of further doctrinal texts being adopted internationally and the publication of numerous books, articles and reports touching on the problematic of urban conservation, the paucity of theoretical and conceptual advance in this field remained evident. The delay in giving a sound theoretical structure to the field of urban conservation has been, quite understandably, caused by the complexity of the

urban environment and the ensuing difficulty of separating out the effects of different variables operating within it.
Charters over the past three decades called for integration of planning and urban conservation based on an appraisal of the historic urban fabric and its community, an approach which should eventually provide a more sustainable urban development. This means understanding and evaluating the significance of a place, on the one hand, and drawing out management implications for protecting this significance and identifying opportunities for a change, on the other. The 2011 Historic Urban Landscape Recommendation goes some way further to internationalise the theory and practice that has been developed so far predominantly within the European context. There are many issues that have been raised through charters over the last hundred years and many still need a proper theoretical framework that can allow them to be used in practice widely, beyond the places with strong heritage conservation traditions and legislations.

**KEY WORDS:** urban, heritage, conservation, international, European, charters

**Foundations at the turn of the 20th century**

The turn of the 20th century and its first decades were instrumental in laying the foundations of 'urbanism' as a discipline and, consequently, 'urban conservation' as an approach towards the historic urban fabric. Key ideas in this period have originated from the theories of Camillo Boito, Alois Riegl and Georg Dehio, which expanded our understating of heritage, followed by those of Patrick Gedddes and Gustavo Giovannoni, who were truly ahead of their time in their concepts of 'conservative surgery', 'civic survey', and 'diradamento'. Nevertheless, Geddes's and Giovannoni's works have been slow in dissemination outside their own circles and local/national context owing to their own particular circumstances, and thus, it is only in the last few decades that they have been reconsidered internationally.

As the crisis between the radically changing needs of the society and relatively slow adaptability of the urban environment deepened at the beginning of the 20th century, urbanists seem to have turned their hopes entirely towards planned models, such as those produced by the hygienic and zoning ideologies. Le Corbusier's Plan Voisin for Paris, fortunately unimplemented, is iconic for this attitude. He proposed to demolish a neat quadrangle at the very heart of the historic centre in order to erect a new civic centre designed according to the principles of scientific rationalism, which he advocated through the Congres Internationaux d'Architecture Moderne – CIAM founded by himself three years later. Listed monuments were to be spared demolition, but to remain isolated, lost within the gridiron order of his plan.

**The Athens Charter**

However, at the same time when the Congres Internationaux d'Architecture Moderne was summing up its controversial urbanist ideology in the Athens Charter of 1933,[1] the postulates of another conference, which took place two years before in the same place, were published: another Athens Charter. It is important to note that, while the 1931 Athens Charter for the Restoration of Historic Monuments is merely concerned with the technical aspects of monument restoration and does not mention anything related to urban conservation, the preceding debate showed a raising interest in the historic urban fabric itself.[2] CIAM's Charter too, despite including a section regarding historic urban areas, limits its recommendations to the protection of single monuments or ensembles.[3]

[1] Which, for obscure reasons, was only published ten years later.

[2] Choay F., *L'Allégorie du patrimoine*, Paris: Editions du Seuil, 1992, p. 126.

[3] Jokilehto J., *A History of Architectural Conservation*, Oxford, Auckland, Boston, Johannesburg, Melbourne, New Delhi: Butterworth-Heinemann, 1999, p. 285.

**The post-war impetus**

The post-war decades witnessed a complex combination within the historic city, having to deal with the aftermath of war-time destruction, accelerated urbanisation, state-led urbanism and impetus of the architectural profession. New guidelines and legislation have been introduced in European countries with the aim of facilitating urban conservation as a response to both the reality of European cities and to the New Towns trend. In Italy, Associazione Nazionale Centri Storico-Artistici[4] was created in 1960 and formulated the Gubbio Charter in the same year, which recommended an integrated approach to historic city centres[5] as well as the formulation of financial measures for its implementation while retaining the original community.

Yet, France was the first country to attempt reconciliation of the two schools of thought - urbanism and conservation - in the 1962 Loi Malraux, which offered legislative support for conservation areas, not only as regards designation and protection but also financial provisions. This was both a heritage protection law and also an urbanism law, defending a certain understanding of towns initiated by Camillo Sitte, who insists that urban theory should be based on the actual, extant town.[6] Therefore, it opposed the tabula rasa concept of demolition and renovation of old quarters with administrative and financial tools, allowing their conservation instead.[7]

Pan-European recommendations and charters followed shortly afterwards. By the end of 1962, UNESCO had adopted the Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites urging Member States to adopt, in the form of national laws, measures designed to give effect, in the territories under their jurisdiction, to its norms and principles, but unfortunately these were limited to preservation of aesthetic values and picturesque character.[8] Furthermore, in 1963, the Council of Europe began to seek the means to impose, upon its member governments, urgent measures for heritage safeguarding through several Recommendations and Orders.

Following on from these initiatives and in order to amend the theoretical framework set up

---

[4] The National Association of Historic and Artistic Centres.

[5] "L'estensione a scala nazionale del problema trattato è stata unanimemente riconosciuta, insieme alla necessità di un'urgente ricognizione e classificazione preliminare dei Centri Storici con la individuazione delle zone da salvaguardare e risanare. Si afferma la fondamentale e imprescindibile necessità di considerare tali operazioni come premessa allo stesso sviluppo della città moderna e quindi la necessità che esse facciano parte dei piani regolatori comunali, come una delle fasi essenziali nella programmazione della loro attuazione." Carta di Gubbio: Dichiarazione finale approvata all'unanimità a conclusione del Convegno Nazionale per la Salvaguardia e il Risanamento dei Centri Storici, 1960.

[6] Sitte C., *Der Städtebau nach seinen künstlerischen Grundsätzen*, Vienna, 1889.

[7] It set up the Secteurs Sauvegardes with the objective of revitalising historic centres and quarters and instituted global actions on public spaces and built ensembles.

[8] "Urban and rural planning schemes should embody provisions defining the obligations which should be imposed to ensure the safeguarding of landscapes and sites, even unscheduled ones, situated in the territory affected. Urban and rural planning schemes should be drawn up in order of urgency, specifically for towns or regions in the process of rapid development, where the protection of the aesthetic or picturesque character of the town or region justifies the establishment of such schemes." *UNESCO Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites*, 1962.

more than three decades before by the Athens Charter, the 1964 Venice International Charter for the Conservation and Restoration of Monuments and Sites, drafted by Roberto Pane and Pietro Gazzola,[9] finally extended the concepts of restoration and rehabilitation of monuments to protected areas such as historical city centres, recommending extended legal protection worldwide.[10] This is considered to embody the basis of modern conservation and of the reform, according to contemporary standards, of national legislations concerning cultural heritage.[11]

In 1968, the Venice Charter was followed by the CE Bath Recommendation, which adopted calls for the Committee of Ministers "to recommend to member governments that they take urgent steps to adopt special legislation or to adapt existing legislation with a view to preserving the character and general atmosphere of historic areas and the monuments they contain and to provide special funds for this purpose." Like most of these international recommendations, its guidelines are rather vague, showing awareness of the urban heritage problems, but having limited applicability; this was due to lack of proper research that could form the basis for the proposed interventions.

**1975 Architectural Heritage Year**

Until 1975, both international documents and national legislations promoted a preservationist approach much in the vein of the nostalgic hankering of Morris and Ruskin, which situated conservation at the opposite end from urbanist trends. As an official reconciliation of modern urbanism and conservation, the CE Amsterdam Declaration of the Congress on the European Architectural Heritage, concluding the Architectural Heritage Year, regulated the relationship of heritage conservation to urban and regional planning as well as asked for legislative and administrative measures. It also introduced the term 'integrated conservation' to international

[9] Initially intended as guidelines for the Italian government and incorporating principles regarding historic centres formulated in the earlier Gubbio Charter, *The Venice Charter was adopted by ICOMOS*.

[10] "The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which 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." *Venice International Charter for the Conservation and Restoration of Monuments and Sites*, 1964.

[11] ICOMOS was founded in 1965, as a result of the international adoption of the Charter the year before. It is an international, non-governmental organization dedicated to the conservation of the world's historic monuments and sites and UNESCO's principal advisor in these matters.

specialist discussion.[12] Straight afterwards, in 1976, the Nairobi UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas reaffirmed that the protection and restoration of historic towns and areas should enhance their development and adaptation to contemporary life.[13] Consequently, within the scope of conservation, the 1970s and 1980s witnessed a growing awareness of the role of processes in urban heritage, finally understood in its originally intended meaning.[14,15] This was a particularly productive period in many European countries for urban analysis methodologies – and their practical application – dealing with material urban fabric and its morphology, in both fields of conservation and urbanism.

The CE Granada Convention for the Protection of the Architectural Heritage in 1985 and the CE Malta Convention on the Protection of the Archaeological Heritage of 1992 established statutory measures for integrated protection for architectural and archaeological heritage facing major urban development projects. It was only in 1987 that the ICOMOS Washington Charter on the Conservation of Historic Towns and Urban Areas stated that the focus of heritage expertise should be extended from historical centres to the entire built environment, identifying, at the same time, the need for multidisciplinary studies. Tools required for assessing of integrated urban conservation, identified by these documents include: policy and planning framework, management and regeneration action, environmental management, tourism and heritage management, and sustainability.

---

[12] "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.
…The conservation of the architectural heritage should become an integral part of urban and regional planning, instead of being treated as a secondary consideration or one requiring action here and there as has so often been the case in the recent past. A permanent dialogue between conservationists and those responsible for planning is thus indispensable.
…Planners should recognize that not all areas are the same and that they should therefore be dealt with according to their individual characteristics. The recognition of the claims of the aesthetic and cultural values of the architectural heritage should lead to the adoption of specific aims and planning rules for old architectural complexes." *CE Amsterdam Declaration of the Congress on the European Architectural Heritage*, 1975

[13] "Historic areas are part of the daily environment of human beings everywhere. (They) represent the living presence of the past which formed them. ... (They) afford down the ages the most tangible evidence of the wealth and diversity of cultural, religious and social activities. ... Their safeguarding and their integration into the life of contemporary society is a basic factor in town planning and land development". *UNESCO Nairobi Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas*, 1976.

[14] ICOMOS General Assemblies of the 1970s: 'Modern architecture in historic ensembles,' 'The small town,' and 'The protection of historical cities and historical quarters.' Also, the 1987 ICOMOS Washington Charter sets a very broad framework for conservation of a historic town and urban area, pointing to the connections of this to urban development but without being very specific.

[15] "Planning for the conservation of historic towns and urban areas should be preceded by multidisciplinary studies…. Conservation plans must address all relevant factors including archaeology, history, architecture, techniques, sociology and economics. The principal objectives of the conservation plan should be clearly stated as should the legal, administrative, and financial measures necessary to attain them. The conservation plan should aim at ensuring a harmonious relationship between the historic urban areas and the town as a whole." *ICOMOS Washington Charter on the Conservation of Historic Towns and Urban Areas*, 1987.

This burst of international charters and national legislations from the 1960s onwards has emerged on a background of a theoretical shift in the way architecture and urbanism as well as all other connected disciplines address the urban environment. However, the practical approach remained a static one through the 1990s, chiefly analysing the city by isolating and examining successive periods of urban development. As a result, the operational value of this type of analysis was still limited. Despite the fact that theoretical issues formed the basis of standard urban analysis methodologies, they were often ignored in the actual analyses. Nevertheless, as a result of this theoretical and methodological development, the integrated conservation approach towards urban heritage finally became possible.[16]

In 1996, the UN HABITAT Agenda or Istanbul Declaration acknowledged that cultural heritage is indeed an important element for sustainable human settlements development. [17] Although this had been advocated by the Amsterdam Declaration since 1975, it was for the first time that a charter of Sustainable Urban Development recognised it too. Its chapter on conservation proposed, in fact, more comprehensive recommendations for urban conservation policies than all conservation charters and declarations.

The search for integrated urban conservation, however, had just begun and its main difficulty was – and still is – to identify and determine the nature and importance of the relation between material and immaterial – tangible and intangible – inputs in the ever-changing urban form, and furthermore, to correctly evaluate the necessity and opportunity to intervene.[18]

The 2008 ICOMOS Quebec Declaration on the Preservation of the Spirit of Place acknowledged this and made an important contribution to transferring these ideas from the theoretical realm into practice.[19]

---

[16] The 1985 CE Granada Convention for the Protection of the Architectural Heritage and the 1992 CE Malta Convention on the Protection of the Archaeological Heritage established statutory measures for integrated protection for architectural and archaeological heritage facing major urban development projects. On a different continent, in 1987, the ICOMOS Washington Charter on the Conservation of Historic Towns and Urban Areas stated that the focus of heritage expertise should be extended from historical centres to the entire built environment, and most importantly identified at the same time the integrated urban conservation need of multidisciplinary studies in the field of: policy and planning framework, management and regeneration action, environmental management, tourism and heritage management, and sustainability. In the same year, the ICOMOS Brazilian Committee, in its Basic Principles for Preservation and Revitalisation of Historic Centres, affirmed the importance of intangible phenomena within the historic city, alongside with its material urban form.

[17] Chapter III – Commitments, part C. Sustainable human settlements development in an urbanizing world, point 8. Conservation and rehabilitation of the historical and cultural heritage, Habitat Agenda, http://www.unhabitat.org (accessed 30 December 2008), pp. 67-68.

[18] Choay F., *L'Allégorie du patrimoine*, p. 120.

[19] "The spirit of place offers a more comprehensive understanding of the living and, at the same time, permanent character of monuments, sites and cultural landscapes. (…) [It] is a continuously reconstructed process, which responds to the needs for change and continuity of communities, we uphold that it can vary in time and form from one culture to another according to their practices of memory, and that a place can have several spirits and be shared by different groups." *International Journal of Cultural Property* 15 (2008): pp. 393-396.

The 2011 UNESCO Recommendation on the Historic Urban Landscape introduced the approach of urban conservation principally to those places around the world where there had been no such a development in planning yet. We have yet to see the long-term consequences, but it is reassuring that this happens within an increasingly diverse context in heritage and conservation that recognises the importance of the local/indigenous cultural context and practices.

## Conclusion

Urban conservation is essentially the process of finding the appropriate degree of intervention in order to balance cultural, social, economic and political interests in any given case in a way that does not jeopardise the right of subsequent generations to inhabit and identify with the city. In effect, it is akin to a 'curatorial act' which, in its original, museological sense, is twofold: what is retained and what is added (which, in many ways, is determined by what is retained). This double perspective also appears in one of the earliest testimonies of human interest in and understanding of the conservation of the urban environment as a cultural necessity: the oath of allegiance taken by the young men of ancient Athens when coming of age.

> *I will not hand over (to the descendants) the fatherland smaller, but greater and better, so far as I am able, by myself or with the help of all.*
>
> (Ephebic Oath, 5th century BC)[20]

This archaic civic oath embodies several ideas that are essential for understanding the essence and raison d'être of urban conservation: first of all the very fact of taking such an oath of allegiance to one's polis, represents the identity given by this to the community and the strong value put on this attachment; secondly the idea of being responsible to pass on the city from one generation to the next; thirdly the understanding of the responsibility of each generation not simply to keep and preserve what has been inherited, but to enhance and add to it; and finally, the idea of this being not only an individual responsibility, but a shared one – the community as a whole is the subject of this relationship to its city, even if the oath is taken individually. Plato defined the polis as being composed of the 'present generation,' its 'ancestors' and its 'descendants'[21] and explained that individual's property rights are limited in significant ways by the interests of both prior and subsequent generations.[22]

[20] Siewert P., The Ephebic Oath in Fifth-Century Athens Source, *The Journal of Hellenic Studies*, Vol. 97 (1977), pp. 102-111, http://www.jstor.org/stable/631025 (Accessed: 10/07/2010).

[21] Plato. *The Laws* (Book XI, 923), p. 464.

[22] *Ibid*. (Book IV, 707-708), pp. 464-465.

Protection of cultural heritage 12 (2021)
10.35784/odk.2589

PROTECTION OF CULTURAL HERITAGE

# THE CLIMATE CHANGE RELATED ADAPTATION AND RESILIENCE OF TRADITIONAL TRADICIONAL DWELLINGS: THE CASE OF THE YUCATAN PENINSULA

AUDEFROY Joel F. [1] CABRERA SÁNCHEZ Bertha Nelly [2]

[1] Joel F. Audefroy, ICOMOS Mexicano BCE, Instituto Politécnico Nacional
https://orcid.org/0000-0002-4308-4529
[2] Bertha Nelly Cabrera Sánchez, Instituto Politécnico Nacional
https://orcid.org/0000-0001-7485-5982

**ABSTRACT:** Mexico has been affected by extreme events such as storms, hurricanes, floods, and wildfires in the past ten years. In this paper, we will attempt to respond to the following questions: What are the climate change effects on the architectural heritage of Maya housing, and what are the adaptation and resilience practices of Maya housing and its environment?
Maya houses have major climate variability adaptation potential. The building of a Maya home is conducted without architects, but with the intensive labor required for the planning, organization, technology and systematic knowledge of the climate on the part of the various artisans involved. These efforts, which we can observe to this day, implied invention, innovation and adaptation, as well as the oral transmission of knowledge for locating and orienting the home, preparing the terrain, seeking out and preparing construction materials, the actual work of building the house and conducting the related construction rituals. There exist various forms of adaptation, among them the form, design, materials and technology used. Here we review the housing's adaptation and resilience to floods, and both water management and control.
The principal objective of this text is to evaluate the adaptative and resilient processes of Maya housing to the effects of climate change, considering the principal criteria / indicators that might affect the habitat's internal environment, its constructive structure, the materials and the inhabitant's comfort, but without changing the Maya house's basic design patterns.

**KEY WORDS:** Traditional habitat, heritage, Maya house, adaptation, resilience, Mexico

## 1. Introduction

Hurricanes have been recurrent in the Yucatan Peninsula since pre-Colombian times and especially since the 1980s. Between 1980 and 2005, 9 cyclones were considered disasters in the Gulf of Mexico and the Caribbean. Two of them, hurricanes Gilbert (1988) and Isidore (2002), were particularly destructive.

Over time, the traditional Maya house has deteriorated in some respects, but has yet to disappear. Its flexible structure and renewable materials (the guano palm for the roof, for instance) make for the Maya house's vulnerability to the effects of hurricanes, but it also has especially high adaptation potential. Rather, the traditional Maya house is being threatened by post-disaster reconstruction programs under which governmental authorities draw on a disaster fund (FONDEN) to rebuild such houses with cinder blocks, completely ignoring the patterns and traditional conception of the Maya house. Although the new 24 m2 house is more resistant to cyclones given its concrete slab roof, in the process traditional and local knowledge is lost along with the cultural elements of the dwelling and its adaptability to hydrometeorological hazards. The heritage of the Maya vernacular house is therefore in danger of disappearing because public reconstruction programs have failed to integrate the traditional elements of the Maya house into the new one. Thus, we are led to demonstrate the following hypothesis: The Maya houses that were destroyed by hurricanes were poorly maintained and poorly built; their replacements were able to withstand cyclones with limited damage.

The current problem is related to Maya housing's adaptation to climate change effects. In order to conduct this study various indicators were considered in relation to the dwelling and its relationship with the environment, geographic location, temperature, illumination, ventilation, orientation, construction systems and materials, sanitation, as well as the other social and economic conditions prevailing in the region, which would provide an approximation of the transformation and climate adaptation the house has experienced.

There exists no "theory" of climate change adaptation, however the fields of anthropology and history have produced various theoretical postures on the subject such as that of Virginia García Acosta[1], who proposes that "societies around the world and throughout history have formulated social and cultural paths for managing risk and confronting real and potential disasters." Some groups have developed strategies for adapting to environmental, social, technical and cultural change. In this manner the dwelling has adapted to different contents. For that reason, disasters are non-linear, complex, multi-cause and multifactorial processes.

[1] García Acosta V., *Estrategias adaptativas y amenazas climáticas*, [in:] *Más allá del cambio climático*, Javier Urbina Soria y Julia Martínez Fernández, compiladores, INE, UNAM, México, 2006, pp. 29-24.

## 2. Theoretical framework: adaptation and resilience to climate change

We need to reflect on the dialogue between "to inhabit"[2] and climate change effects. Since time immemorial there was awareness of the environment as a determining factor in the culture and development of peoples and that the dwelling formed part not only of the material culture of peoples but also served as an intrinsic element in their development. It is very difficult to deal with this issue without taking into account the various disciplines that have made major contributions to the science of architecture and urbanism.

We have learned from the field of architecture to dialogue with history and the environment. The dwelling, in particular, has to be located in space and time. The anthropologist of Polish origin Amos Rapoport[3] had posited that climate does not determine the dwelling, but rather represents an important component. In the field of sociology, we are indebted to P. Blaikie, F. Cannon, I. Davis and B. Wisner[4], as well as Alan Lavell[5] and Omar Cardona[6], who have considered both at-risk and vulnerable societies. In the field of disaster history studies, Virginia García Acosta[7] and her colleagues have argued for the importance of historical perspective in analyzing climate events.

Patrick Pigeon[8], Jesús Manuel Macías and researchers from the del Instituto Mexicano de Technología del Agua (IMTA), such as Denise Soares[9], have contributed methods and reflections regarding climate and hydrometeorological events. The work of these researchers demonstrates just how permeable are the transdisciplinary borders in relation to the dwelling and its

---

[1] The verb to dwell, as opposed the noun dwelling. Here we do not regard human settlements as subject, but rather the action of inhabiting.

[3] Rapoport A., *House, form and culture*, Prentice Hall, NJ, 1969, p. 207.

[4] Blaikie P., Cannon T., Davis I., Wisner B., *At Risk, Natural hazards, people's vulnerability and disasters*, Routledge, Londres, 1994, p. 284.

[5] Lavell A., *Ciencias sociales y desastres naturales en América Latina: un encuentro inconcluso*, [in:] *Los desastres no son naturales*, Andrew Maskrey, compilador, La Red, Bogota, Colombia, 1993.

[6] Cardona O., et al., *Entendimiento y gestión de riesgo asociado a las amenazas naturales: un enfoque científico integral para América Latina y el Caribe*, Volumen 2, ICSU-LAC-CONACYT, México, 2010, p. 87.

[7] García Acosta V., *Las sequías históricas de México*, [in:] *Desastres & Sociedad*, Revista semestral de la Red de estudios sociales en prevención de desastres en América Latina, Julio-diciembre 1993, Nº1, Año 1, Bogotá, 1993; García Acosta V., Escobar Ohmstede A., *Desastres Agrícolas en México*, Catalogo Histórico, Tomo I y II, Fondo de Cultura Económica, Centro de Investigaciones y Estudios Superiores de Antropología Social, CIESAS, México, 2003, p. 280.

[8] Pigeon P., *Enjeux et vulnérabilités cachées : évolutions récentes en géographie des risques*, [in:] *Risques et environnement: recherches interdisciplinaires sur la vulnérabilité des sociétés*, Sylvia Becerra, Anne Peltier, (Eds.), Paris, L'Harmattan, 2009, pp. 53-64.

[9] Soares D. et al., *Capitales de la comunidad, medios de vida y vulnerabilidad social ante huracanes en la costa yucateca. Un acercamiento a través de la experiencia de San Felipe, Yucatán*, Centro Agronómico Tropical de Investigación y Enseñanza (CATIE), Turrialba, Costa Rica, 2011, p. 74.

relationship to the climate and "extreme" climate events. Nevertheless, from a theoretical point of view there exists a contradiction: the dwelling is a process whereas climate is a phenomenon. This is a methodological distinction; the dwelling is studied as a social and technical process, while climate variability is approached as a natural phenomenon in which anthropic actions have altered its development.

We can find the theoretical foundations relative to climate and the adaptation processes of vernacular housing, primarily in the writings of three authors: Amos Rapoport[10], who regarded climate as a modifying factor of vernacular housing; Paul Oliver[11], who revealed the need for a new focus on vernacular housing and climate change adaptation; and Valeria Prieto[12], who conducted the first study on the importance of vernacular housing in Mexico.

Rapoport is constantly amazed by the knowledge and abilities displayed by builders in their choice of sites and climate-adapted materials, and in their adaptations of the traditional model to micro-local climate conditions. In the field of architecture there is a sustained theory of climate causality and of climate requirements determining the form. Rapoport questions this opinion, mentioning the determining role of climate in the creation of the built form while also recognizing that the role of culture is, on numerous occasions, more important than that of climate and, as a result, he questions in this way all extremely determinist opinions. However, the existence of adaptive climate solutions in traditional societies confirms that while climate might not be determinant, it serves as a modifying factor.

Paul Oliver[13] emphasizes that "primitive construction" remains the absolute archetype and its forms are interpreted as precursors of the architecture of the great, so-called "civilized" societies, when they are product of a culture and of climate change adaptation. This archetype is linked to the concept of "primitive man," hence their constructions are deemed "primitive." The road to recognition of the mere existence of construction forms destined for domestic uses –now referred to as "vernacular architecture"– susceptible to being differentiated according to the location's cultures, environment and climate is one that we can more or less date back to the second half of the Twentieth Century.

P. Oliver[14] recognizes that climate modifies the concept of some buildings with the problem being the extent to which it is possible to determine whether the response has been a success or failure as very few traditional constructions have been the subject of scientific studies for determining such results.

[10] Rapoport A., *House, form and culture*, Prentice Hall, NJ, 1969.

[11] Oliver P., *Cobijo y sociedad*, Blume, Madrid, 1978.

[12] Prieto V., *Vivienda campesina en México*, SAHOP, México, 1978.

[13] Oliver P., *Cobijo y sociedad*, Blume, Madrid, 1978.

[14] Oliver P., *Dwellings*, Phaidon, Londres, 2003.

Valeria Prieto[15] believes that climate conditions constitute one of the main reasons for housing. She states that popular knowledge has been improving on housing designs for adapting them to each climate, and that the process of climate change adaptation is not the result of a sudden decision, but rather of a long process of trial and error.

### 3. The local context: climate and hazards

The Yucatan Peninsula has a 1,941 km coastline with 425 km corresponding to the state of Campeche, 340 km to Yucatan con and 1,176 km to Quintana Roo. (Fig. 1)

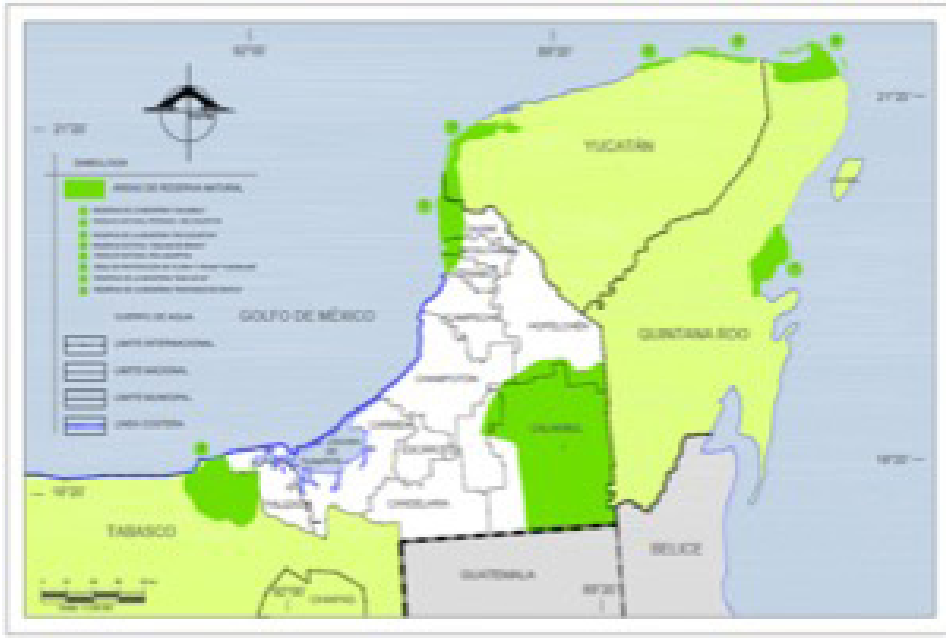



Fig.1 Location of the Yucatan Peninsula. Mexico

In the case of the Yucatan Peninsula, Gilberto proved to be one of the most devastating hurricanes ever to affect the Yucatan given its intensity (category V), producing winds of over 225 Km/h.

A compilation of climate events related to hydrometeorological phenomena on the Yucatan Peninsula between 1464 and 1900 identified a total of 19 extreme events were identified over that 436 year period including hurricanes, excessive rains, epidemics, hurricanes and hail storms; that is a relatively low number of such events excluding the damage inflicted during historical processes manifest over time. Between 1955 and 2016, 39 events consisting of hurricanes, and both tropical depressions and storms were registered in that 61 year period, which is a relatively minor count compared to the mere 19 such events that occurred over a period of 436 years.

[15] Prieto V., *Vivienda campesina en México*, SAHOP, México, 1978.

**4. The Maya house and its setting**

According to archeological sources, the Maya house has been in existence for 3,000 years. The choice of materials and the typology were the result of an extended evolutionary process. Despite the urban changes introduced since the Spanish Conquest, the Maya family unit and the solar have persisted throughout history, right up to the present. The solar encompasses the actual house, the kitchen, milpa plot, orchard, vegetable garden, and the corral for the livestock.

The Maya house can be defined by its architectural design and the materials employed in its construction. The following forms have been identified: Apsidal floors with waddle and daub (*bajareque*) walls, apsidal with stone-work masonry walls, apsidal with walls made of colox-che'[16] unfinished, a rectangular base and waddle and daub walls, a rectangular floor with masonry walls, and a rectangular floor with colox-che' walls unfinished.

The types of houses on the coastal zones include a rectangular floor with walls made of wood and guano palm, a rectangular floor with masonry walls and a guano roof, and a rectangular floor with masonry walls and Marseille style clay tile roof.

The traditional Maya house is closely linked to the local ecosystem. The traditional architecture not only responds to climate conditions, but also to various factors related to the socioeconomic and cultural environments. Studies have shown the persistence of a single model of construction from the pre-Colombian period to the present day. These include Shattuck (1933); Redfield and Villa Rojas (1934) and Wauchope (1938); and Dapuez and Baños (2004). The traditional type of construction can be found throughout the Yucatan Peninsula.

Diego de Landa did not leave us any description regarding the shape of the houses he encountered so we do not know whether just prior to the Conquest they were oblong or rectangular. However, he does mention in his *Relaciones de las cosas de Yucatan* (Yucatan Before and After the Conquest), the way they were built with the roofs made with abundant palm fronds to keep rainwater from seeping in, and affirms that they were resistant.

Her also mentions hurricanes that flattened high and low-lying houses alike[17]. However, some houses were consumed by fire as their inhabitants had built fires inside the houses as the hurricane hit in order to shield themselves from the cold, but under the impact of the intense winds the waddle of the walls caught fire. Nowadays, the threshold of traditional homes is not very high as a person must bend to enter, but the guano palm roof is well elevated (though they may still catch fire in the event of pyrotechnic displays) and it retains a level of thermal comfort within. There is a possibility the Maya house can be adapted for powerful winds.

[16] When he writes of colox-che' walls, Sánchez Aurelio is referring to the bajareque or waddle and daub system but without the daub in a move designed to allow more light and air to filter in.

[17] de Landa F. D., *Relaciones de las cosas de Yucatán*, Ed. Porrúa, Historia Nº 13, México, 1986, chapters X, XIV, XX.

While the walls of the Maya house may be built from trunks, stones or waddle and daub, both the guano palm roofs (*Sabal mexicana, Sabal yapa and Sabal mauritiiformis*) and the basic structure are comprised of diverse types of wood. The house is approximately 4.5 m wide, 8.0 m long and 4.5 m tall. The roof contains structural elements that allow it to resist hurricanes consisting of two pairs of thin crossbars that serve as roof bracings (called *Alka'ch'o (belcho'*). It is possible to use 45 different species of wood for the 22 structural parts (walls and roofs). These are divided into two groups: structural timber and the more flexible ones that are given non structural applications. In the coastal region of San Felipe, Río Lagartos and Las Coloradas, the wooden houses are made from pich (fam. *Fabaceae, Enterolobium cyclocarpum*) or black zapote wood (fam. *Ebenaceae, Diospyros digyna*).

The Maya house is adapted to the environment and to hurricanes. This adaptation is due to the:

- Accessibility of local construction materials.
- The wood and guano palm fronds are appropriate for changing temperatures and humidity levels and they provide barrier against infrared and ultraviolet rays and radiation.
- The materials used in the walls maintain a comfortable temperature within.
- The roof's 40° to 45° incline helps to repel rainwater.
- The houses can be dismantled and moved to a different location.
- It requires a collective effort.

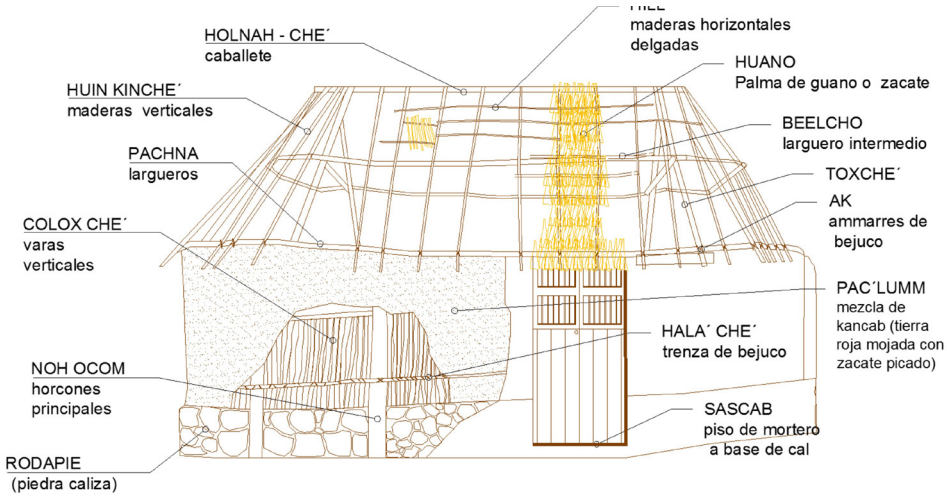



Fig. 2 Maya house with masonry and waddle-and-daub walls

Traditional houses are resistant to the strong winds of hurricanes. Their structures afford the structural flexibility that allow them to resist intense winds, with the main probable damage consisting of the roof structure possibly leaning away from the wind gusts or the light guano palm fronds being stripped off. The apsidal base and the steeply pitched roof provide wind resistance, helping to easily deflect and divert the wind.

## 5. Maya housing's adaptation and resilience potential in relation to the climate and climate change effects

The two main consequences of climate change that impact the coastal areas of the Yucatan Peninsula are rising sea levels and changes to maritime climate (increasing frequency and intensity of storms and hurricanes).

The Fourth Assessment Report of the United Nations Intergovernmental Panel on Climate Change estimated that sea level rise for 2010 will range between 18-38 cm (in a low scenario) and 26-59 cm (in a high scenario), based on multiple emissions scenario models. Climate change will increase flooding and costal erosion going forward. Moreover, more frequent and intense tropical storms and hurricanes are expected, including major storm surges that could also contribute to sea-level rise of 4-6 m or more, which would have a major effect on the coastal states of the Yucatan Peninsula. Such tides could expand the extent of impacted areas by 11 km to 16 km inland in the case of low lying areas (1 – 2 m above sea level).

*a) Resistance to hurricanes and precipitation*

Since the pre-Colombian era the inhabitants of Mesoamerica suffered the adverse effects of tropical storms or hurricanes. The god of rain, Tlaloc, appears in one form or another in all Mesoamerican cultures, from the Olmecs at the dawn of the Preclassic period through to Classic Maya culture. In the state of Yucatan and the larger Maya region, hurricanes were the protagonists of cosmogonic myths, as well as in their religions and calendar rituals. From there these myths extended north and south, to wherever there were tornados, dust storms, whirlwinds and waterspouts.

Bartolomé de las Casas interestingly observes in his *Apologética historia sumaria* that "the Indian's houses with woven vines, which is to say their huts, proved more resistant to hurricanes than those built by Spaniards with boards, heavily festooned with nails". This suggests an early technological adaptation strategy by the indigenous Caribbean peoples against hurricanes.

In this rainy tropical climate, a roof that quickly sheds water is essential for Maya homes: there are two to four sides to the steep pitched roofs to allow water to be quickly repelled from the house. In some cases, builders leave openings along the ridge beam to allow hot air within the house to escape[18]. Surrounding plantations, including palm and banana trees and bamboo, also provide protection from hurricanes. The guano palm has a degree of wind resistance. The Maya house is generally located in the lower part of a relief to limit the potential impact of a hurricane.

[18] Prieto V., *Vivienda campesina en México*, SAHOP, México, 1978.

On most of the peninsula you see four sided roofs that are rounded in an apsidal pattern to provide the greatest possible wind resistance. The roof's height allows it to trap heat while affording cooler temperatures below. (Fig. 3)

Fig. 3 A Maya dwelling in the Yucatan (Photo B.N. Cabrera)

Dr. Damaso Rivas, a researcher who was born on the Yucatan Peninsula, has recognized the importance of the relationship between the climate within Maya housing, stating that the structure of the ancient Maya's houses includes articulated and flexible characteristics that make them resistant to natural phenomena such as hurricanes[19]. He has worked to revive and develop a new appreciation for Maya housing, citing characteristic elements such as the use of wood and guano that are regarded as sustainable.

[19] Rivas Gutiérrez D., *Dámaso Rivas resalta la conveniencia de construir casas mayas. Libertad de expresión Yucatán,* Recuperado, 2013, http://www.informaciondelonuevo.com/2013/10/damaso-rivas-resalta-la-conveniencia-de.html

*b) Adaptability to drought. Ancient and current rain ceremonies*

Ceremonies in the Yucatan for attracting rain have been mentioned by various authors[20]. In this context it is understood that there were ceremonies for conjuring the rain. When periods of drought proved to be prolonged it was necessary to conduct rituals for the god of rain *Chac*. The Maya turned to their priests.

In contemporary Yucatan some rain ceremonies persist (Chak-Chak) such as the one described by Mario Humberto Ruz[21] in the village of Tixhualahtún in eastern Yucatan:

The *h-men* prepare the scenario: an altar-table that represents the communal space (Fig. 4), covered with jabín leaves and with the feet of the altar-table firmly rooted in the ground, thereby affording communication with the underworld. Vine arches are erected at each corner. The arches are erected at each of the cardinal points to represent the abodes of the *chaako'ob*, the rain lords. A cross is placed in the center of each arch from which to hang the gourds that will hold the offerings. The gourds are symbolically linked to the celestial sphere that is symbolically extended on the altar. Once the scene has been arranged, the ceremony is held primarily to assure enough rainfall for the crops and the milpa.

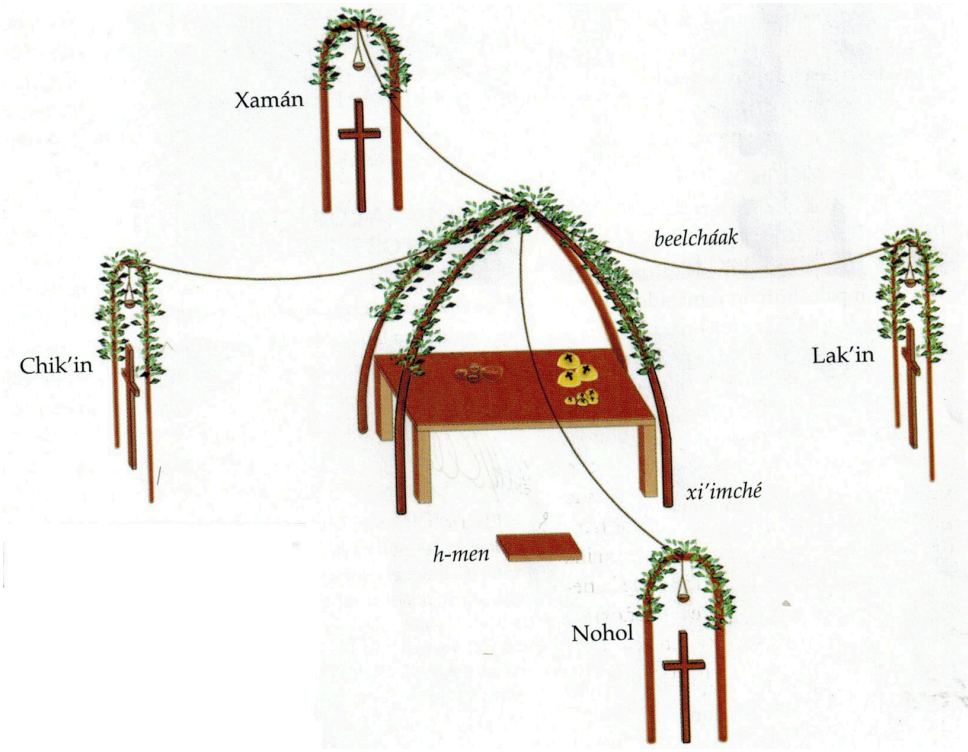



Fig.4 Altar table for summoning the rain lords (Source: Mario Humberto Ruz)

[20] Redfield R., *Yucatán, una cultura de transición*, FCE, México, 1994; Quezada, S., *Los pies de la República, Los mayas peninsulares, 1550-1750, Historia de los pueblos indígenas*, INI-CIESAS, 1997, p. 263.

[21] Ruz M. H., *Ch'a Cháak. Plegaria por la lluvia en el Mayab contemporáneo*, [in:] *Arqueología Mexicana*, Dioses de la Lluvia. N°96, Vol. XVI. marzo-abril, México, 2009, pp. 73-76.

The work of looking for the timber, vines, and water from wells is a community effort reserved for the men. The ritual liquor and the bread made of think layers of maize and ground pumpkin seeds are prepared. The second day the h-men pinch the maize dough brought by each of the participants, and place a bit from each. In each of the arches are placed offerings of vegetables, maize, cacao, balché[22], tabaco, squashes and leaves. Later, the h-men begin their incantations to the rain god. At the conclusion of the ceremony, the altar is dismantled. No one doubts that the rains needed to nurture the milpas are far off.

*The Ka'anche'*

Is a 3 m2 bed made using trunks from the region as well as vines, agaves and grasses to an elevation of 1.50 m. The construction techniques are based on traditional knowledge transmitted from generation to generation. It is generally built as a rectangle ranging from 1.50 m to 2.00 m in length, 1.00 m to 1.50 m in width, and 1.50 m to 2.0 m in height. It is a form of drought adaptation, allowing for cultivation of fruit and vegetable species in a confined and controlled space protected from insects and animals as well as drought. It is one component of the traditional Maya dwelling, integrated as it is into the family compound and is generally located near the family well to facilitate irrigation.

Several authors[23] mention the Ka'anche', which is used as a ritual table used in the Chak-chak ceremony conducted each August to beseech the rain gods to deliver rainwater to the milpa. The existence of this ceremony is testimony to a history of extended drought in Yucatan. Herman W. Konrad argues that the destruction of the Yucatan Peninsula forests was caused not only by tropical storms and hurricanes, but also by slash and burn agriculture. He also suggests that the success or failure of subsistence strategies in this region depended on the Maya's effective adaptation to the ecological effects of drought and both tropical storms and hurricanes, as suggested by the Ka'anche' technology.

We should also take into account that in pre-Colombian times the Yucatan Peninsula experienced extended droughts. For example, Gill's hypothesis[24] is based on an explanation for the disappearance of Maya culture resulting from drought in the lowlands between 800 and 1000 CE, and is supported by data and confirming evidence from various disciplines: meteorology, volcanology, paleoclimatology, geology and hydrology. More recently, and possibly in response to climate change effects, there were prolonged droughts during 2008-2011.

[22] Balché is an alcoholic beverage made using fermented balaché bark and wheat.

[23] Stephens J. L., *Incidentes de viaje en Yucatán*, Mérida, 1843; Wauchope R., *Modern Maya houses, A study of their archeological significance*, Carnegie Inst. of Washington, Nº 502, Washington D.C., 1938, p. 177; Redfield R., *Yucatán, una cultura de transición*, FCE, México, 1944.

[24] Gill Richardson B., *Las grandes sequías mayas*, FCE, México, 2008, pp. 461-465.

*Chultuns*

One of the Maya's main technological responses to drought were the canals used to drain excess water from flooded land while retaining the soil's humidity, and the harvesting of rainwater. The storing of water in underground chambers called chultuns, and the systems leading to canals depended on permanent drainage and the capture of seasonal runoff. It has been shown that the two main components of water exploitation, canal building, and construction of irrigation ditches and reservoirs predated the rise of monumental architecture.

Brainerd proposed that the chultuns were already functioning by the Early Classic period (250-600 CE) and that at least by the Late Preclassic (300 BCE – CE 250) they were being built, which is to say that the chultuns already existed in the period when the greatest droughts were experienced, 800-CE-1000 CE. The term *chultun*, which means a cistern carved from rock to retain rainwater, is made by a contraction of the words *chulub* (rainwater) and tun (carved stone), according to the Maya Cordemex dictionary.

According to Zapata Peraza a chultun is comprised of (a) a catchment area; (b) mouth; (c) neck; and (d) bed. The catchment area consisted of a slightly inclined apron surrounding the mouth and extending five meters in diameter, thereby guiding the rainwater inward. The mouth generally consists of a monolithic circular ring through which the water enters.

It has a lid made of rock or wood. The neck is divided into two parts: the upper level consists of a ring of stucco-bound stones, and the lower level of bedrock. The neck's entire surface is encased in stucco. The bed comprises the deposit and its walls are always covered with stucco. Maya builders observed that sandy limestone rock was to be found below the superficial layer, and therefore most chultun cavities were formed out of this easily managed material. (Fig. 5)

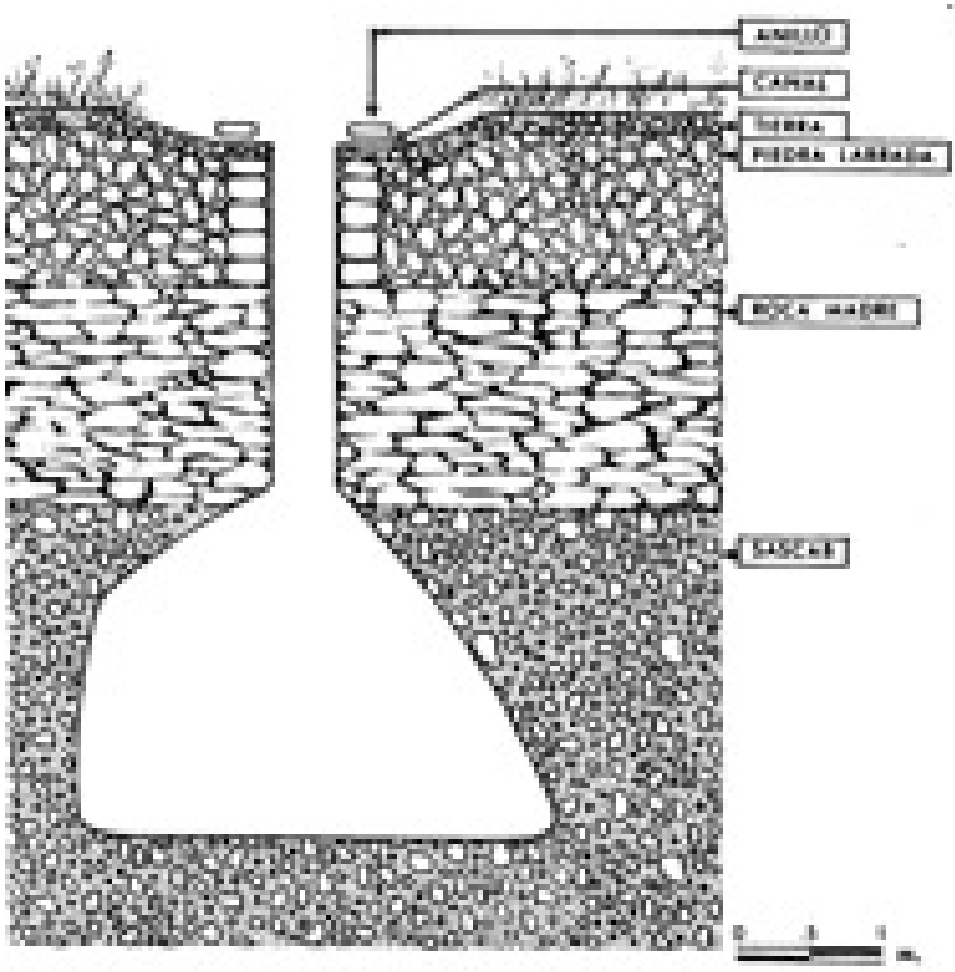


Fig.5 Descriptive image of a *chultun* (according to Zapata Peraza)

*c) Flood adaptation*

Like other countries, Mexico experienced in 1998 and 1999 the warm phase of the El Niño–Southern Oscillation in the form of torrential rains that led to flooding. A study conducted by the Centro de Investigaciones and Estudios Superiores en Antropología Social (CIESAS) has recorded drought and flooding phenomena from the Pre-Colombian period up to the late Nineteenth Century. In that context, the inhabitants of Mesoamerica have had to adapt their houses to recurring floods, especially those located in humid tropical zones. Rainfall averages 760 mm per month in Mexico, but 68% of normal precipitation falls between the months of June and September (CONAGUA).

Flood adaptation consists of housing placement and site adaptation. Carlos González Lobo[25] (1999) mentions that "due to its precariousness and necessary insertion in a natural setting, rural housing is, and must be adapted to the site and notable climate has and demands a notable adaptation to the site and the climate. Until now, this has been achieved through observation and the reproduction of socially satisfying means and typologies, and hence the vernacular heritage of the community and users alike. The relationship with the terrain, the direction of rainfall runoff and flash floods, prevailing winds and breezes, sunlight, the slopes corresponding to historical precipitation."

In the Maya zone, for example, some houses are built on a platform, like those built in ceremonial centers. (Fig. 6)

Fig.6 Maya apsidal housing built on a platform in Pomuch, Campeche, (Photo: Mariana Yampolsky, 1993)

There exist various flood adaptation techniques for vernacular housing. These techniques are disappearing along with the houses built using traditional materials. Flood prevention is a modern concept, however, registered traditional houses display a certain prevention process that allow them to avoid the filtration of moisture from the soil using stone foundations and a platform to separate the house from the soil.

[25] González Lobo C., *La vivienda rural en México, una reflexión sobre su arquitectura y posible intervención*, [in:] *1er Memoria Seminario Iberoamericano de vivienda y calidad de vida en los asentamientos rurales*, 27 de septiembre al 1° de octubre de 1999, Cuernavaca, Morelos, Jorge González Claverán, Coord., CYTED, México, 1999.

**6. Conclusions: the traditional Maya house's adaptability**

The dwelling does not control the climate, however, it is possible to control and modify the climate within the dwelling even when it is being affected by an adverse outside climate. The inhabitant can control the climate inside the house by means of the materials employed in its construction, as well as its form, and adjacent services and systems. When we speak of climate change adaptation, we are refering to an action taken to affect the conditions within the home, thereby drawing a clear distinction between internal and external space.

One indicator that allows us to understand the habitat/climate relationship is directional orientation. Mesoamerican societies position themselves facing west, with north situated to their right and south to their left, in contrast to the European tradition of using North as the key cardinal point (by which convention cartographers draw standard maps with north at the top). In this tropical forest terrain, hunters can get their bearings in relation to rivers. It is a hydrographic means of orientation rather than the cardinal points used by people in deserts and on the plateau or Antiplano.

The house's orientation depends on the same spatial concept[26]. The geomantic site corresponds to the geographic one, as explained by Pézeu-Masabuau[27] with regards to the Japanese house.

The social adaptation strategies identified within a contemparaneous Maya family from Cobá shows that the technological adaptation processes were linked to social processes: family or community management of chultuns could only be effective in an organized society sharing an autonomous technologial process. Hence, the combination of social and technological drought adaptation strategies would have made it possible for the Maya to subsist up until the time of the Conquest.

The traditional dwelling is under threat of extinction. Maya housing is being replaced, little by little, with homes built of cinder blocks and concrete slab. In fact, everything is converging toward erasing this heritage:

1. The rules governing the Biosphere Reserve ban the cutting of the pich and zapote trees needed to maintain the wooden houses.

2. The negative impact of the reconstruction programs of the FONDEN trust (Natural Disaster Fund) and the state government with the support of the National Housing Commission (Conavi).

3. The lack of insurance with which to protect this traditional housing heriatage against natural phenomena such as hurricanes.

4. The absence of state programs for improving traditional housing.

[26] Audefroy J., L*e principe d'Ometeotl*, PHD thesis, Université Paris VII, Paris, 1983.

[27] Pézeu-Masabuau J., *La maison japonaise*, PUF, Paris, 1981.

Few strategies exist for the protection of the Maya habitat from hurricanes. In the absence of a specific home improvement program, and despite the inhabitants recognizing that traditional homes are more inhabitable and better adapted to the tropical heat, they plan to rebuild them with walls made of cinder blocks and concrete roofs. As we have been able to show, walls made of such concrete masonry units lack resistance to saltpeter, but the inhabitants do not clearly perceive this phenomenon.

**Acknowledgments**

This study was made possible by support from the Secretariat of Postgraduate Research (SIP), of the Instituto Politécnico Nacional (IPN), for projects numbers 20195755 and 20195369.

**Bibliography**

Audefroy J., *Le principe d'Ometeotl*, PHD thesis, Université Paris VII, Paris, 1983.

Blaikie P., Cannon T., Davis I., Wisner B., *At Risk, Natural hazards, people's vulnerability and disasters, Routledge*, Londres, 1994

Cannon T., *Reducing People's Vulnerability to Natural Hazards*, Research paper N°2008/34, UNU-WIDER, Londres, 2008.

Cardona O. et al., *Entendimiento y gestión de riesgo asociado a las amenazas naturales: un enfoque científico integral para América Latina y el Caribe*, Volumen 2, ICSU-LAC-CONACYT, México, 2010.

Dapuez A. Baños O., *Transformaciones en el régimen de la casa maya en Xocén*, Revista de la Universidad Autónoma de Yucatán, Nº 229, Mérida, 2004.

de Landa F. D., Relaciones de las cosas de Yucatán, Ed. Porrúa, Historia Nº 13, México, 1986.

García Acosta V., *Las sequías históricas de México*, [in:] *Desastres & Sociedad, Revista semestral de la Red de estudios sociales en prevención de desastres en América Latina*, Julio-diciembre 1993, Nº1, Año 1, Bogotá, 1993.

García Acosta V., Escobar Ohmstede A., *Desastres Agrícolas en México. Catalogo Histórico*, Tomo I y II. Fondo de Cultura Económica, Centro de Investigaciones y Estudios Superiores de Antropología Social, CIESAS, México, 2003.

García Acosta V., *Estrategias adaptativas y amenazas climáticas*, [in:] *Más allá del cambio climático*, Javier Urbina Soria y Julia Martínez Fernández, compiladores, INE, UNAM, México, 2006.

Gill Richardson B., *Las grandes sequías mayas*, FCE, México, 2008.

González Lobo C., *La vivienda rural en México, una reflexión sobre su arquitectura y posible intervención*, [in:] *1er Memoria Seminario Iberoamericano de vivienda y calidad de vida en los asentamientos rurales*, 27 de septiembre al 1° de octubre de 1999, Cuernavaca, Morelos, Jorge González Claverán, Coord., CYTED, México, 1999.

Herman W. K., *Ecological Implications for Pre-Hispanic and Contemporary Maya Subsistence on the Yucatan Peninsula*, Revista de la Universidad Autónoma de Yucatán, Nº 224, Mérida, 2003.

Lavell A., *Ciencias sociales y desastres naturales en América Latina: un encuentro inconcluso,* [in:] *Los desastres no son naturales*, Andrew Maskrey, compilador, La Red, Bogota, Colombia, 1993.

Oliver P., *Cobijo y sociedad*, Blume, Madrid, 1978.

Oliver P., *Dwellings*, Phaidon, Londres, 2003.

Pézeu-Masabuau J., *La maison japonaise*, PUF, Paris, 1981.

Pigeon P., *Enjeux et vulnérabilités cachées: évolutions récentes en géographie des risques*, [in:] *Risques et environnement: recherches interdisciplinaires sur la vulnérabilité des sociétés*, Sylvia Becerra et Anne Peltier, (Dir), Paris, L'Harmattan, 2009.

Prieto V., *Vivienda campesina en México*, SAHOP, México, 1978.

Quezada S., *Los pies de la República, Los mayas peninsulares, 1550-1750, Historia de los pueblos indígenas*, INI-CIESAS, 1977.

Rapoport A., *House, form and culture*, Prentice Hall, NJ, 1969.

Redfield R., *Yucatán, una cultura de transición*, FCE, México, 1944.

Redfield R., Villa Rojas A., *Cham Kom a Maya Village,* The University of Chicago Press, 1934.

Rivas Gutiérrez D., *Dámaso Rivas resalta la conveniencia de construir casas mayas*, Libertad de expresión Yucatán, 23 de octubre del 2013; http://www.informaciondelonuevo.com/2013/10/damaso-rivas-resalta-la-conveniencia-de.html

Ruz M. H., *Ch'a Cháak. Plegaria por la lluvia en el Mayab contemporáneo*, [in:] *Arqueología Mexicana*, Dioses de la Lluvia. N°96, Vol. XVI. marzo-abril, México, 2009.

Shattuck G. (Ed.), *The peninsula of Yucatán*, Medical, Biological and Sociological Studies, Carnegie Inst. Washington D.C, 1993.

Soares D. et al., *Capitales de la comunidad, medios de vida y vulnerabilidad social ante huracanes en la costa yucateca. Un acercamiento a través de la experiencia de San Felipe*, Yucatán, Centro Agronómico Tropical de Investigación y Enseñanza (CATIE), Turrialba, Costa Rica, 2011..

Stephens J. L., I*ncidentes de viaje en Yucatán*, Mérida, 1843.

Villers Ruiz, L. et al., *La unidad de habitación tradicional campesina y el manejo de recursos bióticos en el área maya yucatanense*, Biótica Vol. 6, Nº 3, UNAM, México, 1981.

Wauchope R., *Modern Maya houses, A study of their archeological significance*, Carnegie Inst. of Washington, Nº 502, Washington D.C., 1938.

Zapata Peraza, R. L., *Los chultunes, sistemas de captación y almacenamiento de agua pluvial*, INAH, México, 1989.

Protection of cultural heritage 12 (2021)
10.35784/odk.2792

PROTECTION OF CULTURAL HERITAGE

# CONSERVATION PRACTICE AND THE FUTURE OF DOCTRINAL TEXTS

WALTER Nigel [1]

[1] Nigel Walter, Department of Archaeology, University of York
https://orcid.org/0000-0002-1152-522X

**ABSTRACT:** 2021 marks the 90th anniversary of the adoption of the *Athens Charter*. This, the first international conservation charter, now forms part of the rapidly expanding collection of 'doctrinal texts' which undergirds modern conservation. Whatever its strengths and weaknesses, this collection provides a marker of collective identity and is crucial to the self-definition of our discipline.

While they are rightly held in great affection, this paper argues that to approach this collection of texts uncritically risks producing unintended consequences, potentially including the *destruction* of important heritage. Precisely because of their enduring influence, it is essential that as a discipline conservation engages in knowledgeable criticism of its doctrinal texts, through an appropriate and hermeneutically literate reading.

This paper first considers the nature of doctrinal texts, before using the notion of 'doctrine' to explore some of the parallels and differences between doctrinal texts of a religious nature and those of conservation, and so to introduce the question of hermeneutics. This then leads to a discussion of the relation between theory and practice, and the notion, from Aristotle, of *phronesis* or practical wisdom. The paper then concludes with consideration of some of the implications conservation of adopting this approach.

**KEY WORDS:** doctrinal text, hermeneutics, historic buildings, phronesis, Prudentia, Hans-Georg Gadamer

2021 marks the 90th anniversary of the adoption of the *Athens Charter.* This, the first international conservation charter, now forms part of the rapidly expanding collection of 'doctrinal texts' which undergirds modern conservation. Whatever its strengths and weaknesses, this collection provides a marker of collective identity and is crucial to the self-definition of our discipline.

While this collection of texts is rightly held in great affection, this paper argues that to approach them uncritically risks producing unintended consequences, potentially including the *destruction* of important heritage. Precisely because of their enduring influence, it is essential that as a discipline conservation engages in knowledgeable criticism of its doctrinal texts, not merely at the time of their composition, but on a continuous and ongoing basis. This is true both at a text-by-text level, but also at the overarching level, where the potential implications are just as great but a critical appraisal is less apparent. Indeed there are questions as to what these texts collectively add up to: do they display the organisational structure and intentionality that merits describing them as a 'corpus', or should we treat them instead as something altogether looser and less formal?

The *Athens Charter* begins with seven resolutions, collectively known as the *'Carta del Restauro'*. Of these, the second states that 'Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes which will cause loss of character and historical values to the structures'. What the charter says of Restoration projects – and here we can in current terminology surely add 'Conservation projects' – I suggest can be applied metaphorically to refer to these doctrinal texts which give identity and definition to our discipline. It is in this second resolution that the potential danger implicit in the production of doctrinal texts is hinted at – the possibility that they themselves may in time, and/or in specific places, become positively harmful, causing 'loss of character and historical values' to the very structures conservation seeks to protect.

This paper first considers the nature of doctrinal texts, before using the notion of 'doctrine' to explore the parallels and differences between doctrinal texts of a religious nature and those of conservation, and so to introduce the question of hermeneutics. This then leads to a discussion of the relation between theory and practice, and the notion, from Aristotle, of *phronesis* or practical wisdom. The paper then concludes with consideration of some implications of this approach.

## Doctrinal Texts

Doctrinal texts are clearly important – they are seen as the primary means of formulating a structured body of conservation theory, and thus creating a legible framework for the care and management of heritage. One advantage of such texts is that they are typically international in authorship and character; even those that originate with national committees often escape those confines and become applied more broadly, as with the Burra Charter[1] (at times not

[1] *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, Burwood, Australia: Australia ICOMOS, 2013.

uncontroversially), and perhaps to a lesser degree with documents such as the ICOMOS-UK Cultural Heritage Manifesto[2]. And then of course there are older 'classics' that deserve a place in our collection such as the Manifesto for the Society for the Protection of Ancient Buildings (SPAB)[3], which some would rank as the first in this still growing line of doctrinal texts.

Applying the adjective 'doctrinal' to any text brings with it a series of associations. In common use, a doctrine is a belief, or set of beliefs, that are held – and usually also advanced – by a group; doctrine therefore has both a communal dimension, being more than of merely personal concern, and is also outward facing. The word is derived from the Latin docere, to teach (which also gives us the earlier sense of a 'doctor' as a teacher). This active aspect of teaching is even more evident in doctrine's Greek cognate catechesis, which retains more of an explicitly religious connotation. While there are also legal and political uses of the word 'doctrine', the religious connotation is persistent and cannot be ignored.

Conservation has for several decades now referred to its growing infrastructure of charters, guidance and other documents as 'doctrinal texts'. In November 1984, the 33rd session of the ICOMOS Executive Committee approved its 'Procedure For The Adoption Of A Doctrinal Text' which, alongside the outline of an adoption process, includes the following definition: 'A doctrinal text is a group of ideas which one affirms to be true and by which one claims to furnish an interpretation of facts in order to direct action'.

There are three important elements to draw from this helpful definition. First, doctrinal texts make *truth claims*; we should not be surprised if, in an age of postmodern relativism, such *affirmation* is increasingly viewed with suspicion, just as the doctrinal claims of organised religion are now viewed more sceptically than in previous ages. Second, doctrinal texts are *interpretative* in their intent. That is to say they provide tools or a framework to guide us in our work; this paper extends this to argue that they are themselves 'facts' in need of interpretation. And third, doctrinal texts are directed towards *action* in the world; their purpose is to inform and guide the decision making of conservation professionals, which means they directly influence real-world outcomes. This sense of agency gives them their power, with which comes responsibility; hence the pressing need for critical engagement.

These three elements – affirmation, interpretation and action – are the core of this definition, but it should be noted how readily it can also be applied to explicitly religious texts. This paper takes the strength of that parallel and reverses it, asking what light the way religious doctrinal texts are approached might shed on our investigation of the doctrinal texts of conservation.

---

[2] *A Cultural Heritage Manifesto*, ICOMOS-UK, 2015, http://www.icomos-uk.org/uploads/sidebar/PDF/A%20Cultural%20Heritage%20Manifesto.pdf.

[3] Morris W., *The Society for the Protection of Ancient Buildings Manifesto,* [1877] 2018, https://www.spab.org.uk/about-us/spab-manifesto.

**Structuring the 'Collection'**

First we should consider how, if at all, this family of doctrinal texts is structured. At the Conference of the ICOMOS International Scientific Committee for the Theory and the Philosophy of Conservation and Restoration (Theophilos) in Vienna in April 2008, Bogusław Szmygin offered an initial analysis of doctrinal texts, proposing a fourfold taxonomic framework of 'charters', 'guidelines', 'principles' and more general 'documents', each with their distinct scope, form of adoption, area of concern, level of durability, etc.[4] These four categories were then ranked in a hierarchy of importance from charters at the top through principles and guidance to documents at the bottom, all with a view to prompting the development of a recognisable structure for the ordering of existing and particularly future texts.

This taxonomy was adopted as the basis of a 2008 resolution of the ICOMOS General Assembly which called for the creation of 'draft criteria for guiding the production of future Doctrinal Texts for ICOMOS'[5]. In turn, this led in 2009 to the development with Theophilos and the ICOMOS International Scientific Committee on Legal, Administrative and Financial Issues (ICLAFI) of nine proposals for doctrinal texts, which were presented to the ICOMOS Advisory Committee[6] in 2009. This resulted in 2010 in the adoption of a set of criteria for doctrinal texts by the ICOMOS Executive Committee.

However, Szmygin also observed that the arbitrariness and incoherence of the production of the doctrinal texts that make up this framework means that these texts fail in their most basic function of providing a normative structure for the discipline. Indeed, as he suggests, the current free-for-all nature of the way texts are produced means that almost any intervention can be justified with reference to some text or other; and that the growing number of texts is part of the problem: 'The existence of too many documents leads to devaluation of their contents, weakens their position or undermines their sense altogether'[7].

In an attempt to ensure commensurability, many doctrinal texts strive to maintain consistency with other documents within the collection. The most obvious signaling of this ambition is to commence one's text with reference to other existing texts. For example, the preamble to the

---

[4] Szmygin B., *Formal Analysis of Doctrinal Texts in Heritage Protection*, [in:] M. S. Falser, W. Lipp, A. Tomaszewski (eds.) *Conservation and Preservation : Interactions between Theory and Practice: In Memoriam Alois Riegl (1858-1905)*. Firenze: Edizioni Polistampa, 2010, pp. 97–106.

[5] *Resolutions of the 16th General Assembly*, Paris: ICOMOS, 2008, resolution 24, p. 11, https://www.icomos.org/quebec2008/resolutions/pdf/GA16_Resolutions_final_EN.pdf.

[6] *Annual Report 2009*, Volume 1, Paris: ICOMOS, 2013, https://www.icomos.org/images/DOCUMENTS/Secretariat/Annual_Reports/AR2009_Vol1complet_finalweb_20130618.pdf.

[7] Szmygin B., *Formal Analysis of Doctrinal Texts in Heritage Protection*, [in:] M. S. Falser, W. Lipp, A. Tomaszewski (eds.) *Conservation and Preservation : Interactions between Theory and Practice: In Memoriam Alois Riegl (1858-1905)*. Firenze: Edizioni Polistampa, 2010, p. 98.

*Venice Charter*[8] locates it in a direct line of descent from the *Athens Charter.* In turn, the *Nara Document on Authenticity* declares that it was 'conceived in the spirit of the *Charter of Venice,* 1963, and builds on it and extends it in response to the expanding scope of cultural heritage concerns and interests in our contemporary world'[9]. However sincerely such declarations are made, of themselves they offer no guarantee of compatibility, as many would argue is clear from comparing the content of those last two texts.

In response to this concern for commensurability we should perhaps question the extent to which this collection of documents can ever achieve any significant level of coherence. While the official adoption by ICOMOS of a taxonomy was an important step forward, it does nothing to excuse us from the work of developing an appropriate hermeneutic for the interpretation both of individual texts and of the entire collection. Indeed, as Szmygin noted, the greater the number of texts, the greater the potential for inter-textual contradiction, and thus the greater the need for that work of interpretation. And in developing that interpretative framework, cultural context is key, just as much when placing a text within its context as when placing a building within its setting.

One clear example – from outside of ICOMOS – where sincere efforts to assert compatibility are contradicted by the substance of the relevant texts is the *Convention for the Safeguarding of the Intangible Cultural Heritage* (CSICH)[10]. Article 3 of the CSICH is careful to stipulate that where an item of the intangible cultural heritage is directly associated with a property protected by the *1972 World Heritage Convention*[11], that protection is not altered or diminished. The stated ambition is clearly that the two forms of heritage will coexist unproblematically, but this ignores the reality that the two regimes do not enjoy a clean demarcation of sovereignty, indeed that the two 'realms' substantially overlap, and that notions of significance, for example, will inevitably be contested.

A second strategy when contemplating inconsistencies between texts is to propose the updating of older texts to conform to current norms. We could, for example, consider amending the *Venice Charter* to acknowledge the important role of non-expert stakeholders. But however justified such a change might be, the *Venice Charter* is not ours to update! It was the product of its time and place and, after almost 60 years, is surely best left in peace; to change it now would be to dishonour those who drafted it and would itself be historically illiterate.

---

[8] *International Charter on the Conservation and Restoration of Monuments and Sites*, Paris: ICOMOS, 1964.

[9] *The Nara Document on Authenticity*, ICOMOS, 1994, p. 3, https://www.icomos.org/charters/nara-e.pdf.

[10] *Convention for the Safeguarding of the Intangible Cultural Heritage*, UNESCO 2002, https://ich.unesco.org/en/convention; Walter N., *Narrative Theory in Conservation: Change and Living Buildings*, Abingdon and New York: Routledge, 2020, pp. 84-85.

[11] *Convention Concerning the Protection of the World Cultural and Natural Heritage*, UNESCO 1972, http://whc.unesco.org/archive/convention-en.pdf.

On the other hand, this recognisable urge to update is useful in alerting us to an important underlying belief, namely the presumption, and thence the ambition, that these doctrinal texts should form a coherent corpus. I would suggest, however, the inconsistencies that undoubtedly exist are better seen as serving a useful purpose in calling into question this ambition for this tidy coherence. For any individual text it is far better to place it into its context and embrace the necessary work of interpretation, than to chase the fantasy of ultimate commensurability.

**Sacredness**

But I would go further and suggest that this search for coherence in the face of contradiction is an indication that these texts have become elevated to the status of the sacred. From the early days of modern conservation, there have been close parallels observable between historic buildings, historic landscapes and historic and sacred texts. For example, Stephen Daniels and Denis Cosgrove[12] observe John Ruskin's focus on landscape as central to a social, political and environmental morality, and his treatment of it as a text, on the model of biblical exegesis. Or take the heroic opening words to the preamble to the *Venice Charter* – 'Imbued with a message from the past…' which resonate with a sense of the sacred.

With this, and the overlapping definition discussed above, it is perhaps unsurprising that the doctrinal texts of conservation might take on some of the characteristics of religious texts. There are multiple parallels. First, like both the Hebrew and Christian Bibles, the texts of conservation are collections of separate works, spanning a range of genres and written by multiple authors. Second, these individual texts were composed over time, and understanding that historical relation and the interweaving of texts through cross reference is essential to their interpretation, particularly in light of their (at least apparent) intra- and inter-textual contradictions.

And then third, there is the question of canonicity, the process by which some texts are chosen for inclusion within 'the canon', and others excluded, albeit with the recognition that those that are excluded may well still reward close scrutiny. In the one case, the development of the Christian canon was entrusted to a series of regional councils at Laodicea, Carthage, etc; these did not select works to include in the canon, but rather recognised those texts that were already acknowledged as canonical in the practice of those regional churches. In the other case, the development of individual texts within the conservation canon has been entrusted to a series of councils – national, regional and international – most obviously under the auspices of ICOMOS. One obvious difference is that while the canon of Christian Scripture has been settled for sixteen centuries, the canon of conservation texts is both still hotly debated, and indeed constantly added to.

[12] Daniels S., Cosgrove D. E., *Introduction: Iconography and Landscape,* [in:] *The Iconography of Landscape : Essays on the Symbolic Representation, Design, and Use of Past Environments*, Cambridge and New York: Cambridge University Press, 1988, pp. 1–10.

Alongside these parallels and differences between the two types of doctrinal texts, comes a common need for a thorough hermeneutic approach to their interpretation. Some texts may still be valued while not being adhered to as their creators intended. To take one small example, Conclusion VI of the Athens Charter on The Technique of Conservation recommends that

> *…In the case of ruins, scrupulous conservation is necessary, and steps should be taken to reinstate any original fragments that may be recovered (anastylosis), whenever this is possible; the new materials used for this purpose should in all cases be recognisable.*

Fig. 1 The Parish Church of St Andrew, Swavesey

And indeed, the Venice Charter repeats a similar provision under article 15 (excavations). Close inspection of the grade I listed medieval church of St Andrew, Swavesey near Cambridge (Fig. 1) shows an instance of this recommendation in action. One of the mullions of the belfry openings on the east face of the tower includes a relatively minor repair (Fig. 2): where a section of stonework has failed, the mullion has been made good using tilework to ensure the repair is historically legible, very much in the spirit the Athens recommendation and known in the UK as a 'SPAB repair'. However, this would not be the approach that would generally be adopted now; instead, current practice would be to replace failed stonework with stone to match, in performance, in appearance, and if at all possible from the same quarry. The 'SPAB repair' has gone from international orthodoxy to becoming a comment on a historically distinct philosophy of repair, and arguably thereby gaining heritage interest in its own right, declaring that 'we used to do it this way, but not any more'.

Fig. 2: The Parish Church of St Andrew, Swavesey – East Belfry Stonework

**Hermeneutics**

To interpret that section of the *Athens Charter* requires us to read the text at more than face value; it requires us to engage with hermeneutics, the art of interpretation. Developed from philology, it was originally concerned with the translation of classical and scriptural texts, before then being progressively broadened by Friedrich Schleiermacher, Wilhelm Dilthey, Martin Heidegger and Hans-Georg Gadamer[13] to become universalised in scope so that, for Gadamer, hermeneutics provides the foundation for all forms of human understanding. Gadamer's achievement, notably in his *Truth and Method*[14], was to articulate this universality of hermeneutics: that it is a condition of being human, rather than merely a methodological adjunct to another area of study. He describes hermeneutics as 'the universal linguisticality of man's relation to the world'[15].

Any 'text', broadly understood – and in this, following Gadamer's approach to hermeneutics, we must include buildings such as those which are of concern to conservation – requires interpretation. No cultural artefact can be understood in isolation without reference to its context. While the importance of physical context to historic buildings has long been recognised in conservation, at least at the level of theory (Article 6 of the *Venice Charter*, Resolution 7 of the *Athens Charter)*, the same is less true of temporal context. Without that temporal context, both historic buildings and doctrinal texts are typically treated as artefacts now decisively separated from the historic flow from whence they came.

Culture is not static, but rather dynamic; nothing cultural stands still for long, not even something as seemingly concrete as a building, or indeed a doctrinal text. We witness this at the level of individual words. David Lowenthal uses the starkly comic example of the Isaac Watts hymn 'How blest the man whose bowels move'[16], to show how meanings change – in this specific case that, since the eighteenth century, the seat of our emotions has migrated from the stomach to the heart. Not only are words unstable in this way, 'dancing' before us, they also rarely enjoy the luxury of a single meaning, but more typically refer to a richer zone of reference. This is evident when faced with the familiar challenges of translating a text from one language into another, the more so the more condensed, poetic and allusive the language.

However, this need for interpretation does not mean that words, or indeed whole texts/buildings, can be made to mean whatever we wish. They have an existence independent of the 'reader', and indeed we should expect – and therefore leave space for – a doctrinal text or historic building to challenge us as we engage with it. But that does not make the meaning of the text static.

---

[13] Grondin J., *Introduction to Philosophical Hermeneutics*, New Haven, CT: Yale University Press, 1994, pp. 1-15.

[14] Gadamer H.-G., T*ruth and Method*, (J. Weinsheimer & D. G. Marshall, trans.). 2nd, rev. ed. London: Sheed and Ward, [1960] 1989.

[15] Gadamer H.-G., *On the Scope and Function of Hermeneutical Reflection*, (D. E. Linge, trans.), [in:] *Philosophical Hermeneutics*, Berkeley and Los Angeles, CA: University of California Press, 1976, p. 19..

[16] Lowenthal D., *The Past Is a Foreign Country - Revisited*, Cambridge: Cambridge University Press, 2015, p. 546.

Texts do not exist in isolation; even when the letter of the other texts with which they interlock remains unchanged, they still refer to a cultural context, to a situation, that is anything but fixed. This context illuminates them or, conversely, comes to hide them, potentially rendering them inaccessible, as with the Watts example just mentioned.

All of this points to the essential role that interpretation plays in our understanding. When considering the relationship between a given text and our experience of the world – and the possible claims of one upon the other – we can describe what could be called a 'hermeneutic spectrum'. At one end of this spectrum stands 'literalism', under which the text is given priority over experience; at the other end stands 'liberalism', which reverses that priority, placing our experience over the text. At the one extreme the text subsumes all else, such that the reader becomes deaf to lived experience; at the other, the text is conformed to the world, such that the text loses all distinctiveness and no longer has anything useful to say. In a religious context, the first position results in fundamentalism, while the second leads to absorption by and disappearance into the culture. At neither extreme is there scope for Gadamer's 'fusion of horizons'[17] that is essential to all understanding. It is between these two extremes that the two worlds – of text and lived experience – are brought into dialogue, and this is where the difficult but rewarding work of interpretation takes place.

Applying this 'hermeneutic spectrum' to conservation and its relation to its doctrinal texts, the first extreme can be associated with the mechanical application of policy, as may at times be encountered within statutory systems of control; the danger here is that the users of a building – in the case of living heritage, the animating core community – become sidelined and ignored by the experts. In that case, the application of doctrinal texts often results in (metaphorical) violence towards the very thing that is keeping the heritage alive, the link between the building and the community. At the other extreme, the felt needs and narrow interests of users – and this is a very real fear when dealing with an unsympathetic developer, for example – can ride roughshod over conservation process, including the professionals representing that process, and the building that process is intended to protect. Both extremes can do incalculable harm.

All of which is to say that the way we view our doctrinal texts is crucial – and it is this that determines which parts of the 'hermeneutic spectrum' we occupy. Doctrinal texts are neither gospel truth nor an irrelevance, as the extremes would respectively imply. Rather than pushing towards one or other extreme we should make our home in the zone of dialogue in the middle, and open up a thoroughgoing engagement between (doctrinal) text and world.

[17] Gadamer H.-G., T*ruth and Method*, (J. Weinsheimer & D. G. Marshall, trans.). 2nd, rev. ed. London: Sheed and Ward, [1960] 1989, p. 306.

**Phronesis**

Where we as conservation professionals place ourselves on that spectrum – and how we therefore engage with our doctrinal texts – will be determined by our understanding of the relation between theory and praxis. Gadamer addressed this question through the Artistotelian idea of *phronesis*, as an alternative to modern scientific method. One key aspect – key as much as for us in conservation specifically as for Gadamer's hermeneutics generally – is that knowledge is for the sake of acting in the world. For Aristotle, knowledge stems from and necessarily returns to praxis, something a universalising scientific process too easily neglects, and the form of knowledge appropriate to this action in the world is practical wisdom (in Greek *phronesis*, in Latin *prudentia*, hence 'prudence'). Aristotle's principal treatment of *phronesis* is in his *Nicomachean Ethics*, where, for example, he states,

> *Nor is prudence about universals only. It must also acquire knowledge of particulars, since it is concerned with action and action is about particulars. That is why in other areas also some people who lack knowledge but have experience are better in action than others who have knowledge. […] And since prudence is concerned with action, it must possess both [the universal and the particular knowledge] or the [particular] more [than the universal]*[18].

On this Aristotelian view, practice and theory are in constant dialogue, each informing the other. Note the high value placed both on the particular and on practical experience, both of which are key concerns of conservation. This contrasts with the methodology of modern science, which favours the universal over the particular and which works from the assumption that once a body of theory has been established – in our case in the form of one or more doctrinal texts – then practice will follow that theory. The understanding is therefore of a unidirectional flow from theory to practice. This, of course, raises a dilemma at the heart of modern conservation. Having adopted the language of science – we term our International Committees 'Scientific', for example – we are striving for a universalism which at times will conflict with our core concern, the well-being of historic buildings in all their glorious and inevitable particularity.

Practical wisdom does not abandon theory; but, rather than the relation being linear, it is circular, similar to the hermeneutic circle relating part and whole. Hence, rather than application being the practical part that follows after theory has done its work, Gadamer[19] insists that 'application is neither a subsequent nor merely an occasional part of the phenomenon of understanding, but codetermines it as a whole from the beginning'. We cannot even understand a historic building, let alone know how to care for it, unless we keep theory and *praxis* in play together.

---

[18] Aristotle, *Nicomachean Ethics*, (T. Irwin, trans.). 2nd ed. Indianapolis, IN: Hackett, 1999, p. 92.

[19] Gadamer H.-G., T*ruth and Method*, (J. Weinsheimer & D. G. Marshall, trans.). 2nd, rev. ed. London: Sheed and Ward, [1960] 1989, p. 324.

## The Figure of *Prudentia*

In traditional Western thinking, prudence (*Prudentia*) was one of the four cardinal virtues (alongside justice, fortitude, and temperance). While in modern usage 'prudence' typically denotes little more than financial caution, it properly has a richer range of meaning, encompassing wisdom and the anticipation of future needs. Contemporary Roman Catholic teaching, drawing on Aristotle through Thomas Aquinas, refers to prudence evocatively as the '*auriga virtutum* (the charioteer of the virtues); it guides the other virtues by setting rule and measure'[20]. What sort of guide then might *Prudentia* offer modern conservation?

Fig. 3 Philips Galle, after Pieter Bruegel the Elder: Prudence (*Prudentia*) from The Virtues (1559); Public Domain

Figure 3 shows Peter Breugel the Elder's depiction of *Prudentia*, from his series on the seven virtues. Every part of the image is concerned with preparedness. On the left is a man lying sick in bed, with a figure at his side who might be a notary or a priest – in either case, the point seems to be that he has his affairs in order. On the right, others are putting away provisions, salting beef, etc. *Prudentia* herself graces the centre of the picture, holding a coffin (a reminder of preparedness for death) and a mirror (self-knowledge). She is standing amidst and upon fire-

[20] Holy See, *Catechism of the Catholic Church*, Vatican City; Washington, D.C.: Libreria Editrice Vaticana, 2019, p. 444.

fighting equipment – the buckets, the ladders, the thatch hook for pulling burning thatch from roofs. Perhaps the most charming of her attributes is the sieve she carries on her head – symbolic of the ability to separate good from bad.

Quite what a modern health and safety process would make of this seemingly chaotic scene need not detain us. Of greater relevance from a conservation perspective, is the industrious repair work underway to the building in the background, a direct example, *avant la lettre*, of William Morris's plea '…to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof…'[21]

I suggest this rich depiction of *Prudentia* offers a good model for modern conservation. *Prudentia* represents the necessary integration between practice and theory, holding these in constant dialogue; this follows a 'practice to theory to practice' model in which each is constantly informing the other. This is much better aligned with the nature and aims of conservation, and has hugely positive consequences, for example, for the place of craft skills within conservation (directly illustrated in the image), and for the vexed debates over the relation of tangible and intangible forms of heritage more generally. If we do adopt the hermeneutic approach *Prudentia* exemplifies, then some principles will follow that will impact how we understand our doctrinal texts and what we expect of them. Once we place practical wisdom at the centre of our processes we will recognise that theoretical knowledge comes from and must return to *praxis*. We will move beyond a dualistic view of the relation between theory & practice. And we will recognise the local human communities that animate many of our historic buildings as holders of the communal knowledge – *sensus communis* – which is the source of the relevant know-how on which the continuance of these buildings has always relied.

**Implications**

This argument has substantial implications for the ways in which we, as conservation professionals, engage with our founding documents. We must recognise:

• First, that any given doctrinal text can only ever be a particular expression of its context – which implies a constraint on the ability of these texts to establish universal principles, irrespective of the ambitions of those drafting them;

• second, that their temporality demands we engage with them hermeneutically – as texts they are themselves time-bound, and thus in need of interpretation, every bit as much as historic buildings are;

• and third, that while they are necessary and valued, such texts can at best provide conservation with a sense of direction, rather than any self-sufficient foundation.

[21] Morris W., *The Society for the Protection of Ancient Buildings Manifesto,* [1877] 2018, https://www.spab.org.uk/about-us/spab-manifesto.

It is only when we acknowledge the limitations of our doctrinal texts that their potential can be realised. Indeed, it is precisely from the temptation to imagine our statements to be universal that many of the problems with doctrinal texts arise.

In closing, it is perhaps helpful to return to those three criteria noted above from the 1984 ICOMOS Procedure For The Adoption Of A Doctrinal Text – affirmation, interpretation and action. First, there certainly are truths to be affirmed, and doctrinal texts are the natural place to assert them. However, we should not expect those asserted truths to fit together seamlessly as if they were precision-made components that can be assembled into a faultless mechanism. At an individual level our texts will always lack that precision; and despite the efforts to assert order between them as discussed above, there is little evidence of overall design. They remain a collection, rather than a corpus.

Second, doctrinal texts of all types can certainly help with the interpretation of the specific situations faced by conservation professionals in their work, but they themselves must also submit to an ongoing process of interpretation. And third, doctrinal texts remain resolutely oriented towards action. And here's the rub. These texts guide our *praxis* and therefore have a degree of agency that results in real world impacts. Get these documents wrong, and they can do significant harm; get them right, and they can do a great deal of good in safeguarding our heritage for future generations. And the best hope of getting them right is for theory and praxis to remain in dialogue, as what I suggest should be conservation's cardinal virtue, *Prudentia*, insists.

Which brings us back to the second resolution of the *Athens Charter*. We must approach our doctrinal texts as themselves a restoration and conservation project, which like any other should be 'subjected to knowledgeable criticism to prevent mistakes which will cause loss of character and historical values to the structures'. In this way, we are adopting a hermeneutic approach; therein lies the best hope for the continued relevance and usefulness of our doctrinal texts, provided that that knowledgeable criticism remains firmly rooted in praxis.

**Bibliography**

*A Cultural Heritage Manifesto*, ICOMOS-UK 2015, http://www.icomos-uk.org/uploads/sidebar/PDF/A%20Cultural%20Heritage%20Manifesto.pdf.

*Annual Report 2009,* Volume 1, Paris: ICOMOS 2013, https://www.icomos.org/images/DOCUMENTS/Secretariat/Annual_Reports/AR2009_Vol1complet_finalweb_20130618.pdf.

Aristotle, *Nicomachean Ethics*, (T. Irwin, trans.). 2nd ed. Indianapolis, IN: Hackett, 1999.

*Convention Concerning the Protection of the World Cultural and Natural Heritage*, UNESCO 1972, http://whc.unesco.org/archive/convention-en.pdf.

*Convention for the Safeguarding of the Intangible Cultural Heritage*, UNESCO 2003, https://ich.unesco.org/en/convention.

Daniels S., Cosgrove D.E., Introduction: Iconography and Landscape, [in:] *The Iconography of Landscape : Essays on the Symbolic Representation, Design, and Use of Past Environments,* Cambridge and New York: Cambridge University Press, 1988.

Gadamer H.-G., *On the Scope and Function of Hermeneutical Reflection*, (D. E. Linge, trans.), [in:] *Philosophical Hermeneutics*, Berkeley and Los Angeles, CA: University of California Press. 1976.

Gadamer H.-G., *Truth and Method*, (J. Weinsheimer & D. G. Marshall, trans.). 2nd, rev. ed., London: Sheed and Ward, [1960] 1989.

Grondin J., *Introduction to Philosophical Hermeneutics*, New Haven, CT: Yale University Press, 1994.

Holy See, *Catechism of the Catholic Churc*h,Vatican City; Washington, D.C.: Libreria Editrice Vaticana, 2019.

*International Charter on the Conservation and Restoration of Monuments and Sites*, Paris: ICOMOS, 1964.

*Resolutions of the 16th General Assembl*, Paris: ICOMOS 2008, https://www.icomos.org/quebec2008/resolutions/pdf/GA16_Resolutions_final_EN.pdf.

Lowenthal D., *The Past Is a Foreign Country - Revisited*, Cambridge: Cambridge University Press, 2015.

Morris W., *The Society for the Protection of Ancient Buildings Manifesto*, [1877] 2018, https://www.spab.org.uk/about-us/spab-manifesto.

Szmygin B., *Formal Analysis of Doctrinal Texts in Heritage Protection*, [in:] M. S. Falser, W. Lipp, A. Tomaszewski (eds.) *Conservation and Preservation : Interactions between Theory and Practice : In Memoriam Alois Riegl (1858-1905)*, Firenze: Edizioni Polistampa, 2010.

*The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance*, 2013. Burwood, Australia: Australia ICOMOS, 2013.

*The Nara Document on Authenticity*, ICOMOS 1994, https://www.icomos.org/charters/nara-e.pdf.

Walter N., *Narrative Theory in Conservation: Change and Living Buildings*, Abingdon and New York: Routledgel, 2020.

Protection of cultural heritage 12 (2021)
10.35784/odk.2786

PROTECTION OF CULTURAL HERITAGE

# THE CONGRESS OF ATHENS OF 1931: METHODOLOGICAL AND TECHNICAL CONTRIBUTIONS FOR THE CONSERVATION OF ARCHITECTURAL AND ENVIRONMENTAL HERITAGE

GENOVESE Rosa Anna [1]

[1] prof. arch. Rosa Anna Genovese, University of Naples 'Federico II', Department of Architecture – DiARC

**ABSTRACT:** The Proceedings of the *First International Congress of Architects and Technicians of Historic Monuments*, which took place in Athens, from 21 to 30 October 1931, were published in the volume entitled *La Conservation des Monuments d'art et d'histoire // The Conservation of artistic and historical Monuments*; a volume that represents a fundamental document to improve knowledge on the different aspects of conservation and restoration in Europe in the period between the two World Wars (1918-1940). Thus, it seems appropriate to reexamine the main contributions, which in that occasion were given by prominent European Scholars, also in order to glean useful indications for carrying out conservation, which, today more than ever, is needed to protect architectural and environmental heritage.

Firstly, it should be recalled that the 'Congress of Athens' constitutes an important pro-Europe initiative; it was, indeed, promoted by the *International Museum Office* of the 'International Institute of Intellectual Co-operation, a body belonging to the 'League of Nations International', to whose Assembly the congressional conclusions were in fact submitted.

Another aspect to highlight concerns how the congress works were articulated; it demonstrates the acquired awareness of how it is possible to carry out monument conservation operating based on 'General doctrines and principles' (I section) through the juridical and administrative protection, considered as 'logical deductions from doctrines and principles' (II section), on one hand, and 'technical tools' (IV, V, VI section), on the other, with restoration undertaking to enhance monuments (III section).

***1. Principles of conservation and restoration.***

The examination of the main essays of the first Session, completed by the one on 'Administration and legislation of historical monuments' will enable us to become aware of the existing circumstances at the time, in the main European Countries (France, Italy, Great Britain, Poland, Belgium, the Netherlands) and to focus on what were the theoretical principles of conservation and restoration. The thesis expressed by Paul Léon, for France, and Gustavo Giovannoni, for Italy, emerge above all the others for their clarity. I intend to review them also by examining the texts they submitted to the 'Congress of Athens'.

***2. Monument environment.***

The need to enhance monuments, in the sense of *mise en valeur* on an aesthetic level and, thus, carry out their aesthetic enhancement, intending them as works of art, and not merely increase their social and economic value, as assets, led to take into consideration, for the purposes of conservation, the space surrounding the monument, to which a Session of the Congress was indeed dedicated.

The testimony of a character such as Victor Horta appears interesting in relation to this topic. His essay for the 'Congress of Athens' shows consideration for the urban space immediately surrounding the monument, striving to define the fundamental elements of a theory.

Arising from the aforementioned important scientific contributions supplied during the Congress, the official conclusions of the 'Conference of Athens' were the source of the text of the *Athens Charter*.

**KEY WORDS:** restoration of monuments, Monument environment, International documentation, Technical and moral co-operation

The Proceedings of the *First International Congress of Architects and Technicians of Historic Monuments*, which took place in Athens, from 21 to 30 October 1931, were published in the volume entitled *La Conservation des Monuments d'art et d'histoire // The Conservation of artistic and historical Monuments*; a volume that represents a fundamental document to improve knowledge on the different aspects of conservation and restoration in Europe in the period between the two World Wars (1918-1940). Thus, it seems appropriate to reexamine the main contributions, which in that occasion were given by prominent European Scholars, also in order to glean useful indications for carrying out conservation, which, today more than ever, is needed to protect architectural and environmental heritage[1].

Firstly, it should be recalled that the 'Congress of Athens' constitutes an important pro-Europe initiative; it was, indeed, promoted by the *International Museum Office* of the 'International Institute of Intellectual Co-operation, a body belonging to the 'League of Nations International', to whose Assembly the congressional conclusions were in fact submitted[2].

Another aspect to highlight concerns how the congress works were articulated; it demonstrates the acquired awareness of how it is possible to carry out monument conservation operating based on 'General doctrines and principles' (I section) through the juridical and administrative protection, considered as 'logical deductions from doctrines and principles' (II section), on one hand, and 'technical tools' (IV, V, VI section), on the other, with restoration undertaking to enhance monuments (III section).

## 1. Principles of conservation and restoration

The examination of the main essays of the first Session, completed by the one on 'Administration and legislation of historical monuments' will enable us to become aware of the existing circumstances at the time, in the main European Countries (France, Italy, Great Britain, Poland, Belgium, the Netherlands) and to focus on what the theoretical principles of conservation and restoration were. The thesis expressed by Paul Léon, for France, and Gustavo Giovannoni, for Italy, emerge above all the others for their clarity. I intend to review them also by examining the texts they submitted to the 'Congress of Athens'[3].

After brilliantly revisiting the history of the principles, methods and Services of protection, relative to conservation and restoration in France, Paul Léon highlights the clear relationship existing between Restoration and History first, then between Restoration and History of Art,

---

[1] Giovannoni G., *La Conferenza internazionale di Atene pel restauro dei monumenti*, [in:] *Bollettino d'Arte del Ministero dell'Educazione Nazionale*, Fasc. IX, Rome, 1932.

[2] Hautecoeur L. E. G., *Conférence internationale d'experts pour la protection et la conservation des monuments d'art et d'histoire*, [in:] *Gazette des Beaux Arts*, Paris, 1932.

[3] Genovese R. A., *La Conferenza di Atene (1931): alcuni contributi metodologici e tecnici,* [in:] R. A. Genovese (ed.), *Note in materia di Conservazione e Restauro dei monumenti,* Arte Tipografica, Napoli, 1996, pp. 9-56.

and finally records the definitive passage from Restoration to Conservation. Thus, he illustrates the features of restoration activity, stressing, also, the fundamental contribution arising from the most recent technical breakthroughs.

"The restoration of monuments – Paul Léon states in Athens – does not date back, in France, but one century. It was born on the ruins left by the revolution and it reached its centenary on the ones of the world war. The doctrines that guided it vary according to the epochs, purposes, means of action. With the occurrence of such different cases, dissimilar issues, one must guard oneself against establishing principles that are too strict or too absolute rules.

And he ends "… It is a singular paradox that modern architecture, clearly breaking, due to the universal use of polished and coated materials, from the ancient and traditional building by foundation and re-foundation, has so powerfully helped the conservation of our ancient monuments, to which it is, by principle, radically extraneous and which it is destined to replace in the future. While one hundred years ago the favour of a fleeting fashion had brought back to appraisal the imitation of the Middle Ages, opposing, we saw it, in sterile controversies, builders and restorers; the dispute of ancients and moderns is nowadays over, the proscription or idolisation of styles. The scrupulous conservation of all the arts of the past aligns with the freedom of research of the present. Yet, while in the last century, ancient and modern architecture, derived from the same principles, had been able to collaborate in the creation of workshops, building yards and artisans, now that quarries are shutting down, that decorators, stone cutters, carpenters, sculptors are becoming rarer every day, the restoration of historic monuments, although supplied with legislative, financial, technical means that are more effective than ever, is impoverished in its possibilities, threatened in its future and a little isolated within the architecture of its time. More favourable to works of strict conservation than to great restoration work, the current epoch will mark, for our French Monuments, a period of survival rather than resurrection; but maybe it is, for this very reason, notwithstanding the illustrious word of Michelet, more akin to the truth and more faithful to history."

The speech uttered by Gustavo Giovannoni in Athens, can be considered, not only a fundamental document for the discipline of 'Restoration', but also an extremely stimulating one, to this day, for the cultural and social debate on the subject.

After having drawn attention to the peculiarities of the issues of restoration in Italy, he illustrates the extension of the concept of monument to what he defined as 'secondary works' and, more broadly, to the ancient parts of cities. This is an extension that involves a new vision of the relationship between Restoration and Urban Planning, especially concerning the safeguard of historic centres.

After shedding light on the organisation of the Italian Protection Services, Giovannoni focuses on the analysis of the restoration theories dominant at the time, developed by Camillo Boito. He first highlights the main points of view that such theories rest on, which, according to him, are three: of the leaned man, of the architect and of the simple citizen. Referring, then, to the practice of the activity of restoration, he defines, through a brief historic analysis, the criteria on which such activity was based, and still is based, with the purpose, as he states, of 'conserving monuments'.

Among such criteria, Giovannoni indicates as relevant the one that "intends to distinguish the added elements from the original ones, in order to not create artistic falsehoods and to not mislead scholars". This also stands for cases of integration, but he states again – thus letting transpire his disapproval towards modern architecture, of which he saw the expressions around him – that this will only be correctly accomplished in the future "when modern architecture will have left behind this period we are going through, an indecisive epoch of fleeting fashions".

In a second speech at the Congress, Giovannoni reports on the "modern means of construction applied to the restoration of monuments", taking time to deal specifically with the application of construction techniques in the field of restoration for both the purposes of completion and reintegration, coming to the conclusion that all modern means possible should be applied to restoration; although this should be done with caution and balance.

Giovannoni then supplies a series of examples of interventions, including some carried out with the use of structures of reinforced concrete. He finishes by mentioning the case of the ships of Nemi and of the tower of Pisa, which requires the contribution of many, different disciplinary fields to achieve the restoration project.

This document was followed, during the Congress, by other reports illustrating cases of restoration executed. Amedeo Maiuri, in the archaeological field, referred of the digs of Herculaneum, after having mentioned the work that, especially in those years, had been carried out in Pompeii "where the tendency was to recover the integral appearance of the buildings found, so that every house, small shop, warehouse, would offer the visitor a complete picture… so that he may, without effort, reconstruct, at every step, the life and the atmosphere of the ancient city.". Concerning the conservation of the mural frescos, Maiuri expressed his worries and stated that he awaited the help of physical and chemical science "to be able to move from an empirical state, in the methods of protection and conservation, to a rational and scientific treatment" and eliminate all causes of deterioration, alteration and fading of colour on mural paintings.

Gino Chierici later reported extensively, again on the interventions operated on the architectural heritage of Region Campania, describing restorations he conducted, from 1925 onwards, on monuments of: *Paleochristian Architecture* (baptistery of Nocera, church of S.Giovanni in Cimitile, S.Gennaro *extra moenia* in Naples, the small basil of Prata); *Lombard Architecture* (church of S.Salvatore a Corte in Capua); *Byzantine Architecture* (S.Costanzo in Capri, S.Giovanni a mare in Gaeta); *Benedictine Architecture* (S.Angelo in Formis, SS.Annunziata in Ventaroli, at Carinola, cloister of S.Sofia in Benevento); *Norman Architecture* (cathedral of Salerno, S.Pietro alli marmi in Eboli, cathedral of Casertavecchia); *Gothic Architecture* (Tower of Federico II in Capua, Certosa di San Costanzo in Capri, S.Domenico in Gaeta, S.Pietro in Teggiano, SS.Annunziata in Minturno and in the city of Naples: church of S.Lorenzo, church of S.Pietro a Maiella, church and convent of S. Chiara, the 14th Century church of S.Maria Donnaregina, church of Incoronata, churches of S. Maria Succurre Miseris).

In another essay Gino Chierici illustrated, later during the Congress, some technical details of restorations carried out on some of the aforementioned Neapolitan Monuments. He also referred on the widespread use of the masterful craft of *scucitura e cucitura* (un-sewing and sewing) in the

consolidation of tufa masonry and on the use of reinforced concrete that "can be of great help in monument conservation, provided that it is used with discretion and only when other systems cannot be applied".

**2. Monument environment**

The need to enhance monuments, in the sense of *mise en valeur* on the aesthetic level and, thus, carry out their aesthetic enhancement, intending them as works of art, and not merely increase their social and economic value, as assets, led to take into consideration, for the purposes of conservation, the space surrounding the monument, to which a Session of the Congress was indeed dedicated.

The environment subjected to conservation and restoration appears, yet, at the time, the one closely surrounding the architectural work of outstanding value, the monument of notable historic-artistic interest, which is and remains the focus of the conservation operation.

We are still far from seeing a widespread acceptance of the modern notion (stated later in the Venice Charter of 1964) of urban environment to be protected, of a complex of values of minor architectures that, in the absence of a masterpiece of art, attest to a particular moment in the evolution of civilisation.

The testimony of a character such as Victor Horta appears interesting in relation to this topic. His essay for the 'Congress of Athens' shows consideration for the urban space immediately surrounding the monument, striving to define the fundamental elements of a theory[4].

He stresses that "the surroundings of a monument feature three essential elements:

1) the empty space between the monument and its actual surroundings;

2) the surroundings made up of utilitarian or decorative buildings;

3) the boundaries of the surroundings, such as the public streets giving access to them."

The surroundings of monuments – he adds – are a complex matter, which gives rise numerous and difficult issues; he then suggests to profit more often from the marvellous examples that were left behind by the 'Masters of the past'. As for the role of green areas surrounding monuments, Victor Horta remarks that "this important decorative element has seldom been employed wisely over the last century. Certainly greenery, plantations, constitute an infinitely interesting accessory, but in most cases in which the architectural surroundings no longer exist, vegetation distributed in such a way as to recall the masses now missing, could supply an agreeable solution."[5]

[4] Horta V., *Les applications de l'Urbanisme à l'entourage des monuments*, Bruxelles, 1923.

[5] Borsi F., Portoghesi P., *Victor Horta*, Rome, 1969..

The essay of Horta was followed by the one of Giogio Nicodemi, Historic-Artistic Superintendent of the City Council of Milan, who emphasised, in Athens, the importance of considering not the environment of a single monument, as presented by Victor Horta, but the 'environment of monuments' considered as a whole. Only after having guaranteed the conservation of such overall values and meanings, Nicodemi stated, it is possible to think of acting to restore a single monument and the environment closely surrounding it.

Antonio Muñoz, Director of Antiquities and Fine Arts of the City Council of Rome, dealt with the problem of intervening in historic centres and the relationship between ancient and new, linking his speech to the case of Rome and posing the question of how to harmonise ancient buildings with the modern environment.

Completing the Session of the Congress, dedicated to the study of the criteria and methods apt to highlight the aesthetic value of monuments, two essays were then illustrated (one by the Italian Lensi, the other by the Greek Oikonomos) that stressed, especially, the existing relationship between architectural heritage and natural heritage and the possibility of employing vegetation to improve the ambient surrounding monuments.

### 3. The legislation in Italy before the Conference of Athens.

The general picture excellently supplied by Gustavo Giovannoni was completed during the Conference by the reports on legislative and juridical aspects presented by Francesco Pellati (Superior Inspector of Fine Arts) and by Rodolfo Micacchi (Superintendent of monuments of Tripolitania).

After the 'Conference of Athens' and the issuing of the 'Italian Charter of Restoration' // *Carta Italiana del Restauro* (1932), Italy adopted, in 1939, more modern Laws of protection (the n.1089 of 1 June, on the 'Protection of things of Artistic or Historic interest', and the n. 1497 of 29 June, on the 'Protection of natural beauties') which in later years would be integrated by new measures reflecting the more current requirements of the culture of conservation, such as the 'Code of cultural and landscape heritage' // *Codice dei beni culturali e del paesaggio* (2004).

The following seven important 'Resolutions', called *'Restoration Charter',* arose from the aforementioned scientific contributions supplied during the Congress:

1. International organizations for the Restoration of historic monuments on operational and advisory levels are to be established.

2. Proposed Restoration projects are to be subjected to knowledgeable criticism to prevent mistakes, which may cause loss of character and historical values to the monuments.

3. Problems of preservation of historic sites are to be solved by legislation at national level for all Countries.

4. Excavated sites which are not subject to immediate restoration should be reburied to ensure their protection.

5. Modern techniques and materials may be used in restoration work.

6. Historical sites must be guarded by a strict protection system.

7. Special attention should be given to the protection of areas surrounding historic sites.

These Resolutions, presented by the architects and technicians of Restoration, led to the following 'General Conclusions', from which, in turn, the text of the  arose, thus articulated:

I. Doctrines, General Principles;

II. Administrative and legislative measures regarding historic monuments;

III. Enhancement of ancient monuments;

IV. Restoration of monuments;

V. The deterioration of monuments;

VI. The technique of Conservation;

VII. The Conservation of monuments and International Collaboration.

Concerning point VII in particular, the Conference recommended to respect the character and physiognomy of the city in the construction of buildings, especially nearby ancient monuments, where the environment must be the object of special care. The same respect is due to some particularly picturesque viewpoints.

Plantations and ornamental vegetation apt to certain groups of monuments for the conservation of their ancient character may also be considered objects of study.

The Congress also recommended the implementation of:

a. technical and moral co-operation among Countries for the conservation of the artistic and archaeological heritage of humanity;

b. the role of education in the respect of monuments;

c. the value of an international documentation.

Concerning point VII c, the Congress issued a vote so that:

1. each Country, or the Institutions created or recognised competent for this purpose, publish an inventory of ancient monuments, with photographs and explanatory notes;

2. each Country constitute an Archive, which shall contain all documents relating to its historic monuments;

3. the International Museum Office include in its publications the studies on the procedures and methods of conservation of historic monuments;

4. such Office study the best means of sharing and utilising the information and architectural, historic and technical data.

**Bibliography**

AA.VV. , *The Proceedings, edited by the 'Office international des Musées', of the Institute for Intellectual Cooperation of Paris*, [in:] *La Conservation des Monuments d'art et d' histoire / The Conservation of artistic & historical Monuments*, Paris, 1933.

Borsi F., Portoghesi P., *Victor Horta*, Rome, 1969.

Genovese R. A., *La Conferenza di Atene (1931): alcuni contributi metodologici e tecnici*, [in:] R. A. Genovese (ed.), *Note in materia di Conservazione e Restauro dei monumenti,* Arte Tipografica, Napoli, 1996, pp. 9-56.

Giovannoni G., *La Conferenza internazionale di Atene pel restauro dei monumenti,* [in:] *Bollettino d'Arte del Ministero dell'Educazione Nazionale*, Fasc. IX, Rome, 1932.

Hautecoeur L. E. G., *Conférence internationale d'experts pour la protection et la conservation des monuments d'art et d'histoire,* [in:] *Gazette des Beaux Arts*, Paris, 1932.

Horta V., *Les applications de l'Urbanisme à l'entourage des monuments*, Bruxelles, 1923.

Protection of cultural heritage 12 (2021)
10.35784/odk.2881

PROTECTION OF CULTURAL HERITAGE

# REFLECTIONS ON INTEGRAL AND INTEGRATED HERITAGE CARE AT THE THRESHOLD OF THE THIRD MILLENNIUM

LAENEN Marc [1]

[1] Marc Laenen, Former Director of ICCROM

**ABSTRACT:** Our living environments are being affected by climate change, increased migrations, aggression due to political conflicts and by new real estate developments which cause new challenges to their cultural heritage resources. The "reflection" attempts to promote an integral and integrated approach for cultural heritage enhancement, integral because all heritage sectors should join forces and integrated in planning following an agreed vision on man and society, guided by the principles of sustainability and standards of quality. Especially the problem of integration of different cultures in an agreed "consociation" is being analysed. Three paths of strategic action are suggested to create the right environment for such approach: a strong advocacy and educational strategy with convincing arguments as an answer to the "why" question, a methodology to implement UNESCO's HUL Recommendation as an answer to the "how" question and a system of interpretation and presentation of cultural heritage as a basis for mutual understanding, respect leading to comparative heritage understanding. The "reflection" is intended to initiate discussions.

**KEY WORDS:** advocacy, consociation, cultural diversity, cultural heritage leverage, cultural tourism, integral and integrated approach, interpretation and presentation

The ninetieth anniversary of the Athens Document for the Restoration of Historic Monuments adopted at the First International Congress of Architects and Technicians of Historic Monuments in Athens, 1931, and the tenth anniversary of the Historic Urban Landscape Recommendation issued by UNESCO in 2011 are an excellent opportunity to screen the current situation, to identify new problem areas that have an impact on cultural heritage preservation and to reflect on strategic action by all stakeholders and partners in different fields of heritage care to meet the current challenges.

Since the Athens Meeting important doctrinal texts and guidelines for conservation practice have been produced. The most important international reference after the Athens Meeting still is the International Charter for the Conservation and Restoration of Monuments and Sites, the "Venice Charter", adopted by the members of the Second International Congress of Architects and Technicians of Historic Monuments in 1964, some of which had attended the meeting in Athens. Apart from being a complement to the Athens Document the Venice Charter stressed the importance of history again and was an attempt to "rehumanize" modernist formalism, that considered history as contra productive and promoted constructional and functional rationalism in architectural design as the only way for progress. The Venice Charter codified international principles and standards for conservation and restoration practice of architectural heritage, leaving space for further developments in more specific cases of built heritage. However, prior to its more technical recommendations, the Charter stresses the significance of built heritage conservation in a more general "humanistic" vision in planning, which will be further developed in subsequent charters.

Since the Athens Document and the Venice Charter a panoply of instruments have been put in place: more specific charters and declarations, scientific research and operational institutions, appropriate legal provisions for protection and funding for conservation and restoration, training opportunities and educational programs set the scene for cultural heritage care. UNESCO created frameworks for international cooperation in its cultural heritage related conventions. The International Intergovernmental Organization for the Study of the Preservation and Restoration of Cultural Property, ICCROM, sets innovative trends in research and training in heritage conservation and restoration. ICOMOS produced specific guidelines in different fields of application and in different physical and cultural environments for the conservation and restoration of built heritage. Standards for conservation and restoration of objects and works of art in museums and collections are being studied and promoted in the ICOM Committee for Conservation and for the enhancement of intangible cultural heritage UNESCO drafted guidelines in its Convention on the Safeguarding of the Intangible Cultural Heritage (2003).

How can experts in the different cultural heritage fields join forces using all these instruments to meet the complex problems that we face today is the topic of this reflection.

**New developments since 1964**

Since 1964 two new developments in cultural heritage conservation are important to guide further action: The first one is the shift from a focus on strict conservation practice of buildings to the recognition of the social and environmental value of historic cities and rural settlements in planning, as promoted in the European Architectural Heritage Year, 1975, organized by the Council of Europe and expressed in the Declaration of Amsterdam. The social environmental fabric of historic towns was understood as a workable "human" society model to be enhanced in planning. The Declaration launched the concept of "integrated conservation" and recommended necessary informed participative planning processes and structures by all stakeholders. The idea was further refined in the Burra Charter (1979) and in the Washington Charter on the Conservation of Historic Towns and Urban Areas (1987) followed by practical operational recommendations in UNESCO's Historic Urban Landscape Recommendation in 2011. What was suggested for architectural cultural heritage in the Amsterdam Declaration has been specified in other fields of cultural heritage in UNESCO's Convention for the Safeguarding of the Intangible Cultural Heritage (2003) and the Framework Convention on the Social Value of Cultural Heritage, produced by the Council of Europe and further referred to as the "Faro Convention" (2005). These important doctrinal texts and operational guidelines initiated a movement to promote leverage as an essential qualifying factor in living environment development.

The second important development was the recognition of cultural diversity in the understanding of the notions cultural heritage and its conservation as a result of the "Nara Conference on Authenticity" organized in Nara, in 1994, by UNESCO, ICCROM, ICOMOS and the Agency of Cultural Affairs of Japan. The discussion had been prepared earlier in that year in a workshop organized by Riksantikvaren in Bergen in Norway. The occasion was the proposal for inscription on UNESCO's World Heritage List of the Horyu-Ji temple (Nara) and, following the World Heritage operational guidelines, the condition to pass the "authenticity test", that at that time was based on the application of the European paradigm of authenticity: materials, form, workmanship and setting. The general conclusion was fundamental criticism against universal guidelines and the acceptance of cultural diversity with regard to the notion's cultural heritage and its conservation. The notion "authenticity" was specified as the "credibility and truthfulness" of heritage resources for the values and significances, which they represent and the capacity of their fabric to convey full understanding of their cultural backgrounds. Critical historic research on the resources' "entries" to cultural information: form, design, materials, substance, use and reuse, function, tradition, techniques and craftsmanship, setting and - the more difficult aspects to assess- such as "spirit" and "feeling", supported by other relevant historical resources are expected to lead to the understanding and clarification of the social cultural essence of which the resources are the expression. The Nara conference created a methodological framework for the definition and valuing of cultural heritage, in fact the "authentication" of the resources and the significances that they express. The "Nara grid" in which aspects of heritage resources are confronted with their artistic, historic, social and scientific dimension is a useful tool for such assessments. Following the Nara Conference, the topic was further refined in different cultural environments in the world: in the San Antonio Declaration for the Americas (San Antonio, United States of America,

1996), in the expert meeting on Authenticity and Integrity in the African Context Zimbabwe for Africa (Zimbabwe 2000) and in the Charter on Authenticity and Historical Reconstruction in relationship to Cultural Heritage for the Baltic area, Belorussia and Ukraine (Riga, Latvia, 2000). In the meantime, the authenticity question is an ongoing discussion.

Another important conclusion of the Nara conference has been the interpretation of cultural heritage as a continuous living tradition. The discussions in the meeting made it clear that in many cultural environments heritage is an ongoing cultural practice of craftsmanship: "the making" and "maintenance" of cultural heritage resources as a vernacular process of participative craftsmanship in building tradition and the production of art and objects in a significant landscape. In the famous Grand Shrine in Ise, in the Mie Prefecture in Japan, the periodical rebuilding of the complex and the maintenance of its landscape together form a traditional Shinto ritual and are heritage practice. In these cultural environments living heritage is a continuous "authentic" performance of a concept and know-how and leading craftsmen in these environments are being recognized as "national treasures". Craftsmanship has never been absent in the process of "making" material cultural heritage in western cultural environments. The intangible component of heritage, that in the XIXth and early XXth century had been especially important for the support of cultural identities, was implicitly present in the Venice Charter, but has been ignored in conservation and restoration practice that focused on the conservation and restoration of material evidence of built heritage. The "Nara alternative" brought the intangible background of tangible heritage to the foreground and considered it as essential. It can be inspirational in other cultures, especially in upcoming heritage industries, where traditional craftsmanship is applied for new "products" using contemporary techniques for design. CRATerre-EAG- International Centre for Earth Construction-School of Architecture of Grenoble applies traditional adobe technique in contemporary building and maintenance in the world. The "Compagnons des Devoirs" and "Compagnons du Devoir" in Europe continue concepts of traditional carpentry using traditional know how and practice for new buildings. They are just a few examples among many others of creative continuity of traditional craftmanship combined with contemporary techniques that are in full development and merit attention.

Apart from this alternative interpretation of heritage one cannot ignore that the final result of "making" material heritage resources in all cultures, the buildings, the archaeological sites, the objects and the works of art in museums have material evidence that can and should be the object of conservation and restoration even when the way of concrete conservation practice may be different.

**Recent developments**

Since these developments the situation in our living environments has tremendously changed, represent serious threats for cultural heritage and require action.

Climate change has its impact on the environmental conditions of cultural property and its conservation: floods and tsunamis wiped heritage resources away. In such circumstances risk preparedness requires priority in funding and planning. Budget restrictions compel governments to review legal protection.

Cultural heritage, which in the past has been in several cases an argument for political conflicts, but in more cases an opportunity for cross-cultural exchange and growth, has become a cause of disagreement in our increasing multicultural environments. On the international scene heritage is being used as a strategic instrument for aggression and destruction. In addition to that a large migration movement because of political conflicts and increasing poverty causes problems in coexistence for hosting societies and newcomers.

New large-scale market and capital driven real estate developments breakthrough in historic cities, rural settlements and landscapes, destroying the carrying capacity of their historic fabric for a society on a human scale. In the same sense new worldwide concentration of economic and political power and information technology connect people as never before. Yet these developments may be detrimental for the preservation of their cultural specificity.

On the other hand, postmodern criticism against existing large and broad connections and systems and its subsequent relativism and deconstructivism encouraged further development of regionalism. Cultural heritage is being used as a powerful instrument to support cultural identity, but can feed extreme nationalism, cultural fundamentalism, fake identity construction and polarization in our immediate living environments and on the international scene.

Since the early charters, the notion of heritage has been expanded from material to immaterial, from elitist to popular and from past to present. Much has been "heritagized" and the notion risks inflation if one does not remain critical to its essence. UNESCO's Convention on the Intangible Cultural Heritage and the Faro Convention offer a clear definition of what is understood by cultural heritage: "expressions, tangible and intangible", "without ownership", of "continuously changing values, beliefs, knowledge and tradition…..that govern "interaction between man and environment"… "inherited from the past". These expressions are culturally specific and connect individuals in "heritage societies" in a shared social space, in which their specific cultural identity is understood and confirmed.

Values, knowledge, beliefs and traditions in their turn are significant of a more general socio-cultural background, a "Zeitgeist", that permeates feelings, thought and above all decisions in the interaction between man and environment, following a vision on an agreed or imposed model of man and society, or being the result of decisions taken by governments on economic, political or ideological grounds. In the current definitions the difference between mere "cultural history" and "cultural heritage" lies in the significance of heritage resources for members of heritage societies in shaping their cultural identity and the feeling of safety connected with it. Heritage is

emotional, an "experience", rather than being a question of rational investigation for knowledge increase as it is the case for historiography. In the current understanding the notion can and must be seen as a kind of "appropriation" of resources by heritage society members because of their role in their identity experience and their enhancement for the future. In this context it is easy to understand that heritage society members don't make a distinction between tangible and intangible resources in their onsite heritage experience. Both intangible and tangible heritage are the object of an interwoven experience by society members: rituals, traditions and values are being experienced "somewhere" in the social space, using "intrinsically significant" objects and works of art. The distinction between tangible and intangible is an intellectual and analytical approach to a complex reality.

Nevertheless both, cultural heritage and history are important sources of information about values, beliefs, knowledge, traditions ….and about decisions and their consequences on man and environment. Both can be inspirational in a constructive and critical discussion of the future of ever-changing societies, the difference being that historical resources are kept for their informative value about history and heritage resources for their leverage potential in development.

**From "identity" to "identities"**

However, some aspects need precision. Firstly, the notion "cultural identity" is not a "monolithic", homogenous reality. It has multiple aspects within the same cultural tradition: "sub-identities" such as heritage communities linked to age, to profession, to religion, to leisure, to sports, or sub-identities linked with differences in religion, ethnicity or language. Furthermore, the same cultures may be present in larger regional, national or continental contexts. In addition to this, migrants and their value systems and heritage resources settle down and join local living environments. Their right to "be themselves" has been legitimized in the Universal Declaration of Human Rights of 1948 and confirmed in UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). We move from rights "of" cultural heritage to rights "to" cultural heritage. The result is a "consociation" of individuals and heritage societies, a multifaceted reality, determined by a "multicolored mosaic" of "identities" in the same living environment.

Nor is cultural identity a static reality. It is in itself subject to change. UNESCO's Conventions and the Faro Convention interpret identity as a dynamic process: Values, beliefs, knowledge and traditions change overtime. Some practices, such as slavery, child labor, gender or racial inequity, that used to be practices harbored by some societies in the past, have been or are being abandoned or should be. They were practices based on political, economic or ideological basis in many cases at the detriment of existing traditional values. We would not name them "values" anymore because we are inclined to understand the noun "value" as a "quality" and not as just a custom or practice. Other values, beliefs or traditions eroded and have been revisited, reinterpreted and renovated and obtained a new significance for society members, corresponding to them at that time valid value interpretations. Changes in visions in religion in western cultures

changed rituals, buildings and their interiors and the use of significant ritual objects and works of art. In some cases, the basic spiritual essence of religious buildings has been abandoned in favor of reuse for community oriented administrative or commercial functions. In these cases, keeping form prevailed to maintaining substantive essence. In palaces, houses, gardens and interiors the understanding of social status, space, luxury, comfort, cosines and beauty changes continuously. The same goes for the evolution of knowledge: knowledge is always provisional and subject to revision or further refinement. In most cases changes were inspired by new insights, new knowledge and new visions on man and environment, in many cases forthcoming from distinct cultures and were each time reviewed and recalibrated. At the same time new trends were adopted and locally interpreted following a dialectic process of abandonment, renovation and innovation. One can conclude that both," identity" and "heritage" are always in a process of "becoming".

**Heritage and space**

One of the aspects of heritage that merits specific attention is the anchorage of heritage in living environments. Cultural heritage is a cultural and spatial discourse. Both are structurally connected: We are who we are in the space and the time in which we are, a result of an ever-changing reality in an ever-changing environment. All successive interpretations and implementations of values, beliefs and traditions leave their footprints in environment and turn our living environments into specific "cultural landscapes" in the strict sense of the word. They form a compact stratification of different cultural layers. These footprints are "authentic", that is to say, "truthful and credible" expressions of these changing values, beliefs, traditions and decisions, fuse into the social space and define its specific character. Still heritage experience in space does not include "ownership" of the social space and certainly not exclusive use, as nationalism in the XIXth and XXth century used to claim. The social space is a shared environment, a "consociation" where individuals and different heritage societies are living together and have the "right of land use".

However, planning of living environments is a responsibility of governments and supersedes what is happening on grassroots level in heritage societies. Not every outcome of planning has been the result of a humanistic vision of man and environment and a participative approach and is certainly not "cultural heritage" that society members would consider as significant for their identity. Still national and regional governments expect the established environment to be a connecting argument and to offer a sense of belonging. The results of planning are part of landscape's character. We therefore may want to understand that the identity and the "spirit" our living environments, our cultural landscapes, are multilayered and multicultural realities.

**Living environments: our "inheritance"**

We can have another view on our cultural landscapes, our living environments, and understand them as a complex "inheritance" and start from there for in our actions: In fact, we "inherit" our complex living environments. They are our "inheritance". As "heirs" we are responsible for their future. History is a living movement, continuously subject to change and in every planning, we are facing a new "momentum of authenticity" that is expected to be "credible and truthful" for the values which we adhere today and that will leave their footprints on the existing layers of our cultural landscapes. We expect for this new layer a development policy that is based on a shared vision on man and society, guided by the principles of societal sustainability and the standards of quality of life, hoping to contribute to "wellbeing" or "better being" of our societies in their environment. As heritage professionals we are expected to ensure leverage of all heritage resources, tangible and intangible in such process following the Historic Urban Landscape Recommendation.

In the given circumstances the objective is a workable and convened social environment, a "consociation" where all heritage societies, including minorities, coexist not without the perspective in the long term of a "symbiosis", a term borrowed from biology, where flora and fauna biodiversity is essential for survival of species. In our environment cultural diversity is essential for existence and cross-cultural exchanges a vehicle for growth. We imagine a kind of integrative "consociationalism" rather than an assimilation with leading cultures.

In defining a common vision of man and society we face the problem that different cultures have a different vision on man and society and subsequently of quality of life. They treasure different values or different interpretations of similar values, all of them implementing their own vision on man and environment. The Universal Declaration of Human Rights in 1948, that mainly is considered as a universal reference, has been criticized and has its regional applications in regions where religion prevails to other civil rights.

However, in our living environments different cultures are coerced to live together which creates a field of tension in discussions on how a shared workable "consociation" can be obtained, which values are to be kept and what can be integrated. It is a discussion on a balance between interests of individuals or specific societies and those of the overall community.

Immigrants, that settle down in new fully grown cultural environments, face a problem of "identification" with and in a new environment without losing their specificity in an assimilation process. Having left their homeland, where their identity has been shaped, and therefore being "homeless", they are confronted with a "foreign country", with a very different physical and cultural environment, where other values are being applied and where they are expected to accommodate with "the others". The challenge of a consociation is the integration of differences in the same environment, in finding a "Lowest Common Multiple" implicitly present in all differences, relevant for all and accepted by all.

The problem is the same everywhere in the world. This observation has its consequences for an integral and integrated planning policy and will be a theme of debate in the resumed discussions

on a regional, national or continental "Leitkultur" leading culture, especially in a period of time with increasing migrations. In some cultures, a leading culture is validated and imposed on religious, economic or political grounds, in other environments it is the result of a democratic process. Still in all political systems the imposed or grown value system needs acceptance and compliance. An attempt to share a vision in a consociation presupposes an open mind and an environment for continuous joint reflection on which vision on man and society, which quality standards should be drafted and how coined values can revisited, clarified and put in perspective. Therefore, periodical critical review, analysis, understanding and clarification of current values is indispensable. It is a learning process that will require advocacy and education and sense of public responsibility, in democratic environments a bottom-up development of a shared culture.

One of the first conditions is a forum for intercultural dialogue that would lead to comparative heritage understanding and mutual respect. Heritage professionals of all heritage sectors, tangible and intangible and representing all cultural realities are expected to help creating the necessary conditions for such an environment.

Three paths of action may be useful for an integral and integrated approach: firstly, the creation of a culture for conservation by means of advocacy and education as an answer to the "why question", secondly a working model to answer the "how question" and thirdly an intercultural dialogue-oriented system of interpretation and presentation of cultural heritage.

**Towards a "culture for conservation": sensitization by means of advocacy and education: the "Why question".**

All stakeholders need information about the fundamental "why question" prior to entering consultation or debate on the "how question". The objective is to create a culture for conservation. In that perspective it may be useful to repeat the main argument for cultural heritage conservation and stress again that cultural heritage reminds us of our roots, avoids "amnesia" and is vital for cultural identity experience. In complex living environments we think of collective memory: We include in the discussions the voice of all heritage societies, that ever in the history of our cultural environments have contributed to their specific character. They render their historic participation in development present, useful and meaningful. Their presence in planning turns their contribution from "history" into "cultural heritage".

However since "space ownership" is abandoned and when the social space should become a common space, a "consociation" where all cultures can settle in and thrive, we need to investigate how our historic towns rural settlements and ultimately our cultural landscapes can become a collective environment for all. Their social and environmental value is a very important argument, on top of the individual or community-specific discourse. That priority is being recognized by heritage professionals but not by all stakeholders, especially in the environment of real estate development agencies, governments and the local population, that is the most important stakeholder in the whole process. We therefore need convincing results of good practices, where the creative enhancement of historic urban centers, rural settlements and landscape proves to be

beneficial for the quality of multicultural living environments.

Finally, if we think in terms of the "sustainability" of our heritage resources we may want to recognize that a homogeneous culture, a monoculture, that would equalize the multicolored mosaic of our living environments into a common monotonous "grey"(?) color with different shades, is contradictory to the essence of the cultural diversity of human nature. Culture is as diverse as environments are and will continue to be diverse. It is the essence of the consociation concept. The idea of "sustainability", that has been applied in economics and natural resources to maintain economic resources and biodiversity and has been resumed in cultural resources in the context of cultural diversity is to be understood as its "persistenceness", its "maintainability". "Persistenceness" of cultural diversity is the way to sustain humanity in its diversity. We are dealing with the continuity of a system and support and further develop our cultural diversity and its social psychological potential for self-knowledge and knowledge of "the others' ("We need more than one mirror to know ourselves") and its role for evolution and growth trough cross-cultural exchanges. Such ideas may be developed in formal and informal education programs.

Towards an integral and integrated approach in cultural heritage practice, the "How question".

Firstly, we cannot stop ongoing necessary efforts for preventive and curative conservation of our material heritage resources. That work should not be abandoned.

However, in the context of the development of our inherited environments, all heritage professionals are invited to join forces for a strategy on integral and integrated heritage practice. In all heritage sectors the earlier mentioned creative continuity of the basic intangible component of cultural heritage has an enormous potential.

The "how question" is expected to effectively leverage all cultural heritage in planning towards a shared vision on man and environment, the standards of quality and the principles of cultural diversity's "persistenceness" hoping to reach a new sense of a connectivity for all in a "consociation". The Universal Declaration of Human Rights and UNESCO's Convention on the Protection and Promotion of the Diversity of Cultural Expressions represent a general understanding of humanistic existence and a vision on humanity and ethics even without God and can orientate action. UNESCO's Historic Urban Landscape Recommendation is a useful tool.

The application of standards of quality needs further refinement. The Davos Declaration for Built Environment can be a first reference. Among other criteria we certainly include safety: a world without righteous wars but with righteous peace, a sound social and physical environment, a social inclusive policy, a sense of identity and pride for all, a viable economy, respect for collective memory and efficient, transparent governance…. A sort of "quality experience" for all: for the local inhabitants and for their visitors. Such approach is in fact a further step in "civilization", a step in a process of growth to a more "civil" society. The noun "civilization" indeed harbors the verb "civilize" and points to action and improvement. All stakeholders are involved in a shared "civilization process".

Relevant results are expected from a critical constructive scientific research on heritage resources' capacity to contribute to a shared environment: A first "archaeological critical historical research

on heritage "entries", as they mentioned earlier, would deliver insight, understanding and clarification of heritage resources' significance for the cultural backgrounds that they represent : the Zeitgeist, in which they were valued and more specifically their social and cultural significance.

The second step in the investigation process would be research on their susceptibility, their carrying capacity, for new interpretations and reformulations, which are significant for our ways of thinking and acting today, in other words their potential for recalibration as it has been done in the past. In that perspective confrontation with the shared vision and with the standards of quality will be the test for their leverage. Here the discussion cannot avoid the problems on the limits of change, that have been debated in sessions of the ICOMOS 'International Scientific Committee for the Theory and Philosophy of Conservation in 2011.It is fundamentally an ethical question that relies on scientific rigor and honesty.

We have to accept that in principle a "cancel culture" is not an option and that all heritage resources deserve a critical research on their potential in planning. If conclusions of such research are negative, abandonment of existing practices need motivation and documentation before being passed from "heritage" to "history". Finally, in so far critical research has been honest and truthful we have the right to make mistakes in our decisions.

It would be advisable to set up pilot research programs in different parts of the world, in different cultural environments, where the same problems of integration of migrant culture with local leading culture occur, to identify relevant success factors and best practices in the different cultural environments and train professionals.

Towards comparative heritage understanding: the interpretation and presentation of cultural heritage resources in the context of intercultural dialogue.

The importance of intercultural dialogue is being recognized by all international and regional organizations. "Opening up" or the "interpretation and presentation" of cultural heritage resources is a vehicle for dialogue with other cultures and for a comparative understanding. It can be done in education and advocacy initiatives and in cultural tourism.

The tourist industry indeed has discovered heritage tourism as a lucrative market and, being an economic sector, operators set quantitative success factors for good quality offerings to measure success, not without collateral damages on heritage resources and hosting environments in overvisited sites.

On the other side heritage and cultural tourism offer "enriching cultural experiences", an increased self-knowledge and knowledge of other cultures past and present in their environment. Such knowledge leads to cultural development and can under some conditions lead to the "mutual understanding, respect for cultures and peaceful coexistence" that all documents put forward. The International Charters on Cultural Tourism (1999) and on the Interpretation of Cultural Heritage Sites, the so called Ename Charter (2008), issued by ICOMOS' International Scientific Committees, set conditions for a responsible approach, backed up by the Global Code of Ethics issued by UNWTO (1999).

However, if we want to market our offerings in the perspective of intercultural dialogue we need narratives with substantive information, the right accents and significant heritage resource selection tailored to different sorts of audience.

With regard to the narrative, we would expect a substantive "informative experience" that makes visited sites and communities in their environment known and understood. We don't expect stories about bricks and mortar or mere facts and dates nor simplified and stereotyped imaging, but an "experience" of authoritative and significant information about the way of life of human beings past and present: the significances of their heritage resources for the values that society members treasure in their mind and in their heart while practicing their rituals, their myths, their social celebrations, their hosting traditions, while planning their settlements, building their houses, decorating their interiors, their know how while practicing their craftsmanship, their arts, their feelings and ideas while writing and performing poetry, music and drama, always in relation to the environment. We expect these backgrounds to move to the foreground in interpretation and presentation.

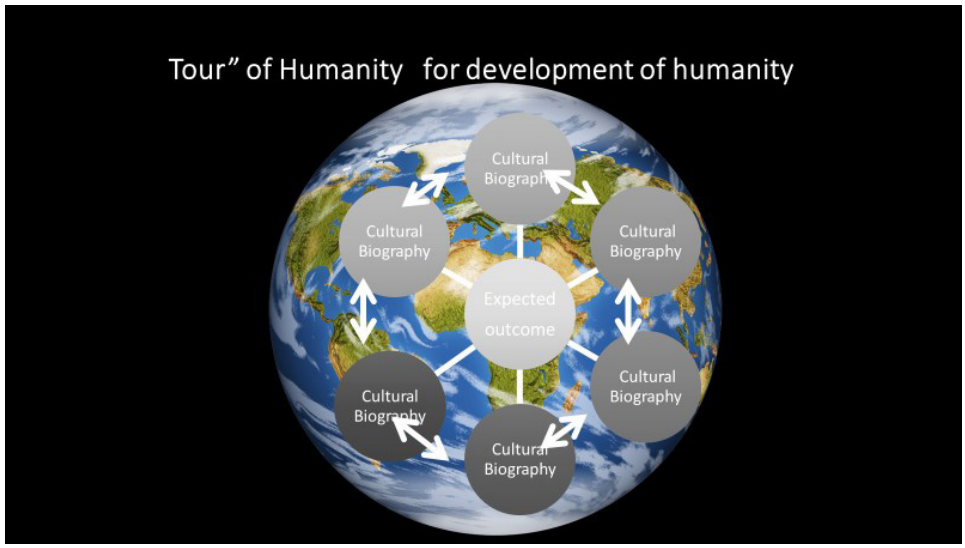
It is obvious that the quality of the narrative depends on the credibility and truthfulness of the resources and of the unbiased position of the researcher and the mediator: for dialogue we need at least two parts involved, one being the visitor, the guest, the other being the living host community and its heritage and cultural resources. The local population, especially while practicing their cultural rituals and traditions will be the right partner for such encounters. Attending "genuine" community life, more than staged performances for tourists, is a valuable immediate source of information and experience. On the other hand, "silent" heritage resources need mediators. Mediators are the architects of the information transfer. They facilitate a confrontation or - if well designed- an intercultural "dialogue" with "silent" heritage resources. The presentation of the results of research into a meaningful narrative and format of delivery is a delicate matter for mediators not without risk to produce biased constructions that would serve cultural myths, fake identity constructions or political ideologies. Results are expected to be conclusions of scientific research. Still conclusions in communication programs remain subjective interpretations and sometimes mere constructions. They are basically relative, provisional and in their turn changeable.

In addition to the substance of a narrative the way of information delivery is important. We need tailored programs for different categories of audience. Experience has proven that performative entries to the substance such as genuine theatre, concerts and visits to craftsmen at work are sometimes more effective than educational intellectual entries, on condition that they are not staged performances for tourists, a fake authentic experience as an answer to escapism for identity confirmation or just for fun. Therefore, a combined product of intellectual and performative entries can be very effective.

In addition to these first observations two accents may be effective in information transfer: Experience in the cultural biography approach in Lazio (Italy) pointed out that horizontal and vertical connections in the narrative are important to connect cultures: horizontal links between all heritage sectors and contemporary culture and links with other cultures in the same period of

time on the one hand and topic related vertical links in the past on the other. Both links connect civilizations and show that all people in all times and all cultures faced the same problems. The broad field of cultural anthropology is an excellent framework for theme and site selection. Such narratives give an image of what humanity has been and still is. They support our cultural differences. In theory one can imagine a Grand Tour of humanity following the example of the late XVIIIth and XIXth century tours by intellectuals and artists that is now would be available for many.

However if we want our narative to be effective for mutual understanding the identification of what we have in common with other cultures past and present and the clarification of these differences facilitates a breeding ground for reflection, discussion and debate on a common future.




The cultural biography is not the only way to understand cultures and other methods will have similar or different results. We may need to evaluate the effectiveness of different working methods and set qualitative success factors. Quantitative measures have their importance since we are inclined to address an as large as possible audience. However as important if not more important are qualitative measures of success that would measure the impact of working methods on the brains, the heart and the attitude of site visitors. Both quantitative and qualitative criteria are elements in a marketing strategy of cultural/heritage tourism. The next challenge will be to set up a system of qualitative measures of success for different approaches and for and in different cultural environments, hoping to reach a broad set of operational and methodological recommendations.

These considerations do not detract from what we did and what we will continue to do in cultural heritage care. They only orientate what we can do together to promote awareness and responsibility in ensuring cultural heritage leverage in planning in the given circumstances. They are only intended as a start for further discussion.

**Bibliography**

(The) *Athens Charter on the Restoration of Historic Monuments*,1931.

Choay F., *Sept propositions sur le concept d' "authenticité" et son usage dans les pratiques du patrimoine historique, The Nara Conference on Authenticity in Relation to the World Heritage Convention, Nara*, Japan, 1-6 November 1994, Proceedings, UNESCO, Agency of Cultural Affairs ( Government of Japan) ICCROM, ICOMOS, Trondheim, 1995.

Council of Europe, *European Charter of Architectural Heritage*, Strasbourg,1975.

Council of Europe,. *Convention on the Value of Cultural Heritage for Society (Faro Convention), Strasbourg*, 2005

*Davos Declaration: Eight Criteria for high quality Baukultur,* Swiss Federal Office for Culture, Davos,2020.

De Dijn H., *Levende geschiedenis: geënsceneerde authenticiteit?*, [in:] *Streven*, 77, 10, 2010.

De Dijn H., *Drie vormen van weten over Ethiek, Wetenschap en Moraalfilosofie*, Kalmthout, 2017.

European Union: *Towards an integrated approach to cultural heritage for Europe*, Communication from the Commission to the European Parliament, the European Economic and Social Committee and the Council of regions, Brussels, 2017.

Falser M. S., *From Venice 1964 to Nara1994-Changing concepts of authenticity?* [in:] *Conservation and Preservation, Interactions between Theory and Practice. In memoriam Alois Riegl ( 1858 – 1905), Proceedings, of the International ICOMOS scientific Committee for the Theory and the Philosophy of Conservation and Restoration*, Vienna 23 – 27 April 2008, Florence, 2010.

Heidegger M., *Der Ursprung des Kunstwerkes*, Frankfurt am Main, 1950.

Houbart C., *Raymond Lemaire(1921-1997) et la conservation de la ville ancienne. Approche historique et critique de ses projets belges dans une perspective internationale*, Diss. Leuven, 2015.

*ICOM. Déclaration ICOM-FMAM sur le tourisme culturel durable dans le monde entier*, (Décembre,2007)

ICOMOS, *The Charter on Historic towns and Urban Areas, (The Washington Charter)*,1987.

ICOMOS, *The Charter for the Conservation of Places of Cultural Significance (The Burra Charter)*1979, reviewed and adopted version 2013.

ICOMOS, *The International Charter on Cultural Tourism,* 1999.

ICOMOS, *The Charter for the Interpretation and Presentation of Cultural Heritage Sites, (Ename Charter)*, 2008.

(The) *International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter)*, 1964.

Jokilehto J., *Authenticity a general Framework for the concept*, [in:] The Nara Conference on Authenticity, Nara, Japan, 1-6 November 1994, Proceedings, UNESCO, Agency of Cultural Affairs (Government of Japan) ICCROM, ICOMOS, Trondheim, 1995.

Jokilehto J., *Questions of Authenticity*, www.iccrom.org/sites/default/files/publications/2020-05/convern8_02/jjokiletho_ing_pdf.

Laenen M., *Reflections on Heritage Values*, [in:] *Values and Criteria in Heritage Conservation*, Proceedings of the International Conference of ICOMOS, ICCROM, Fondazione Romualdo Del Bianco, Florence 2th – 4th March 2007 Florence, 2008.

Laenen M., *From heritage conservation towards its "social fruition" for society and humanity: the multifaceted interpretation and presentation of the "cultural biography" of living environments for cultural dialogue*, [in:] Heritage and Landscape as Human Values – proceedings, Proceedings of the Symposium held at ICOMOS' 18th General Assembly, Florence, Italy, 9-14 November 2014, Napels, 2015.

Laenen M., *Building Peace trough Heritage, some observations on the interpretation and presentation of heritage sites as a contribution to peace*, [in:] Proceedings of the Scientific Symposium on Building Peace trough Heritage, World Forum to Change trough Dialogue, Florence, 13th-15th March, Firenze, 2020.

Larsen E. K. (ed), *The Nara Conference on Authenticity in Relation to the World Heritage Convention*, Nara, Japan, 1-6 November 1994, Proceedings, UNESCO, Agency of Cultural Affairs ( Government of Japan) ICCROM, ICOMOS, Trondheim, 1995.

Lipp W., Stulc J., Szmygin B., Giometti S. (ed), *Conservation Turn-Return to Conservation, Tolerance of Change,Limits of Change*, ICOMOS, International Scientific Committee for the Theory and Philosophy of Conservation and Restoration,May 5th-9th,Prague/Cescy Krumlov, Czech Republic, March 3th-6th, Florence,2011, Firenze,2012.

Lowenthal D., *Changing Criteria of Authenticity*, [in:] *The Nara Conference on Authenticity in Relation to the World Heritage Convention*, Nara, Japan, 1-6 November 1994, Proceedings, UNESCO, Agency of Cultural Affairs (Government of Japan) ICCROM, ICOMOS, Trondheim, 1995.

Ito N., *"Authenticity" inherent in Cultural Heritage in Asia and Japan*, [in:] Larsen, E.K. (ed), *The Nara Conference on Authenticity in Relation to the World Heritage Convention*, Nara, Japan, 1-6 November 1994, Proceedings, UNESCO,Agency of Cultural Affairs ( Government of Japan) ICCROM, ICOMOS, Trondheim, 1995.

(The) *Norwich Accord*, 2009, Finding the Spirit of the Place. Conservation, Communication and Cultural Tourism. Declaration of the United Kingdom ICOMOS Committee on Cultural Tourism, Norwich, 2009.

O'leary B., *Consociation*, https://pesd.princeton.edu/mode/246.

Perez de Cuellar J., (ed), *Our Creative Diversity, Report of the World Commission on Culture and Development*, UNESCO, Paris, 1995.

*Report of the Meeting on Authenticity and Integrity in the African Context*, Zimbabwe 2000.

Riegl A., *Der Moderne Denkmalkultus, Sein Wesen, seine Entstehung*, Wien- Leizig, 1903.

(The) *Riga Charter on Authenticity and Historical reconstruction in relationship to Cultural Heritage*, Riga, Latvia, 23th-24th October 2000.

(The) *San Antonio Declaration on Authenticity for the Americas*, 1999.

Selfslagh B., *Europese erfgoedconventies, hulpmiddelen en nieuwe uitdagingen*, [in:] *Een verleden landschap? Erfgoedzorg vandaag en morgen, nieuwe uitdagingen*, Provincie Limburg, Tielt, 2006.

Spelsberg I., *Cultural Landscape - an expanding notion and its challenges for conservation*, [in:] *Conservation and Preservation, Interactions between Theory and Practice, In memoriam Alois Riegl (1858 – 1905)*, Proceedings, of the International ICOMOS Scientific Committee for the Theory and the Philosophy of Conservation and Restoration, Vienna 23 – 27 April 2008, Florence, 2010.

Stovel H., *Origins and Influence of the Nara Document on Authenticity*, [in:] *APT bul*, 39, (2-3), 2008.

Tomaszewski A. (ed), *Values and Criteria in Heritage Conservation*, Proceedings of the International Conference of ICOMOS, ICCROM, Fondzione Romualdo Del Bianco, Florence,March 2th-4th, 2007, Firenze, 2008.

Tomaszewski A., Giometti S. (ed), *The Image of Heritage, Changing Perceptions, Permanent Responsibilities*, Proceeedings of the International Conference of the ICOMOS International Committee for the Theory and the Philosophu of Conservation and Restoration, March 6th-8th, Florence, 2009, Firenze, 2011.

Tomaszewski A., *From Athens 1931 to Venice 1964, History and actuality*, [in:] *Conservation and Preservation, Interactions between Theory and Practice. In memoriam Alois Riegl ( 1858 – 1905)*, Proceedings, of the International ICOMOS scientific Committee for the Theory and the Philosophy of Conservation and Restoration, Vienna 23 – 27 April 2008, Florence, 2010.

*UNESCO Convention concerning the Protection of the world Cultural and Natural Heritage*, 1972.

*UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage*, 2003.

*UNESCO Convention on the Protection and the Promotion of the Diversity of Cultural Expressions*, 2005.

*UNESCO Historic Urban Landscape Recommendation*, 2011.

Van Balen K., *The Nara Grid an Evaluation Scheme Based on the Nara Document on Authenticity*, www.jstor.org/stable/25433951.

Verpoest L., *Authenticité patrimoine historique et projet de conservation et restauration*, [in:] Laurent Debailleux (ed), *Patrimoine et Authenticité*, Conférence-débat. Actes de la Conférence, Université de Mons, 05 May 2020, Université de Mons/Polytechniqe, Mons, GAV, 2021.

*YAMAMOTO Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage*, http://portal.unesco.org/culture/en/files/23863/10988742599yamoto_declaration, (5.11.2009).

# APPENDIX

Protection of cultural heritage 12 (2021)
10.35784/odk.2783

PROTECTION OF CULTURAL HERITAGE

# WORLD HERITAGE FOR BUILDING PEACE

DEL BIANCO Paolo [1]

[1] Paolo Del Bianco, President and Managing Director, COMI-Compagnia Alberghiera Italiana-SpA, Promotor, Founder and President of the Fondazione Romualdo Del Bianco, . President emeritus of the Life Beyond Tourism Movement srl Benefit, Founder and designer of the Museo Fondazione Del Bianco with the restoration of Palazzo Coppini

Dear friends and colleagues, "welcome to Florence", welcome to the Auditorium al Duomo, to the Andrzej Tomaszewski Amphitheatre.
The Fondazione is delighted to host the ICOMOS Committee on the Theory and Philosophy of Conservation and Restoration ... physically once again! You all know what great store the Fondazione sets by this relationship that first saw the light of day at the International Cultural Centre in Krakow on 26 May 2006.

This year, 2021:
- is the 15th year of the Theory Committee's activity
- the 90th anniversary of the Charter of Athens (1931) which first began the job of establishing the principles of restoration for the conservation of heritage, our shared asset.

This year, 2021, is also:
- the 30th anniversary (14 September 1991) of the start of the Fondazione's activity under *the motto "For peace in the world among young people from different countries, through culture - meeting get acquainted understand each other to develop friendship among peoples".*
*This motto led us in 2018 to formulate our "Heritage for Building Peace" appeal and last year it spawned the "World Heritage for Building Peace Forum".*

Moreover, it is also absolutely exceptional that:
- this year, 2021, on 29 and 30 July, Rome hosted the G20 Culture summit:
20 countries meeting to debate economic issues unanimously recognized the importance of culture both from an economic standpoint and for dialogue among peoples. "Culture Unites the World"

<https://cultura.gov.it/g20cultura>, thus culture as a contribution to peace in the world which is precisely what the Fondazione Romualdo Del Bianco, over the past 30 years, has resolutely argued and disseminated through its statute[1,2], and latterly though its movement called Life Beyond Tourism.

Ahead of the event, the Minister for Cultural Affairs Dario Franceschini said:
*"Culture is a great tool for dialogue among different peoples, traditions and civilizations and it is a powerful driving force for countries' harmonious and sustainable growth.*
*[...] in this G20 chaired by Italy, cultural issues are of central importance and they will be a driving force for global recovery after the pandemic".*
Winding up the event in response to a journalist who asked him what goal had been achieved, the Minister said: *"[...] a sharing of the role of culture as a tool for dialogue and of culture as part of the choices for economic growth over the coming years... From today's debate we have realized that this approach is shared throughout the world."*

---

[1] Statute Fondazione Romualdo Del Bianco 3 novembre 1998
Art. 2.1 c) "to promote the establishment in Florence of a Centre for the Development of International Encounters to attract in particular young people and exponents of the cultural, artistic and scientific worlds to foster mutual acquaintance, understanding, friendship and peace between countries and peoples of different nationalities, religions and ethnic groups".

[2] Statute Fondazione Romualdo Del Bianco 15 December 2020, Art. 2.1
c) "to promote the establishment in Florence - World Heritage Site - of a Study Centre for the Development of International Encounters to attract in particular young people and exponents of the cultural, artistic and scientific worlds to foster mutual acquaintance, understanding, friendship and peace between countries and peoples of different nationalities, religions and ethnic groups. This Study Centre must facilitate the dissemination, from Florence throughout the world, of "Awareness Centres", the result of research by the Fondazione, cooperating with the "Learning Communities" to foster the transformation of the traveller from "tourist" to "temporary resident". Thus the common approach to heritage must be not only "conservation" and "enhancement" but also "use and enjoyment" for the purpose of carefully developing intepersonal, intercultural, and international relationships to facilitate "encounters", "communication", "knowledge", "conservation" and the "economy" in a framework of respect for our planet and our fellow men; thus these Awareness Centres will search and highlight in travel "the major opportunities that stretch well beyond tourism" in other words 'Life Beyond Tourism-Travel for Dialogue' to make a concrete contribution at the global level to foster the growth of the international community in a framework of peaceful coexistence with respect for the planet Earth that we all share.
Summing up, from Florence, Tuscany, Italy we intend to project a vision of heritage and of contemporary culture as a strategic factor for the construction of peace under the banner of "Heritage for Building Peace"; in particular, we hope and aim to ensure that World Heritage Sites - which attract numerous visitors from different cultural backgrounds - with their management plans may rise to the level of examples and become training centres for enhancing and presenting the "culture", "cultural expressions" and "traditional skills" of individual sites and thus wittingly foster cultural encounters with specific and widespread programmes; in this way they will contribute to dialogue, to knowledge and to respect for diversity, thereby fostering friendship and peace.
The Fondazione will thus be committed to the promotion of the UNESCO Conventions, particularly the Convensions of 1972, World Heritage, of 2003, Intangible Heritage, and 2005, the Promotion and Protection of Diversity of Cultural Expressions and in particular in the search and application of potential synergies amongst them for the international community's growth in a framework of peaceful coexistence.
d) to promote initiatives for sensitising people to the protection and enhancement of the environment in the principle of sustainability under the banner of "Heritage for Planet Earth H4PE".

The Fondazione is finally seeing the achievement of its great dream of the early '90s:
*encounters, communication, knowledge, conservation, the economy, and with these factors, "interpreting and communicating" the culture of sites in order to allow visitors to learn the personality of the place they visit, its skills and know-how', to know and to respect cultural diversity at the global level, for growth in a framework of peaceful coexistence.*

With that motto the Fondazione also breathed life into a Movement which organized in March 2020 the above-mentioned *"World Forum for Change through Dialogue 2020"* with the publication of proceedings over 1,200 pages long.
The event had attracted the confirmed participation of 48 countries from 4 continents, 108 cities, 189 universities and organizations and there were 100 sponsors. Everything was in place, but on 20 February we had to postpone the event due to the serious outbreak of Covid-19 in Italy.

It is worth recalling that the Fondazione was conceived, established and supported by a Florentine hotel company immediately after the fall of the Berlin Wall.
The company, *which had been in business for 45 years, had always taken very much to heart its job of providing "hospitality and welcome" in "Florence, Historic Centre, UNESCO World Heritage Site" since 1982*.
Months after the fall of the Wall, in 1991, on these precise days, 14 September, hearing the news that a certain Pietro Cannata had taken a hammer to the foot of Michelangelo's David, oddly enough we asked ourselves what difference there might be in the degree of emotion aroused on hearing the news between people in the countries of the former Soviet Union and Soviet Bloc and people in Western countries. Those were also the days of the First Gulf War, closely followed by the SARS epidemic.
The hotel company with its hotel rooms empty due to lack of tourist demand decided to seize the opportunity to host free of charge, and to introduce to Florence, young university students from the countries of the former Soviet Union and Soviet Bloc, those youngsters who had only studied Florence in books in black and white. They were formerly united by the force of politics, but this Florentine hotel company united them with cultural heritage, Florence! Thus we thought of heritage *not only in terms of 'conservation' and 'enhancement' but also in terms of its 'use and enjoyment' for social purposes to foster intercultural dialogue, for the international community's growth in a framework of peaceful coexistence.*

*After the first few years of activity, we set up the Fondazione in 1998 to implement in practical terms the notion that cultural sites, and World Heritage Sites in particular on account of the interest that they arouse in a broad international audience, should rise to the level of "Awareness Centres" for training to dialogue, knowledge and respect for diversity; the public administration and all professional people involved in "welcome and hospitality" should now devote their energies to fostering the evolution of the traveler from "tourist" to "temporary resident" with new forms of commercial offer designed to reduce the overall number of tourists while extending each individual tourist's length of stay.*

You can imagine our joy *in hearing the speeches at the G20 Culture summit confirming the validity of what we had foreseen and have been implementing for the past 30 years.*

*Minister Franceschini stated that: "Culture is a major tool for dialogue among different peoples, traditions and civilizations [...]" Well. we have been practicing and presenting those very concepts at various conferences and in particular in the publication of the above-mentioned Appeal entitled "Building Peace Through Heritage", which we presented at Manama in Bahrain in 2018 in the course of our participation in the 42nd UNESCO WH Committee and subsequently in Baku at the 43rd WH Committee with the updated 2019 edition*[3].

In World Heritage Sites, on account of the large number of visitors they attract from all over the world, *"the major opportunities well beyond a tourism based on consumer-driven services"* are very obvious in terms of their potential for the international community; thus World Heritage Sites' Management Plans have a chance - though perhaps we may now call it "a duty" - to promote initiatives for interpersonal and intercultural encounters by enacting programmes subscribing to the Movement "well beyond tourism"; thus in the sites we will see a synergy between the 1972, 2003 and 2005 UNESCO Conventions[4] on the basis of the principle that encounters foster dialogue and knowledge, thus respect for diversity, thereby facilitating peace: *so, here we have one more concrete way of safeguarding heritage.*
This will prompt worldwide competition for *new cultural and commercial offers* "well beyond economic globalization", creating opportunities for attention, reflection and the study also of issues regarding our biosphere, our inestimable 'Heritage'.

*Since 2006 this ICOMOS Theophilos Committee has imparted a major boost to our research and we can only thank all of its members and its illustrious Presidents and Friends*
*- Andrzej Tomaszewski, whom we remember with affection and gratitude,*
*- Wilfried Lipp,*
*- Bogusław Szmygin.*

All of this is now part and parcel of the Fondazione's history and is in our publications, but equally essential to the implementation of this transformation are our recent publications such as the ***Glossary*** and the latest edition of ***"CERTIFICATION for Intercultural Dialogue DTC-LBT H4PE 2021"***, now in its second edition.
The certification programme has been adopted by ***B&B Hotels Italia - 49 hotels on Italian soil*** - for a strategic contribution for its own values of Corporate Social Responsibility, in line with the Movement.

[3] *World Heritage for Building Peace*, ISBN 978-88-943894-4-9.
[4] *Learning Communities for intercultural dialogue for territorial development - Slides Book*, ISBN 978-88-6039-376-0.

**PRACTICAL IMPLEMENTATION : "TALKING SITES"™**

During the pandemic the Fondazione has continued to promote the practical implementation of its philosophy through the "Life Beyond Tourism Movement-Travel for Dialogue srl Benefit" company it promotes, whose current programmes are also inspired by the ICOMOS 2008 Charter on the interpretation and presentation of cultural heritage sites, also known as the Ename Charter.

In the course of its work, the Movement fosters sites' awareness of the importance of interpreting and communicating their culture, their personality and the richness of their know-how with their local products.
This is achieved via several initiatives: training, consultancy and the DTC LBT-H4PE: 2021 Certification progamme guaranteeing results that can also be gauged by the customer.

We are increasingly learning to recount territories, their outstanding specialities, their hidden gems. This is the goal that we aim to achieve with "Talking Sites"TM, the latest initiative developed by the Life Beyond Tourism – Travel For Dialogue Movement in an effort to join with the various sites in launching a development project for the promotion and enhancement of local identity.

"Talking Sites"™ is implemented directly in a given site and it is also an excellent territorial marketing tool useful for tracking, sharing and expanding an understanding of a territory by all its visitors. Using NFC (Near Field Communication) tags, it is possible to guide the visitor in the discovery of a territory, indicating tours, firms, attractions, activities, events and heritage on the appropriate website; a narrative that can be fully personalised, inspired by all-round enhancement of the site combining the traditional language of photography with web content to create tours and to suggest links within the territory.

Photographic exhibition
Among the practices developed during the pandemic for "Talking Sites"™ we have chosen to *"dialogue with images"* via a photographic exhibition hosted simultaneously in the universities and institutions in the Fondazione's network. The exhibition introduces the visitor to a guided knowledge of the site through the presentation of details and of cultural expressions with online in-depth expansion and interaction on the www.lifebeyondtourism.org portal using NFC technology; this method makes it possible to explore the history, traditions, gastronomy and many other interesting aspects of Florence and Tuscany, producing an all-round narrative of the territory to stimulate curiosity and to allow visitors to plan their future trips in a thoroughly genuine manner.

Entitled ***"FLORENCE in the WORLD, the WORLD in FLORENCE"***, this is a five-year programme running from 2021 to 2025, comprising exhibitions in conjunction with universities for an exercise in "awareness of the various sites" and "an exchange of knowledge". The programme is structured in two phases:

***PHASE 1 "Florence in the World"***

16 photographic triptychs (shot by Corinna Del Bianco, member of the TeoPhilos Committee).
The exhibition is currently on display in Azerbaijan, Georgia, Japan, Kyrgyzstan, Italy, Latvia, Lithuania, Poland, Russia, Slovakia and the United Kingdom.
The next few months will see exhibitions being finalized in Armenia, Bosnia-Herzegovina, Ecuador, Egypt, China, the Congo, the Czech Republic, India, Kosovo, Morocco, Kazakhstan, Portugal, Saudi Arabia, Spain, Taiwan, Ukraine and the United Arab Emirates.

***PHASE 2 "The World In Florence" (Florence 25–26 November 2022)***

This is the first of the five annual international festivals of the various sites' cultural expressions. The festival sets out to create a circuit of sharing and knowledge of areas in a Life Beyond Tourism vein thanks to photographic contributions being sent to Florence from all over the world. This will give us the opportunity to virtually visit the world through the eyes of residents and to acquire an insightful view of the various sites' culture and of their tangible and intangible heritage: "The Territories Tell Their Story". "Talking Sites™", with panels in the same format as the exhibition in Florence, again with NFC technology. Participation is open to all bodies and institutions at the international level.
Once again the Fondazione is stimulating the younger generations to know, interpret and present their own cultural identity and to gain first-hand training experience under the banner of dialogue, of knowledge and of respect for diversity.
In the course of the five editions from 2021 to 2025 we aim to boost participation in the hope of managing, in the final year, to present roughly 100 territories from the five continents here in Florence.

PARTICIPATION IN 2021:
Agreement to participate for autumn 2021 has been confirmed so far by Georgia, Azerbaijan, Lithuania, Poland, Russia, Italy, Kosovo, India, Japan, Kazakhstan and Slovacchia.

I would dearly like to see the members of this Committee cooperate in the dissemination of this programme which can make a tangible and rapid contribution to the implementation of a circular synergy between the UNESCO 1972, 2003 and 2005 Conventions[5], thus forging a strong sensitisation among the younger generations for rethinking the relationship and the balances between *travel*, a site's *culture* and intercultural *dialogue*, all of which are crucial factors for the growth of our international community in a framework of peaceful coexistence and of respect for this planet Earth that we all share.
I would like to conclude by thinking back on our Manifesto in its 2008[6] and 2019[7] editions, on our Appeal of 2019[8] and, with a certain pride, on our Mottos:

---

[5] *Learning Communities for intercultural dialogue for territorial development - Slides Book,* ISBN 978-88-6039-376-0.
[6] *World Heritage for Building Peace,* Ed. 2019 ISBN 978-88-943894-4-9, pp. 18, 38, 58.
[7] *Ibidem*.
[8] *World Heritage for Building Peace,* Ed. 2019 ISBN 978-88-943894-4-9.

*- 1998 "For peace in the world among young people from different countries, through culture - meeting get acquainted understand each other to develop friendship among peoples".*
*- 2005 "International encounters without competition in a framework of respect for individual identities – A past to get to know together, a common future to build together"*
*- 2010 "From Florence we help to trigger emotions in young people for reflections of use to the international community"*