

HERACLES

HEritage **R**esilience **A**gainst **CL**imate **E**vents on **S**ite

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EXECUTIVE SUMMARY

The main issues, guidelines and procedures for the management of Cultural Heritage (CH) will be analysed by referring to national, European, international and UNESCO/ICOMOS documentation. A thorough survey of the state of art of guideline, procedures and tools (see Risk maps for example) of CH management has been considered and illustrated.

A detailed analysis of the legal regulation has been carried out by focusing on the international and national framework, regarding the management of the CH.

Particular attention was paid to the management of CH in the Countries involved in the HERACLES project with their testbeds.

The Definitions were selected on the base of the main issues concerning the selected topics of interest for the HERACLES project.

Finally, the gaps in the national legislation and the possible contribution of the HERACLES added value have been analysed and described.



1. Introduction

1.1. Document organization

The present document is organized in the following sections:

Section 2: State of art on Guidelines and procedures of Cultural Heritage (CH) management

Section 3: Risk maps and Cultural Heritage

Section 4: National legislation review

Section 5: Guidelines not included in national legislation

Section 6: Process for evaluating the economic and social impacts of HERACLES

Section 7: HERACLES added value

Section 8: Selected sources and documents

1.2. Reference Documents

Document name	Reference number
HERACLES – Annex 1: Description of Work	Grant Agreement nr. 700395
HERACLES - Project's Handbook	Deliverable D11.1
Please, refers to all the docs in Section 8 of the present document	Please, refers to all the docs in Section 8 of the present document

1.3. Acronyms and Abbreviations

Acronym	Description
CH	Cultural Heritage
CUEBC	Centro Universitario Europeo per i Beni Culturali
UNESCO	United Nations Educational, Scientific and Cultural Organization
HIAs	Heritage Impact Assessments
IC	Integrated Conservation
GIS	Geographical Information System
WHO	World Health Organization
ICOMOS	International Council of Monuments and Sites
EC	European Commission
ANCSA	Associazione Nazionale Centri Storico Artistici (National Association of Historical Artistic Centres)
UNESCO EOLSS	UNESCO ENCYCLOPEDIA OF LIFE SUPPORT SYSTEM
AB	Advisory Board
MIBACT	Ministero dei Beni e delle Attività Culturali e del Turismo
NRHP	National Register of Historic Places
SIPA	Sistema de Informação para o Património Arquitectónico



Section 2: State of art, Guidelines and procedures of CH management

The heritage protection field places great importance on the use of principles and standards in guiding practitioners to appropriate conservation and management of heritage properties. Conservation is not limited to physical intervention, but includes also activities such as the interpretation and the sustainable use of its features. Sustainable management of heritage is not an isolated process; it begins with identifying, understanding and defining cultural values and their significant attributes, which are a statutory basis for designation of the cultural heritage protection in every national system. Beyond designations, in the wider context of environmental management and spatial planning, an understanding of the heritage value is of a paramount importance for its owners (public and private), the local communities and the other interested parties and it should be considered as a basis for planning its future. In this dynamic process of protecting heritage, the established standards and good practices in carrying out conservation measures and interventions should always be carefully elaborated and implemented, considering that the heritage values represent the public interest.

The Council of Europe has published a thorough survey of Guidelines on Cultural Heritage Technical Tools for Heritage conservation and management in 2012. These Guidelines are a starting point for setting heritage standards and measures and for further stimulating an active involvement of both the managing authorities and the wider cultural heritage community at local level on issues related to heritage protection and promotion. Furthermore, Operational Guidelines for the Implementation of the World Heritage Convention (UNESCO, 2013) and the Guidance on Heritage Impact Assessments for Cultural World Heritage properties (ICOMOS, 2011) summarize a guidance for the process of commissioning Heritage Impact Assessments (HIAs).

Conservation and Restoration Guidelines include all those actions and measures to be taken by national governments in cooperation with UNESCO and private entities and individuals (associations, artists, etc.) to ensure the protection of cultural assets. These actions are based on methods and techniques that will enable the cultural object to continue to live in conditions favourable to the physical, economic and social environment.

The guidelines represent a process of evolution of the concept of cultural heritage and are based on the indications of a number of international documents, known as the **Restoration Charters**, starting from the **Athens Charter of 1931** up to the latest **Burra Charter (2013)** and on the indications of numerous international conventions.

Heritage conservation has changed from being a limited activity focused on single monuments to protecting wider contexts.

In **1932** the *Carta del Restauro* (Restoration charter) was issued by the Italian Superior Council of Antiquities and Fine Arts at the Ministry of Education, and it can be considered the first official directive of the Italian State in the field of restoration.

In it are affirmed principles similar to those of the Athens Charter, but with the additional position expressed in those years by Gustavo Giovannoni (1873-1947



Italian engineer and architect) defined as "scientific restoration." Giovannoni was the first who suggested that any intervention must use all the latest technologies in order to achieve "scientific restoration".

Unfortunately, the charter never had the force of a law.

In the **Athens Charter** for example the restoration of a monument and/or building is absolutely philological and not stylistic, but the preservation concept of historic centres is entirely absent. This concept is introduced for the first time in the **Carta di Gubbio (Gubbio Charter, 1960)** on the occasion of the National Congress for the Recovery and Safeguarding of Historic Urban Centres (*Il Risanamento e la Salvaguardia dei Centri Storici*).

The fundamental principle is the extension of the idea of the monument to the entire historic centre, thereby cancelling the distinction in terms of importance between minor architecture and monumental buildings.

The **Carta di Gubbio (1960)** has stated the indissoluble unity of the historical town ("The entire old town is a monument" as Giovanni Astengo, the great Italian urban planner, promoter of the conference, claimed). The historical centers, after Gubbio, will be considered as a whole. In the Astengo idea, the Analysis phase is of primary importance, allowing to know and to evaluate the context (physical, social, economic, etc.) from which the actions to carry out derive. Astengo realised in Umbria the first two towns general planning (Bastia, Gubbio) and they will result central to the National Association of Historical Artistic Centres (ANCSA) establishment. The '*urgent need to carry out a survey and preliminary classification of historic centers with the identification of areas to safeguard and restore*' is stated. It is affirmed the fundamental and essential need to consider these operations as a premise to the same development of the modern city and therefore the need that they are part of the municipal regulatory plans, as one of the essential steps in the scheduling of their implementation. It calls for immediate disposition of protective constraint, able to effectively stop any intervention, even modest, in all historical centers equipped or not of town Planning, before that their conservative consolidation plans would have been formulated and made operating

Refusing the recovery criteria, the stylistics additions, the demolition of buildings and the isolation of monumental buildings implemented with demolition of the building surroundings, it is stated that interventions must be based on a thorough assessment of critical historical character.

Finally, the Charter stated priorities, specifically concerning the need to institute heritage census and to define intervention categories; a new attention is also expressed regarding social structure and a concern for the safeguard of communities and of economic activities within the settlements.

The contents of the **Gubbio Charter** were reconsidered by the **Venice Charter (1964)**, (which brought this concept at an international level) and in the **Amsterdam declaration** on the European Architectural Heritage adopted by the Council of Europe, 1975. According to the Italian urbanist and architect Leonardo Benevolo, the Gubbio Charter is the most important contribution that Italy has given to the European architecture of the twentieth century: *Carta di Venezia* - Art 1. -The



concept of a historic monument covers both a single architectural work and the urban environment or a landscape which are evidence of a particular civilization, a significant development or a historic event. (This applies not only to great works of art, but also to more modest works that, with time, have acquired cultural significance. Art. 2 - The conservation and restoration of monuments are discipline that should take advantage from of all sciences and all techniques that can contribute to the study and safeguarding of the monumental heritage.

The concept of historical town was subsequently developed and specified in the **Nairobi Recommendation (1976)**, in the **Washington Charter (1987)** and in the **Vienna Memorandum (2005)**, starting from the concept of restoration of monuments and sites by passing to the concept of restoration and preservation of urban areas and the historic cities, finally to define the concept of preserving the historic urban landscape.

In addition, the concept of **Integrated Conservation** can be considered as a further development and evolution of the concepts and ideas of the Gubbio and Venice Charters.

In 1972, in Italy, was released the text of the Italian Restoration Charter, with an introductory report and four annexes relating to the execution of archaeological restoration, architecture, painting and sculpture as well as the protection of historical centers.

In the 12 articles of the Charter, in which it is possible to recognize the important contribution of Cesare Brandi, are at first defined the objects interested by the safeguard and restoration measures: these actions are intended for individual works of art till to the buildings complex of monumental, historical or environmental interest, historical centers, art collections, the furnishings of the gardens, parks and ancient remains discovered in terrestrial and underwater research as well.

The term of safeguard includes all the set of conservation actions not directly feasible on the work of art.

The term restoration refers instead to any operation carried out to maintain the work of art in efficiency, to facilitate its interpretation and to transmit to the future generations the works subjected to protection. In this case, the link between the restoration and cultural heritage is theorised in a more precise way.

Then, detailed information on "forbidden" and "allowed" interventions for any work of art are given.

The Charter allows the use of new techniques and materials for restoration, but under the authority of the Ministry of Education (responsible at the time for the Cultural Heritage), and after consulting the ICR.

A new element is the interest for the damage caused by air pollution and the heat and humidity conditions. The indications given by the charter constitute a sort of general regulation concerning the conservation and restoration of works of art; in the following two decades, it has been the focus of debate and controversy. But the validity of these principles seems still recognized. The Annexes are instead designed as renewable and upgradeable tools according to the needs arising from technical and scientific knowledge.



At European level, the idea of **Integrated Conservation (IC)** was firstly defined and promoted in the **Amsterdam Declaration on the European Architectural Heritage (1975)** and the integrated approach was emphasised in the **Granada Convention (1985)**, the **Valletta Convention (1992)**, the **Florence Convention (2000)**, **Faro Convention (2005)**, **Explanatory Report to the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005)**, **UNESCO RECOMMENDATION ON THE HISTORIC URBAN LANDSCAPE (2011)**, **Burra Charter (2013)**, and - **European Parliament resolution of 8 September 2015 towards an integrated approach to cultural heritage for Europe (2014/2149(INI))**.

Integrated conservation (IC) is part of the general process of planning and management of towns and territories in a multi-referential perspective (economic, political, social, cultural, environmental and spatial). It focuses on (but does not limit itself to) the physical and spatial aspects of consolidated areas that are socially recognised as of cultural value and seeks to maintain the integrity, authenticity and continuity of cultural value for present and future generations. It emphasises the conservation of the physical and spatial aspects within the development/transformation process of the city, while seeking sustainable development by transforming the cultural values of the city into assets that add value to all dimensions of the development process.

Various other international documents/instruments have been produced with reference to the principles and development of guidelines for heritage management and planning, concerning the heritage values.

The guidelines for the management of Cultural Heritage include also the **Definitions** of the different terms referring to the cultural heritage items, such as conservation, maintenance and repairs, reconstruction, preservation and adaptation, conservation principles, conservation processes and conservation practices. **All of those of interest for the HERACLES project are presented in detail below and are derived from the Charters, as well on other official documents produced at national European and international levels, taking into account the specificity of the concepts in relation with the cases HERACLES project has to face to. These choices were also discussed with HERACLES AB Members from CUEBC/ICOMOS and MIBACT. Nevertheless, with respect to these definitions, in Italy some distinctions are observed and identified after useful discussion with HERACLES AB members from MIBACT. These comments are reported in red for completeness.**

2.1 Definitions

Adaptation:

means modifying a place to suit the existing use or a proposed use. (*Australia Burra Charter*).

Analysis:

The interpretation of research and investigation results to improve understanding of cultural heritage places. (*Recording, Documentation and*



Information Management for Historic Places - Guiding Principles; Getty Conservation Institute, 2008).

Examining an object, action, material, or concept in detail by separating it into its fundamental elements or component parts. (*In Getty Research - Art & Architecture Thesaurus Online*)

Anastylosis:

is an archaeological term for a reconstruction technique whereby a ruined building or monument is restored using the original architectural elements to the greatest degree possible. It is also sometimes used to refer to a similar technique for restoring broken pottery and other small objects.

Conservation:

All the processes of looking after a place so as to retain its cultural significance. (*Australia Burra Charter-Article 1.4*).

All efforts designed to understand cultural heritage, know its history and meaning, ensure its material safeguard and, as required, its presentation, restoration and enhancement. (Cultural heritage is understood to include monuments, groups of buildings and sites of cultural value as defined in article one of the World Heritage Convention). (*Nara Conference on Authenticity in Relation to the World Heritage Convention, held at Nara, Japan, from 1-6 November 1994*)

Conservation is concerned with the transmission of cultural heritage, with its significant values intact and accessible to the greatest degree possible (*Recording, Documentation and Information Management for Historic Places - Guiding Principles; Getty Conservation Institute, 2008*).

The profession devoted to the preservation of cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education. (*In AIC Definitions of conservation terminology - <http://aic.stanford.edu/geninfo/defin.html>*)

All activities involved in the protection and retention of heritage resources. Includes the study, protection, development, administration, maintenance and interpretation of heritage resources, whether they are objects, buildings or structures, or environments. Often used interchangeably with preservation ("heritage conservation" in Canada is "historic preservation" in the U.S.). It is also used to refer to a highly specialized field of activity that normally deals with the protection of objects in museum collections: a CONSERVATOR is the person who is responsible for the care and treatment of objects. (*In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>*)

All actions or processes that are aimed at safeguarding the character-defining elements of a cultural resource so as to retain its heritage value and extend its physical life. This may involve "Preservation", "Rehabilitation", "Restoration", or a combination of these actions or processes. Reconstruction or reconstitution of a disappeared cultural resource is not considered conservation (*In Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada - http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp*)

All measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation



embraces preventive conservation, remedial conservation and restoration. All measures and actions should respect the significance and the physical properties of the cultural heritage item. *(In ICOM-CC, 2008)*

Refers to the discipline involving treatment, preventive care, and research directed toward the long-term safekeeping of cultural and natural heritage. *(In Getty Research - Art & Architecture Thesaurus Online)*

Means all the processes of looking after a place so as to retain its *Natural, Indigenous and Cultural significance*. It includes protection, maintenance and monitoring. According to circumstance it may involve *preservation, restoration, reconstruction, reinstatement or adaptation* and will be commonly a combination of more than one of these. For Indigenous communities, it can include conserving relationships between people and place that embrace spiritual as well as historical values, and protecting Aboriginal Sites in order to protect their significance to people. *(In Australia Centennial Parklands Conservation Management Plan 2003)*

All actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain and restore the culturally significant qualities of the cultural property as embodied in its physical and chemical nature, with the least possible intervention. Conservation includes the following: examination, documentation, preventive conservation, reservation, treatment, restoration and reconstruction. *(In "Code of Ethics" - Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators, 2000)*

Conservation implies keeping in safety or preserving the existing state of a heritage resource from destruction or change, i.e., the action taken to prevent decay and to prolong life (Feilden, 1982: 3).

The general concept of conservation implies various types of treatments aimed at safeguarding buildings, sites or historic towns; these include management, maintenance, repair, consolidation, reinforcement. Preventive Conservation consists of indirect action to retard deterioration and prevent damage by creating optimal conservation conditions as far as is compatible with its social use. *(In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador – Getty Conservation Institute 2009)*

To summarize it means all the processes of looking after an item to retain its cultural significance. Conservation can be realised by different types of interventions such as environmental control, maintenance, repair, restoration, renovation and rehabilitation. Any intervention implies decisions, selections and responsibilities related to the complete heritage, also to those parts that may not have a specific meaning today, but might have one in the future.

Conservation Plan:

It documents the sequence of steps undertaken in the conservation process. It sets out what is significant in a place, and, consequently, what policies are appropriate to enable the significance to be retained in its future use and development. Consultation is a process of discussion between those proposing a course of action and those likely to be affected by those actions. Documentation is the written, visual, audio and electronic information about a place. *(In: Conservation*



Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador - Getty Conservation Institute 2009).

Conservation process:

the informed decision-making process, which ensures that conservation at all levels, will respect the values and significance of the cultural heritage place. (*Recording, Documentation and Information Management for Historic Places - Guiding Principles; Getty Conservation Institute, 2008*)

Consolidation:

A treatment used to strengthen deteriorated materials to ensure their structural integrity. Traditional skills and materials are preferred. The intervention should be reversible. REPOINTING is an example of a reversible consolidation treatment. An example of a non-reversible consolidation process would be the strengthening of a timber by inserting metal rods in a bed of epoxy. (*In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>*)

Stabilizing degraded or weakened areas by introducing or attaching materials capable of holding them together. (*In Getty Research - Art & Architecture Thesaurus Online*)

Cultural Heritage (tangible and intangible) items:

include a large number of examples with different cultural features, including a memorial, a tree, an individual building or group of buildings, the location of an historical event, an urban area or town, a cultural landscape, a garden, an industrial plant, a shipwreck, a site with in situ remains, a stone arrangement, a road or travel route, a community meeting place, a site with spiritual or religious connections. Article 1: For the purposes of this document, the following shall be considered as **cultural heritage**:

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

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

sites : works of man or the combined works of nature and of man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view. (*In UNESCO's Convention concerning the Protection of the World Cultural and Natural Heritage 1972*)

The belief systems, values, philosophical systems, knowledge, behaviors, customs, arts, history, experience, languages, social relationships, institutions, and material goods and creations belonging to a group of people and transmitted from one generation to another. The group of people or society may be bound together by race, age, ethnicity, language, national origin, religion, or other social categories or groupings. (*In Getty Research - Art & Architecture Thesaurus Online*)



Cultural heritage includes all the properties that remain from past generations. Such properties demonstrate human beings' development throughout history, by studying how cultural identity and cultural path are recognized and by creating a means of learning from the past. (*In Article 1 of the 1988 Constitution of the Iranian Cultural Heritage Organization*).

In a more general view, Cultural Heritage is a group of resources inherited from the past, which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.

It is possible to define also the concept of heritage community. A heritage community consists of people who value specific aspects of cultural heritage, which they wish, within the framework of public action, to sustain and transmit to future generations (*Faro Convention, 2005; Cultural Heritage Counts for Europe, 2016*)

Cultural policies:

“Cultural policies and measures” refers to those policies and measures relating to culture, whether at the local, national, regional or international level that are either focused on culture as such or are designed to have a direct effect on cultural expressions of individuals, groups or societies, including on the creation, production, dissemination, distribution of and access to cultural activities, goods and services. (*in Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005*)

Cultural Tourism:

branch of tourism whose object is to provide great understanding of monuments and sites, focusing on historical authenticity, preservation, and local involvement. (*In Getty Research - Art & Architecture Thesaurus Online*)

Cultural significance:

Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups (*Australia Burra Charter, 2013*).

Heritage community:

It is also possible to define also the concept of heritage community. A heritage community consists of people whom value specific aspects of cultural heritage, which they wish, within the framework of public action, to sustain and transmit to future generations. [Faro Convention (2005)]

In accordance with the Faro Framework Convention, the recognition of heritage is conceived as a shared responsibility: heritage is no longer limited to those elements officially recognised as such by the national authorities – the protected heritage – but now includes those elements regarded as heritage by the local population and local authorities. This development prompts new, more participatory and more collaborative management approaches.



Heritage value:

The aesthetic, historic, scientific, cultural, social or spiritual importance or significance for past, present or future generations. The heritage value of a historic place is embodied in its character-defining materials, forms, location, spatial configurations, uses and cultural associations or meanings. (*In Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada - http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp*)

Heritage is a non-renewable common good whose conservation, protection, restoration and enhancement are the responsibility of society as a whole, including in the political, legal and administrative spheres. Consequently, there is a need to define the roles of everyone involved and to give citizens in particular the means of shouldering their responsibilities. Awareness raising, research and training are therefore essential. Training is imperative to maintain and pass on European knowledge and skills which themselves constitute a form of heritage on which to capitalise. This approach must be based on dialogue between the State, citizens and professionals, with a view to mutual enrichment. [*Council of Europe's European Cultural Heritage Strategy for the 21st century (2017)*]

Historic Building:

Buildings that are significant in the history of architecture, that incorporate significant architectural features, or that played significant historic roles in local cultural or social development; may or may not be officially designated. (*In Getty Research - Art & Architecture Thesaurus Online*)

Building included in, or eligible for inclusion in the NRHP which is significant for its association with a historic event, activity or person. A building is created principally to shelter any form of human activity. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

Historic and architectural areas:

For the purposes of the present recommendation:

- (a) 'Historic and architectural (including vernacular) areas' shall be taken to mean any groups of buildings, structures and open spaces including archaeological and paleontological sites, constituting human settlements in an urban or rural environment, the cohesion and value of which, from the archaeological, architectural, prehistoric, historic, aesthetic or sociocultural point of view are recognized. Among these 'areas', which are very varied in nature, it is possible to distinguish the following 'in particular: prehistoric sites, historic towns, old urban quarters, villages and hamlets as well as homogeneous monumental groups, it being understood that the latter should as a rule be carefully preserved unchanged.
- (b) The 'environment' shall be taken to mean the natural or man-made setting which influences the static or dynamic way these areas are perceived or which is directly linked to them in space or by social, economic or cultural ties.
- (c) 'Safeguarding' shall be taken to mean the identification, protection, conservation, restoration, renovation, maintenance and revitalization of historic or traditional areas and their environment.



(In UNESCO's Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas 26 November 1976)

In every European city, the Old Town has been the area where the values of the "civitas" and the "urbs" are focused: its protection and enhancement are necessary to safeguard the historical identity of settlements and therefore their value. Moreover, the historic center is at the same time the hub of a larger settlement structure. This structure, interpreted on the base of its centuries-old process, it must be now identified as "historical territory", general expression for the cultural identity and therefore subject of an organic intervention strategy in all its parts (existing city/town and suburbs, built landscapes, rural area – *(Nuova Carta di Gubbio 1990)*)

The **historic and architectural areas** are included in **the historic urban landscape**, defined in UNESCO RECOMMENDATION ON THE HISTORIC URBAN LANDSCAPE (2011)

- The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting. This wider context includes notably the site's topography, geomorphology, hydrology and natural features, its built environment, both historic and contemporary, its infrastructures above and below ground, its open spaces and gardens, its land use patterns and spatial organization, perceptions and visual relationships, as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity. This definition provides the basis for a comprehensive and integrated approach for the identification, assessment, conservation and management of historic urban landscapes within an overall sustainable development framework.

Historic monument:

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

Refers to monuments with local, regional, or international political, cultural, or artistic significance. *(In Getty Research - Art & Architecture Thesaurus Online)*

Historic place:

Any land, building or structure that forms part of the historical and cultural heritage of New Zealand and is within the territorial limits of New Zealand. Includes anything fixed to this land. *(New Zealand Historic Places Act 1993).*

A structure, building, group of buildings, district, landscape, archaeological site or other place in Canada that has been formally recognized for its heritage value. *(In Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada - http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp)*



A site, building or other place of national historic interest or significance, and includes buildings or structures that are of national interest by reason of age or architectural design. (*In Historic Sites and Monuments Act, Section 2, <http://laws.justice.gc.ca/en/ShowFullDoc/cs/h-4///en>*)

Historic site:

A site included in, or eligible for inclusion in the NRHP which is significant for its association with a historic event, activity or person. A site is the location of a significant event, prehistoric or historic occupation or activity, whether standing, ruined, or vanished, where the location itself possesses historic, cultural, or archeological value. A site can be a landscape. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

Historic structure:

A structure included in, or eligible for inclusion in the National Register which is significant for its association with a historic event, activity or person. A structure is created for purposes other than creating human shelter. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

Historic value:

History of aesthetics, science and society, and therefore could be used to encompass a range of values. A place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase, or activity. It may be the site of an important event. History can describe the 'story' of a place or its people and can apply to any period, though not usually the current period. (*In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador - Getty Conservation Institute 2009*).

Identity:

The basic meaning of identity refers to where one (a person or a group) belongs, and what is expressed as “self-image” or/and “common-image”, what integrate them inside self or a group existence, and what differentiate them vis-à-vis “others: (*Z. Golubović, An Anthropological Conceptualisation of Identity, SYNTHESIS PHILOSOPHICA, 51 (1/2011) pp. (25–43)*)

To determine the original existing features and materials of a historic property. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

Integrity:

In the case of structures, the authenticity of physical characteristics from which the structure obtains its significance. (*Getty Conservation Institute Glossary for Iraq Course 2004*).

Integrity is a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes. Examining



the conditions of integrity, therefore requires assessing the extent to which the property:

- a) includes all elements necessary to express its outstanding universal value;
- b) is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
- c) suffers from adverse effects of development and/or neglect.

(In UNESCO Operational Guidelines for the Implementation of the World Heritage Convention - WHC. 08/01 January 2008 - <http://whc.unesco.org/archive/opguide08-en.pdf>)

The authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's historic or prehistoric period. *(Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008)*

Intervention:

Any action, other than demolition or destruction, that results in a physical change to an element of a historic place. *(In Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada - http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp)*

Management Plan:

A document which details how to look after the heritage and non-heritage features of a place. It may contain a conservation plan and/or its components. They go further than conservation plans in their consideration of the practical circumstances, including the economic and political context which affects the use of places. *(In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador - Getty Conservation Institute 2009).*

Maintenance:

The continuous protective care of the fabric and setting of a place, and is to be distinguished from repair. Repair involves restoration or reconstruction *(Australia Burra Charter, 2013).*

Actions to slow the rate of deterioration of fabric and extend building life. Maintenance is generally divided into three categories:

- * Emergency: Maintenance that must be carried out immediately in order to stabilize the structure for future habitation.
- * Preventive: Action taken to avoid expected failures. The simplest preventive maintenance is regular inspection of building systems. This process also monitors the service life of materials and systems.
- * Routine: Activities that take place on a regular basis. The most common is cleaning or housekeeping to remove deposits of soil before they can accumulate and cause damage to surfaces. *(In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>).*

Routine, cyclical, non-destructive actions necessary to slow the deterioration of a historic place. It entails periodic inspection; routine, cyclical, non-destructive cleaning; minor repair and refinishing operations; replacement of damaged or



deteriorated materials that are impractical to save. (*In Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada - http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp*)

Means upkeep of fabric and places to the standards required by the New South Wales Heritage Act 1977, and does not involve restoration, reconstruction or reinstatement. (*In Australia Centennial Parklands Conservation Management Plan 2003*)

The continuous protective care of the fabric, contents or setting of a place. In technical terms maintenance consists of regular inspections of a monument or site and may involve small-scale treatments (e.g. surface cleaning, renewal of protective coatings, etc.). Preventative maintenance is a powerful tool to prevent decay and avoid large-scale conservation-restoration treatments. A suitable maintenance program implemented after the conservation treatment aims at preserving its improved conditions. (*In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador – Getty Conservation Institute 2009*)

Materials:

The physical elements that were combined or deposited during a particular period of time and in a particular pattern or configuration to form a historic place. (*Getty Conservation Institute Glossary for Iraq Course 2004*).

Monitoring:

Repeated measurement of changes and based on defined standards, which permit to evaluate changes occurring on a heritage asset. (*Recording, Documentation and Information Management for Historic Places - Guiding Principles; Getty Conservation Institute, 2008*).

Monuments:

architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science. (*UNESCO World Heritage Convention Art.1*)

Place:

Place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views. (*Australia Burra Charter*).

May be a landscape, seascape, feature, area, site, building or other work, group of buildings, or other works or landscapes, together with associated contents and surrounds. (*In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador – Getty Conservation Institute 2009*).

Preservation:

Maintaining the fabric of a place in its existing state and retarding deterioration. (*Australia Burra Charter*)

The protection of cultural property through activities that minimize chemical and physical deterioration and damage and that prevent loss of informational



content. The primary goal of preservation is to prolong the existence of cultural property. ((In *AIC Definitions of conservation terminology* - <http://aic.stanford.edu/geninfo/defin.html>).

All actions taken to retard deterioration of, or to prevent damage to, cultural property. Preservation involves management of the environment and of the conditions of use, and may include treatment in order to maintain a cultural property, as nearly as possible, in a stable physical condition. With respect to material valued exclusively for its information content, for example some archival material, preservation may include reformatting. (In *"Code of Ethics" - Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators, 2000*)

A generic term for the broad range of processes associated with the restoration, rehabilitation and adaptive re-use of historic structures. Other activities including the identification, evaluation, interpretation, maintenance and administration of historic resources form an integral part of the movement to retain elements from the past (In *The Heritage Canada Foundation - Preservation Strategy No.3, 1983*).

Is defined as the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials. (USA Secretary Of The Interior's *Standards For Historic Preservation 1979*) and (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

The action or process of protecting, maintaining, and/or stabilizing the existing materials, form, and integrity of a historic place or of an individual component, while protecting its heritage value. (In *Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada* - http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp) Refers to actions taken to prevent further changes or deterioration in objects, sites, or structures. (In *Getty Research - Art & Architecture Thesaurus Online*)

This is often used as a synonym of conservation; many people use the word in an all-encompassing sense, including also issues related to the broader administrative, economic, legal, political and social context in which conservation takes place (e.g. legal protection, policies, public awareness). (In: *Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador – Getty Conservation Institute 2009*)

Preventive conservation:

Preventive conservation - all measures and actions aimed at avoiding and minimizing future deterioration or loss. They are carried out within the context or on the surroundings of an item, but more often a group of items, whatever their age and condition. These measures and actions are indirect – they do not interfere with the materials and structures of the items. They do not modify their appearance. (In *ICOM-CC, 2008*)

All actions taken to mitigate deterioration and damage to cultural property. This is achieved through the formulation and implementation of policies and



procedures in areas such as lighting, environmental conditions, air quality, integrated pest management; handling, packing and transport, exhibition, storage, maintenance, use, security; fire protection, and emergency preparedness and response. (In "Code of Ethics" - Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators, 2000)

Protection:

Is defined as the act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack, or to cover or shield the property from danger or injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent. (USA Secretary Of The Interior's Standards For Historic Preservation 1979).

"Protection" means the adoption of measures aimed at the preservation, safeguarding and enhancement of the diversity of cultural expressions. "Protect" means to adopt such measures (in UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions 2005).

For the purposes of the present Convention, the protection of cultural property shall comprise the safeguarding of and respect for such property. (In UNESCO's Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention 1954)

In legal terms, preservation is the action required to provide the conditions for a monument, site or historic area to survive. The term is also related to the physical protection of historic sites to ensure their security against theft or vandalism, as well as environmental attack and visual intrusions. Buffer zones also provide protection to historic areas. Legal protection, which is based on legislation and planning norms, aims to guarantee defense against any harmful treatment, provide guidelines for proper action, and institute corresponding punitive sanctions. Physical protection includes the addition of roofs, shelters, coverings, etc., or even removing an endangered object to safety. (In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador - Getty Conservation Institute 2009).

Reconstitution:

Describes the piece-by-piece reassembly of a structure either in situ or on a new site. Reconstitution may be the result of disasters such as wars and earthquakes or it may be caused by land use changes which necessitate the relocation of a building. (In The Heritage Canada Foundation - Preservation Strategy No.3, 1983).

Describes the piece-by-piece rebuilding of a structure's original components either in the original location or a new site. May be required when a structure lacks integrity even though its original components are sound. One of the most common reasons for reconstitution is land use change which requires the relocation of a structure. (In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>)



Reconstruction:

Reconstruction means returning a place to a known earlier state and is distinguished from restoration by the introduction of new material into the fabric. (*Australia Burra Charter*).

Involves the re-creation of a non-existent building on its original site. Based upon historical, literary, graphic and pictorial as well as archaeological evidence, a replica of the original is built using both modern and/or traditional methods of construction. (*In The Heritage Canada Foundation - Preservation Strategy No.3, 1983*).

The re-creation of an object, building or structure that no longer exists, on the basis of archaeological literary and historical evidence (i.e. old photographs, diaries). Often raises concerns about accuracy as certain elements are often based on conjecture when no evidence can be found. (*In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>*).

Is defined as the act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time. (*USA Secretary Of The Interior's Standards For Historic Preservation 1979*).

All actions taken to re-create, in whole or in part, a cultural property, based up on historical, literary, graphic, pictorial, archaeological and scientific evidence. Reconstruction is aimed at promoting an understanding of a cultural property, and is based on little or no original material but clear evidence of a former state. (*In "Code of Ethics" - Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators, 2000*).

The act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

In Italy means an intervention on CH item by the introduction of new materials to integrate missing parts and/or reassemble fragmented elements.

Repair (involving restoration):

To replace or correct broken, damaged or faulty components or elements of a building, either inside or outside, or to make minor alterations or renovations to it in order to maintain its operating efficiency. (*Ontario Ministry of Municipal Affairs and Housing, Canada, 1982*).

A generic term that refers to the various activities which will strengthen existing building materials and systems that are salvageable. (*In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>*)

Returning dislodged or relocated materials/elements to their original location.

This concept does not exist in Italian terminology

Repair involving reconstruction:

replacing decayed materials/elements with new one. **This concept does not exist in Italian terminology**



Research and Investigation:

A general term used to describe a variety of activities aiming at the acquisition of information of all kinds pertinent to increasing knowledge of a cultural heritage place. While research is more relating to off-site surveys (e.g. archival research), investigation relates to the direct acquisition of information from the heritage place as a primary source. Recording is an essential component of research and investigation at each step and at each level of the conservation process. (*Recording, Documentation and Information Management for Historic Places - Guiding Principles; Getty Conservation Institute, 2008*).

Resilience:

The Oxford English Dictionary defines **resilience** as (i) the act of rebounding or springing back and (ii) elasticity. The origin of the word is in Latin, where *resilio* means to jump back. In a purely mechanical sense, the resilience of a material is the quality of being able to store strain energy and deflect elastically under a load without breaking or being deformed (Gordon, J.E., 1978. Structures. Penguin Books, Harmondsworth, UK). However, since the 1970s, the concept has also been used in a more metaphorical sense to describe systems that undergo stress and have the ability to recover and return to their original state.

Resilience is seen as a desirable property of natural and human systems, including cities and coastal zones, in the face of a range of potential stresses, including weather-related hazards (*UN/ISDR, 2002. Living with Risk: A Global Review of Disaster Reduction Initiatives- Preliminary version prepared as an interagency effort co-ordinated by the ISDR Secretariat, Geneva, Switzerland*) and it is seen as contributing to sustainability and reducing vulnerability, although clear guidance as to how resilience can be promoted is lacking.

Based on the present knowledge, the definition of **resilience** is best used to define specific system attributes, namely:

- the amount of disturbance a system can absorb and remain within the same state or domain of attraction
- the degree to which the system is capable of self-organisation.

This theme was matter of discussion at the UNISDR World Conference on Disaster Reduction 18-22 January 2005, Kobe, Hyogo, Japan, producing the *Hyogo Framework for Action 2005-2015: I S D R International Strategy for Disaster Reduction International Strategy for Disaster Reduction www.unisdr.org/wcdr Building the Resilience of Nations and Communities to Disasters*, and also in the *Sendai Framework for Disaster Risk Reduction 2015-2030*.

Replacement:

The removal of existing materials which can no longer perform their proper function and their replacement with as exact a substitute as possible (i.e. the replacement of old shingles with new that match the existing shingles in material, pattern and exposure). This may be impossible when materials are unavailable or costs are too high. (*In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>*)

A level of intervention for historic properties that is used when character-defining features are extensively deteriorated or missing, which results in the



replacement of the feature(s) based on documentary or physical evidence and the replacement is compatible with the historic property. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

Restoration:

Article 9: The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument. (*In International Charter for the Conservation and Restoration of Monuments and Sites - The Venice Charter- 1964*)

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

Means returning the existing *fabric, habitat or place* to a known earlier state or to an approximation of the natural condition by repairing degradation, removing accretions or introduced species or by reassembling existing components without the introduction of new material. (*In Australia Centennial Parklands Conservation Management Plan 2003*)

Treatment procedures intended to return cultural property to a known or assumed state, often through the addition of non-original material. (*In AIC Definitions of conservation terminology - <http://aic.stanford.edu/geninfo/defin.html>*). Restoration activities can be as extensive and expensive as those associated with renovation (or rehabilitation); however, unlike renovation activities, they are normally done for heritage or historical purposes and are based on documentary evidence of the earlier state of the building. (*National Research Council of Canada, 1982*).

The process of returning a building or site to a particular period in time. The degree of intervention and the removal or replacement of parts may be determined by an historical event associated with the building or by aesthetic integrity. (*In The Heritage Canada Foundation - Preservation Strategy No.3, 1983*).

The practice of returning an object or building to its appearance at a particular time period. Restoration may include the removal of additions and alterations made after the particular time period, and reconstruction of missing earlier features. (*In Heritage BC - <http://www.heritagebc.ca/resources/guides-tips-1/terms-definitions>*)

The action or process of accurately revealing, recovering or representing the state of a historic place or of an individual component, as it appeared at a particular period in its history, while protecting its heritage value. (*In Parks Canada Standards and Guidelines for the Conservation of Historic Places in Canada - http://www.pc.gc.ca/docs/pc/guide/nldclpc-sgchpc/sec1/page1b_e.asp#tphp*)

Is defined as the act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of



the removal of later work or by the replacement of missing earlier work. (*USA Secretary Of The Interior's Standards For Historic Preservation 1979*).

All actions directly applied to a single and stable item aimed at facilitating its appreciation, understanding and use. These actions are only carried out when the item has lost part of its significance or function through past alteration or deterioration. They are based on respect for the original material. Most often such actions modify the appearance of the item. (*In ICOM-CC, 2008*)

Refers to the process of making changes to an object or structure so that it will closely approximate its state at a specific time in its history. (*In Getty Research - Art & Architecture Thesaurus Online*)

All actions taken to modify the existing materials and structure of a cultural property to represent a known earlier state. The aim of restoration is to reveal the culturally significant qualities of a cultural property. Restoration is based on respect for the remaining original material and clear evidence of the earlier state. (*In "Code of Ethics" - Canadian Association for Conservation of Cultural Property and the Canadian Association of Professional Conservators, 2000*)

The act or the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

The restoration is critical act. It should intended as the methodological step in which the artwork is recognized in its physical form and in its dual aesthetics and historical poles, in view of its transmission to the future " from *Teoria del Restauro di Cesare Brandi, 1977-(extensive details in the text)*

In Italy: a series of operations carried out directly on CH item to stabilize the conservation conditions and to improve its resistance against the alteration factors.

Significance:

the meaning or value ascribed to a cultural resource based on the NRHP criteria for evaluation. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008 and Australia Burra Charter (2013)*)

Sites:

works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view. (*UNESCO World Heritage Convention Art.1*).

Social values:

Range of qualities for a place such as spiritual, traditional, economic, political, or national qualities which are valued by the majority or minority group of that place. Social values include contemporary cultural values. (*In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador - Getty Conservation Institute 2009*)

**Substitute Materials:**

those products used to imitate historic materials, which should match the appearance and physical properties of historic materials. (*Design Guidelines for Department of Defense Historic Buildings and Districts; US Department of Defense, 2008*)

Sustainability:

Forms of progress that meet the needs of the present without compromising the ability of future generations to meet their needs. (*World Commission on Environment and Development*)

Sustainable development:

Use of an area within its capacity to sustain its cultural or natural significance, and ensure that the benefits of the use to present generations do not diminish the potential to meet the needs and aspirations of future generations. (*In: Conservation Management Planning: Putting Theory into Practice. The Case of Joya de Cerén, El Salvador - Getty Conservation Institute 2009*).

Use:

the functions of a place, as well as the activities and practices that may occur at the place. (*Australia Burra Charter*)

the functions of a CH item, including the activities and traditional and customary practices that may occur or are dependent on it.

Workmanship:

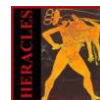
The physical evidence of the crafts of a particular culture or people during a given period in history or prehistory. It represents evidence of artisans' labor and skill in constructing or altering a building, structure, object, or site. (*Getty Conservation Institute Glossary for Iraq Course 2004*)

2.2 Conservation Principles

Items of cultural significance should be conserved. The aim of **conservation** is to retain the cultural significance of a CH item. **Conservation** is an integral part of good management of items of cultural significance. They should be safeguarded and not put at risk or left in a vulnerable state.

Conservation is based on a respect for the existing CH item, use, associations and meanings. It requires a cautious approach of changing as much as necessary but as little as possible.

Conservation/preservation techniques should be strictly tied to interdisciplinary scientific research on materials and technologies used for the construction, repair and/or restoration of the built heritage. The chosen intervention should respect the original function and ensure compatibility with existing materials, structures and architectural values.



The traces of additions, alterations and earlier treatments to the CH items are evidence of its history and uses, which may be part of its significance. Conservation action should assist and not impede their understanding

Changes to an item should not distort the physical or structure etc., nor be based on hypothesis.

Conservation should make use of all the knowledge, skills and disciplines, which can contribute, to the study and care of the CH item.

Traditional techniques and materials are preferred for the conservation. In some circumstances, modern techniques and materials, which offer substantial conservation benefits, may be appropriate. The use of modern materials and techniques must be supported by scientific evidence or by a body of experience.

Any new materials and technologies should be rigorously tested, compared and understood before application. Although the in situ application of new techniques may be relevant to the continued well-being of original asset, they should be continually monitored in the light of the achieved results, taking into account their behaviour over time and the possibility of eventual reversibility.

Particular attention is required to improve our knowledge of traditional materials and techniques, and their appropriate continuation in the context of modern society, being in themselves important components of cultural heritage

Conservation should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.

Relative degrees of cultural significance may lead to different conservation actions.

The cultural significance of CH item and other issues affecting its future are best understood by collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management in accordance with the policy follow.

Policy for managing must be based on an understanding of cultural significance.

Policy development should also include consideration of other factors affecting the future of an immovable and/or movable heritage such as the owner's needs, resources, external constraints and its physical condition.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of CH items. New use should involve minimal change; should respect associations and meanings; and where appropriate should provide for continuation of activities and practices which contribute to the cultural significance.

Conservation requires the retention of an appropriate setting. This includes retention of the visual and sensory setting, as well as the retention of spiritual and other cultural relationships. New construction, demolition, intrusions or other changes, which would adversely affect the setting or relationships, are not appropriate.



The physical location of a CH item is part of its cultural significance. A building, work or a garden etc. should remain in its historical location. **Relocation** is generally unacceptable unless this is the only way of ensuring its survival.

Some CH items, works, paintings, decorations or other elements were designed to be readily removable or already have a history of relocation. Since they do not have significant links with their present location, removal may be appropriate.

If some CH items, works, paintings, decorations or other elements is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any place of cultural significance.

Conservation, interpretation and management of CH item should take into account the participation of people for whom the CH item has meanings. Co-existence of cultural values should always be recognised, respected and encouraged. This is especially important in cases where they conflict.

2.3 Conservation Processes

Conservation may include the processes of retention or reintroduction of a use; retention of meanings; maintenance, preservation, restoration, reconstruction **if necessary**, adaptation and interpretation; and will commonly include a combination of more than one of these. **Conservation** may also include retention of the contribution that related places and related objects, give to the cultural significance.

Change may be necessary to retain cultural significance, but is undesirable where it reduces cultural significance. The amount of change to a place and its use should be guided by the cultural significance of the place and its appropriate interpretation.

Demolition of significant part of CH object/building is generally not acceptable. However, in some cases minor demolition may be appropriate as part of conservation action. Removed part should be rebuilt, under favourable **(particular)** circumstances.

The contributions of all aspects of cultural significance of CH place should be respected. **If a CH place includes structures, materials, uses, associations or meanings of different periods, or different aspects of cultural significance**, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Maintenance is fundamental to conservation. Maintenance should be undertaken where item is of cultural significance and its maintenance is essential to retain its cultural significance.

Preservation is appropriate where the existing CH object or its condition constitutes evidence of cultural significance, or where insufficient evidence is available to allow other conservation processes.

Restoration and reconstruction should reveal culturally significant aspects. **(In Italy these two terms are not part of the same scope of interventions.)**



Restoration is appropriate only if there is sufficient evidence of an earlier state of the item. **In Italy it means a series of operations carried out directly on CH item to stabilize the conservation conditions and to improve its resistance against the alteration factors. It may include integration if there is sufficient evidence of an earlier state of the item.**

Reconstruction is appropriate only where a CH item is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of it.

Adaptation is acceptable only where the adaptation has minimal impact on the cultural significance. Adaptation may involve additions, the introduction of new services, or a new use, or changes safeguarding the CH asset.

New work such as additions or other changes may be acceptable where it respects and does not distort or obscure the cultural significance, or detract from its interpretation and appreciation. New work should respect the significance of CH item through consideration of its siting, bulk, form, scale, character, colour, texture and material. Imitation should generally be avoided. New work should be readily identifiable as such, but must respect and have minimal impact.

2.4 Conservation Practices

The management of dynamic change, transformation and development of historic cities and the cultural heritage in general, consists of appropriate regulation, making choices, and monitoring outcomes. As an essential part of this process, it is necessary **to identify risks, anticipate appropriate prevention systems, and create emergency plans of action.**

Cultural tourism, beside its positive aspects on the local economy, should be considered as such a risk.

Climate change should be also considered as risk. Actually, an increasing of falling masonry due to extreme weather/storm (predicted to increase with climate change) is observed. In this respect, the timescale of a natural disaster should perhaps be modified. Many events are seen as instantaneous, yet may form part of a longer term “event” taking place over decades (e.g. increasing rainfall, rising sea levels). The effect is not very apparent, but they should be considered **as an alarming, ongoing emergency situation for the sustainability of CH.**

Conservation of cultural heritage should be an integral part of the planning and management processes of a community, as it can contribute to the sustainable, qualitative, economic and social developments of that society.

The plurality of heritage values and diversity of interests necessitates a communication structure that allows, in addition to specialists and administrators, an effective participation of inhabitants in the process. It is the responsibility of communities to establish appropriate methods and structures to ensure true participation of individuals and institutions in the decision-making process



Work on a cultural heritage asset should be preceded by studies to understand the place, which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.

Written statements of cultural significance and policy for the CH items should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan.

Section 3: Risk maps and Cultural Heritage

Risks maps represent very useful tools for an advanced and sustainable management of Cultural Heritage. In general, they are based on the assessment of processes inducing damage that occur in a particular geographic area. This decay evaluation can then be translated into generalized risk maps that can inform decision makers of the type of the most prevalent risk in that area.

At European level, one of the most recent examples in creating a risk maps system extended to the European regions and devoted to the impact of climate change on CH is represented by **“The Atlas of climate change impact on European cultural heritage: scientific analysis and management strategies”** by C Sabbioni; Peter Brimblecombe; May Cassar; Noah's Ark (EU Project).

The Atlas contents can allow the prediction of the impact of climate and pollution on cultural heritage and the response of materials and structures of the historic built environment to future climate scenarios on a European scale.

No indications are provided concerning actions to undertake.

Water appears to be the most important danger for cultural heritage. Intense rain, flood, or simply increased rainfall can overload roofing and gutters or penetrate into materials and deliver pollutants to building surfaces. Water is also involved in humidity change, which affects the growth of microorganisms on stone and wood, the formation of salts that degrade surfaces and influences corrosion.

Furthermore, drier seasons increase salt weathering of stone and the desiccation of soils that protect archaeological remains and lend support to the foundations of buildings.

At the national level, **the Italian system de “La Carta del Rischio”** (the Risk Map) appears to be a highly advanced operating system for the management of Cultural Heritage. *“La Carta del Rischio”* is an interactive database system created by the ***Istituto Superiore per la Conservazione ed il Restauro*** (ISCR) in support of the scientific and administrative activities of Institutions and State bodies responsible for protecting, safeguarding and preserving the cultural heritage

It is based on the concept of ***Restauro Preventivo*** (Preventive Restoration), and constitutes a fundamental tool for the preventive maintenance process and planned conservation.

The base element consists of a Geographical Information System (GIS) that is currently the best-suited technical tool for producing thematic cartographic



representations combined with alphanumeric data. The first GIS of the Risk Map was created between 1992 and 1996.

The GIS Risk Map is a system of alphanumeric and cartographic databanks, capable of exploring, superimposing and processing information concerning the potential risk factors for the cultural heritage.

A statistical approach was used in the construction of the model, on the basis of which individual items were evaluated as "units" of a "statistical population" upon which an attempt is made to assess the level of risk. The system takes as a minimum geo-referenceable element the single architectural and archaeological immovable item (statistical unit) and the municipality as the minimum element of the territorial scale (territorial unit). Because movable items (paintings on wood, canvasses, archaeological finds etc.) are not geo-referenceable, they have been linked with the associated immovable item "container" that corresponds with the aforementioned dimensional scale.

The risk factors have been divided into:

- 1) Individual Vulnerability (V) namely a function that indicates the level of exposure of a given item to the aggression of territorial environmental factors;
- 2) Territorial Danger (P) namely a function that indicates the level of potential aggressiveness of a given territorial area, irrespective of the presence or otherwise of the items.

In this way it is possible to define these two components and evaluate their intensity by means of the extent of the physical quantities that contribute in determining the two parameters.

In order to build the Risk Model, three different domains were identified, valid for Vulnerability as well as Danger.

The domains identified for Vulnerability (V) are the Environmental-Air domain (defined by the aspect of the surface), V1; the Static-Structural domain (defined by the constructional and static-structural characteristics), V2; the Anthropic domain (defined by use and safety), V3.

Similarly, the domains identified for Danger (P) were the Environmental-Air domain (characterised by climatic and micro-climatic factors and air pollutants), P1; the Static-Structural domain (defined by the geomorphological characteristics of the ground and the subsurface), P2; the Anthropic domain (defined by demographic and socio-economic dynamics).

Six phenomenologies affecting the **structural stability** of the cultural heritage the most, with respect to the municipal territorial areas in which they are located, have been taken as points of reference: seismic, landslides and damage, floods, coastal dynamics, avalanches and volcanic.

Two distinct and independent chemical-physical phenomena were identified for defining **environmental danger**: erosion and physical stress.

The erosion effects were estimated by means of the Lipfert formula, which allowed the loss of material in a unit of time ($\mu\text{m}/\text{year}$) to be quantified. In the application of



the formula, the incidence of singles factors on the loss of material was assessed, and it emerged that the factor that had the most bearing on the loss of material was rain. The vicinity or otherwise of a particular municipality to the sea should also be considered (coast effect).

Besides the erosion effect, the blackening of the surfaces, based on the influence of the particulate emissions, was also considered.

The physical stress is the part of the damage caused by the interaction of heat and humidity between the environment and the material and the freeze and thaw cycles.

Forward reasoning (aimed at confirming whether the anthropic pressure attributed by a given territory is actually dangerous for the items present) was used for **anthropic danger**. The anthropic phenomena identified as potentially responsible for the negative effects on the preservation of the cultural heritage were reducible to three thematic areas: dynamics of the demographic density (understood to mean depopulation and overpopulation), pressures from tourism and susceptibility to theft.

In Portugal, A Carta de Risco do Património Arquitectónico (The Risk Map of the Architectural Heritage), project started in 1997, is quite similar regarding the purpose and the approach to the Italian *Carta del Rischio*. It is a database to register the conservation status of heritage inventoried under *Sistema de Informação para o Património Arquitectónico* (SIPA) (Information System for Architectural Heritage).

It is the first approach of the property and its results allow coordination with the Inventory of Architectural Heritage, Urban Areas and Landscape.

It aims a qualitative and quantitative analysis of the degradation factors, enable to define management strategy, including preventive intervention and maintenance plans.

Data from on-site observation are complemented by technical documentation for intervention, which includes a graphic log and a quantification of abnormalities on plants and elevations.

Although **Greece** is exposed to a variety of natural hazards, **risk maps have not been yet developed except the seismic risk map (Law 1154/2003)**. For the other natural hazards, a great number of research projects have been implemented and have produced risk maps for specific hazards.

Flood risk maps have been developed in the framework of an European Project FLOOD CBA FP7. The project aimed to establish a sustainable knowledge platform for the use of stakeholders dealing with the Cost-Benefit Analysis (CBA) of flood prevention measures in the context of different socio-economic environments within the Europe.

The Greek Ministry of Environment and Energy has adopted these risk maps.

The Greek General Secretariat for Civil Protection issues daily a **Climatic Fire Risk Map** for Greece on a daily basis, with constant updates throughout the day.

The map is based on a modified Nesterov Index, depending on the danger of fire, in a particular region. The map takes into account multiple variables, so phenomena like



rain reduce the potential danger while strong winds increase it (<http://civilprotection.gr>).

For the other natural hazards that are related to climatic change in Greece, there is no official documentation or platforms in national scale. In order for one to acquire this kind of data, they have to refer to **the WHO (World Health Organization) e-Atlas of disaster risk for the European Region**. Based on the e-Atlas profile, the overall objective of the European WHO Regional Office is to contribute to the efforts of Member States to improve their preparedness for public health emergencies. The primary focus is on those Member States that are exposed to natural hazards in the eastern part of Europe. The ability to mitigate the impact of disasters on health depends largely on the action taken by the health sectors to reduce health risks and improve emergency preparedness. Identifying potential disaster areas and evaluating their capacity for response and their vulnerabilities vis-à-vis population and health infrastructure facilitates planning for an effective response to such events, should they occur. The maps presented in this e-Atlas for disaster risk were generated using the datasets resulting from the application of the models, which descriptions can be found in the e-Atlas website (<http://data.euro.who.int/e-atlas/europe/methodology.html>).

WHO developed this e-Atlas to encourage ministries of Health and other stakeholders within the health community to develop and to improve their disaster-management capabilities. The e-Atlas advocates for resources to improve disaster preparedness in the health sector providing better baseline information to aid emergency response, and facilitating prioritization of the areas in which activities to minimize the effects of natural hazards should be planned and, thus, providing a springboard to transition and early recovery after an emergency. In the e-Atlas, it can be found risk maps about seismic hazard distribution map, landslide hazard, flood hazard, heat wave hazard and wind speed hazard.

In the version currently available on internet, all the information and risk maps that are obtainable from WHO e-Atlas are limited to the states of Eastern Europe, including, Turkey and some of the Republics the former USSR.

The issue of Coastal erosion induced by climatic change has been the subject of the EUROSION 2004 European Commission project. **EUROSION 2004** deals with the coastal erosion problem at European Level. In a work published in the **UNESCO EOLSS** volume in 2010, Alexandrakis *et al* produced a more detailed risk map for Greece, which is the only risk map that covers the Greek coastline. However, this map has not been yet adopted by Greece as an official tool to mitigate coastal erosion.

For the other climatic parameters, like humidity for example, there are no data available for Greece.

In Greece, all risk maps data are concerning the effects of natural disasters in general, and are not specifically related to CH.

As a general comment, the present document was mainly focused on the Countries of the HERACLES test beds, since operatively we will have to refer to their regulation and legislation.



Section 4: National laws review

In 2003, UNESCO provided an international solution to combat the illicit traffic of cultural property: the **UNESCO Database of National Cultural Heritage Laws**.

By compiling on the Internet the national laws of its Member States, UNESCO offers all stakeholders involved (Governments, customs officials, art dealers, organizations, lawyers, buyers and so forth) a complete and easily accessible source of information. In the event of a legal question about the origin of an object (which may have been stolen, pillaged, or illegally exported, imported or acquired), it is useful to have rapid access to the relevant national laws.

The UNESCO Database of National Cultural Heritage Laws allows the following to be consulted: national laws currently in force related to the protection of the cultural heritage in general, import/export certificates for cultural property (available on request), official or unofficial translations of national laws and certificates, contact details for the national authorities responsible for the protection of the cultural heritage and addresses of the official national websites dedicated to the protection of the cultural heritage.

The database offers access to national legislation relating to the cultural heritage in general.

Another database on Cultural Heritage policy and legislation is provided by **HEREIN**. HEREIN is a European Cultural Heritage Information Network, created in 2005 after Faro convention, which brings together European public administrations in charge of national cultural heritage policies and strategies. It also provides a database, which supplies a regularly updated inventory of European heritage policies, a programme for sharing, exchanging and analysing information and a monitoring function for Conventions, legislation, policies and practices relating to cultural heritage.

A brief review on the national legislation and policies is provided as following, considering the case of **Germany, France and Belgium**.

Germany has about one million archaeological sites, settlements, churches, farmhouses and workers' dwellings, castles and palaces, parks and gardens, industrial and administrative buildings, which are listed as monuments.

In conformity with the jurisdictional and legislative requirements, both the Federal and the sixteen States governments of Germany are responsible for formulating, developing and applying, as far as possible, a policy whose principal aim is to coordinate and to make use of all the scientific, the technical, the cultural and other resources available to secure the effective protection, conservation and presentation of the cultural heritage. In order to support the preservation of listed monuments, they count on specific subsidy programmes. In this sense, the tax benefit granted to the conservation of historical monuments constitutes an important instrument.

In accordance with the division of competences between the Federation and the Länder (Federal States), the Lander is responsible for the preservation of monuments. For this reason, the structure and forms of the cultural heritage's organization and the authorities in charge of the preservation of monuments differ from one state to another.



The Länder are responsible for both adopting laws on the protection and preservation of monuments and, as the highest heritage preservation authorities (alongside the districts, municipalities and in some cases the administrative regions), for implementing them.

The highest authority in charge of the heritage preservation within the Länder is a designated Ministry (or Senate department). This latter exercises the supervisory control over its subordinates with which it jointly draws up the annual support programmes.

In each case, the Land laws on heritage preservation are provided from a central specialized authority: the Regional Office for the Preservation of Monuments (Landesdenkmalamt). It is responsible for all specialized questions related to the protection of historic monuments. Its role is to advise the subordinate authorities (municipalities, districts, towns not belonging to rural districts) as well as the owners of monuments and to draw up reports on all the issues related to the protection and the preservation of historic monuments. As a bearer of public interest, the Regional Office for the Preservation of Monuments represents conservation interests in public planning and building projects. In some Länder, it is also responsible for keeping registers of historic monuments.

The lowest authorities in charge of the heritage preservation (districts, municipalities) generally implement protection and preservation actions.

The Standing Conference of the Ministers of Education and Cultural Affairs of the Länder (KMK) is the coordinating body and an important instrument for representing the common interest of the Länder to the Federal Government, to the European Union and to UNESCO, as well as for representing the public stance of the Länder in education, science and culture. It is therefore involved in the awareness of the Länder federal approach to cultural affairs.

The Regional Office for the Preservation of Monuments of the Germany created the Association of State Conservators (1949) and the Association of State Archaeologists in the Federal Republic of Germany (1951). Their main objective is to ensure the continuous exchange of knowledge and experiences as well as the enhancement of cooperation between specialists at national level in fields of heritage conservation and science.

The German Cultural Heritage Committee (DNK) is an interdisciplinary forum on the protection and conservation of Germany architectural and archaeological heritages. The DNK targets private and public stakeholders linked to the heritage protection and conservation.

The legislation reference: is the following:

List of the main legal reference texts: Monument Protection Acts of the German Länder [http://www.dnk.de/Denkmalenschutz/n2277?node_id=2365]

In France, the state is responsible for the national heritage policy. The Ministry of Culture and Communication and the Ministry of Ecology, Sustainable Development and Energy ensure joint management of the cultural and natural heritage over the territory, and engage in constant dialogue on all heritage matters with civil society, in particular associations, aiming at good governance.



The Ministry of Culture and Communication is specifically responsible for implementing the policy on protection, preservation and restoration of the heritage, chiefly through the agency of the regional directorates of cultural affairs (DRAC) and the territorial architectural and heritage services (STAP) which were recently grouped. Heritage architects perform an important role alongside the architects of the State Buildings authority in guaranteeing compliance with area-based protection measures. While state commitment remains fundamental, linkage between heritage and territorial design is also actuated at the local level, and heritage policies depend on the dynamism of the local and regional authorities.

Within the Ministry of Culture, the General Directorate for Heritage performs a unifying role and implements this policy of managing the various types of heritages. It is in charge of designing, organising, guiding, optimising and evaluating state policy for the benefit of heritages.

The network of regional directorates of cultural affairs (DRAC) implements at the regional level the policies determined by the Ministry at the central level. It acts in close partnership with the local and regional authorities and the regional cultural players.

Local and regional authorities are gradually taking up their position in the management of heritage policy. Accordingly, in 1983, then in 2004, new responsibilities were transferred to local and regional authorities, particularly the general inventory of the cultural heritage and the possibility of transfers of ownership of protected buildings as historic monuments.

The legislation references is the following Code du patrimoine: www.legifrance.gouv.fr/

Within the federal state of **Belgium**, the **Brussels-Capital Region** and its institutions have full and exclusive competence for the definition of the policy relating to built heritage within its territory.

In its declaration of general policy for 2014-2019, the Government has set the following objectives with regard to heritage and has decided to implement several measures, the most important of which are:

- Development of zone-specific regulations with heritage-related requirements in order to integrate heritage management within urban planning mechanisms,
- Completion of the legal register, as part of the simplification of procedures and ending the interim measure of article 333 of the Brussels Planning Code (COBAT) relating to pre-1932 buildings,
- Encouragement of cultural patronage, sponsorship and assistance for fundraising initiatives to support projects on various scales,
- Development of a heritage trade and crafts section within the “Construction” professional reference centre, in cooperation with community institutions and social partners, and within the context of “employment/training” and “employment/environment” partnerships.

The Government also intends to find a new balance between protecting heritage and the need to accelerate the extensive renovation of certain quarters and building.

Apart from the Minister, who is responsible for heritage policy (the so-called “Monuments and Sites” competence), the main actor in the Brussels heritage



management is the Monuments and Sites Directorate, one of the administrative units within the Brussels Urban Development administration of the Brussels Regional Public Service, the main responsibilities of which are:

- Identifying and studying heritage through regular updating of inventories.
- Legally protecting built heritage through of properties on the list of preserved and protected buildings.
- Restoring and managing heritage by monitoring building works from their application for permits through to their completion and the eventual awarding of grants.
- Conducting archaeological excavations and ensuring the preservation of the uncovered archaeological heritage.
- Participating in European and international projects, in order to encourage cooperation and the sharing of best practice.
- Informing and raising awareness among the public about the value and the role of heritage in society, through publications, exhibitions, conferences and events.
- Preserving and highlighting the directorate documentary resources.
- Commissioning studies and specific assignments to specialised external contractors.

Other actors are also involved:

- The Royal Commission for Monuments and Sites, a consultative body of independent experts, issues approvals for building permits concerning protected monuments and sites. It also advises the government on heritage related issues.
- The Brussels Urban Development administration (formerly the Planning and Housing Administration) comprises several other administrative units playing a more indirect role in the heritage area (Urban Planning Directorate, Housing Directorate, Urban Renewal Directorate and the Planning Directorate).

The Brussels Planning Code (COBAT) consolidates, codifies and replaces, as of 5 June 2004, all previous legal instruments relating, among other things, to heritage. It is complemented by various implementing decrees.

Link to the Brussels Planning Code (COBAT):

http://www.ejustice.just.fgov.be/cgi_loi/change_lg.pl?language=fr&la=F&cn=2004040935&table_name=loi

Within the federal state of **Belgium**, the **Flemish** government is the central actor in the implementation of the regional immovable heritage policy.

The main Flemish immovable heritage actors/instances are the following

- a. Minister responsible for Immoveable Heritage
- b. Flemish commission for immovable heritage: external advisory board for issues concerning the implementation of the heritage legislation by the Flanders Heritage Agency. Also handles appeals.
- c. Flanders Heritage Agency (ministry): prepares and carries out the Flemish heritage policy & legislation, divided in 4 departments.

Follow-up of compliance and law-enforcement are carried out by a separate inspection agency.

d. Heritage organizations: perform network or umbrella duties; provide services, sometimes financially supported by the government. Some of the bigger ones are: Herita (Flemish National Trust), Monument Watch Flanders and Centre for Religious Art and Culture.



e. Local authorities

f. Officially recognized heritage specialists and service

The legislation references are the following:

Link to the legislation page on the Flanders Heritage Agency website (Dutch only):

www.onroerenderfgoed.be/nl/beleid-en-regelgeving/decreten;

Link to the new Flemish heritage decree (French): <http://reflex.raadvst-consetat.be/reflex/pdf/Mbbs/2013/10/17/125425.pdf>;

Link to the implementation arrest (French): <http://reflex.raadvst-consetat.be/reflex/pdf/Mbbs/2014/10/27/129388.pdf>.

Within the federal state of **Belgium**, the last region is **Wallonia**. Belgium first heritage legislation is the law of 7 August 1931 on conservation of monuments and sites. Integrated conservation is the aim of Walloon heritage policy: this is explicitly referred to in Article 1 of the decree of 1 April 1999 on heritage conservation.

Walloon heritage policy places upkeep before restoration. This intention materialises in the activities of the heritage maintenance service and the production of a statement of structural soundness (five-yearly inventory of a building condition and of work to be scheduled), compliance with which leads to increases in subsidies.

The decree of 11 April 2014 has introduced a reference to the world heritage, and defines the principles of management applicable to Walloon sites, which are listed or proposed for listing.

Furthermore, every 3 years the Walloon Government establishes the list of Wallonia exceptional built heritage, taking inspiration from the World Heritage criteria and adapting them to the regional level. At present, there are 215 items of property on the list.

Finally, citizen participation is encouraged by various measures: possibility for the population to propose a listing, organisation of public enquiries under the procedures for listing and restoration, assistance with the restoration and enhancement of small heritage items bearing witness to the daily life of local communities through the “Petit Patrimoine Populaire Wallon” (Walloon minor folk heritage initiative), a program for restoration, protection and preservation of local cultural heritage, including objects of the everyday life of the citizens.

A Heritage Code is being drawn up and should be adopted during the current legislature (2014-2019).

To implement its policy, the Walloon Minister for Heritage relies on three key institutional players:

- the Heritage Department belonging to the Operational Directorate of Spatial Planning, Housing, Heritage and Energy and handling the implementation of the Walloon regulations on heritage;
- the Walloon Heritage Institute vested with specific missions such as real property management (assistance to defaulting owners, management of regional properties with heritage value), developing a training centre for heritage crafts, and raising public awareness (European Heritage Days, various publications, etc.) and;
- the Royal Commission for Monuments, Sites and Excavations, an advisory body made up of volunteer heritage specialists appointed by the Walloon Government, which delivers opinions either at the request of the Minister for Heritage or of its own motion.



Heritage management also involves the universities, the scientific institutes and a wide range of associations.

The legislation references are the following:

- Law of 7 August 1931 on conservation of monuments and sites
- Special law on institutional reform of 8 August 1988
- Walloon decree of 1 April 1999 on conservation of the cultural heritage, amended by the decree of 11 April 2014 amending part III of the Walloon Code of Town and Country Planning, Heritage and Energy, Web page: <https://wallex.Wallonie.be>

4.1 National legislation in Italy

The need of safeguarding the Cultural Heritage and preserve their own historical memory is manifested in every civilization although modern conceptions of a new feeling started to emerge only in the XVIII century.

Before the unification of Italy (1861), the Papal State boasts the best legislation in terms of protection. Moreover, the Austrian vice-royalty in Italy with the enlightened decrees of Maria Theresa of Austria in terms of artistic heritage and the "LVII programmatica" of Charles III, in the kingdom of Naples, established the inadequacy of rules and lack of conservation and restoration policy and techniques.

After that, the Napoleonic Government, and after, the restored Bourbon government, disregarded the intuitions of those rules, the result of Enlightenment thought. The modern concept of restoration moves away more and more from its implementation. The so-called "restorations" are mostly maintenance work and interventions, which are often necessary for a different intended use, distort the appearance of the building and the connection with the urban surrounding environment.

What is called "historical consciousness of the art" was not present in the pre- and post-unification legislations; it means to be aware of local identity and intervention techniques.

It is evident that, with the evolution of the concept of cultural heritage, are beginning to take shape those ideas that lead in the early twentieth century to the promulgation of laws that inherit the innovative spirit of the early nineteenth century, present in the Habsburg and/or Bourbon laws, and in the papal edicts.

At the beginning of the XX century will be promulgated laws on the subject.

Law No. 185 of 12 June 1902 on the conservation of monuments and objects of antiquity and art is a first legislative governmental boot. This text, in its general conception, appears to be as an articulate legislation that defines, clearly enough, the concept of cultural heritage and, with articles 11, 12 and 13, promotes an initial concept of restoration, with maintenance and environmental protection as requirements.

Law No. 364 of 20 June 1909, called **Rosadi law**, with its implementing regulation, is the first comprehensive law for the protection of Italian heritage which establishes the principle of inalienability of the cultural heritage of the State, of the public



bodies and of private individuals. Consequently, this bond, acts as a form of direct control over the asset by the State which monitors the export and movement of goods. It fully describes the organization of the central and local administrations, deputies to the conservation and protection with the establishment of the *Sovrintendenze*, as offices performing various competencies in the territory, while Article 7 suggests the need of restoration action as a safeguard.

The **Royal Decree of 30 January 1913** defines more precisely the idea of the restoration work as an institutional function of the State through the executive responsibility of the *Sovrintendenze*.

This Decree, well-structured and precise, clear and legally correct, anticipates the fundamental **Law No. 778** and **the Royal Decree No. 1386** of **1922**, which discipline the monumental constraints to protect the natural heritage.

During the Fascist period, the **Bottai reform**, commissioned by the National Minister of Education, (**Laws No. 823 of 22 May 1939** and **No. 1089 of 11 June 1939**) came after thirty years from the Rosadi Law. It included the rules to protect items of artistic or historic interest and to protect natural heritage. The Bottai reform was replaced in **1999 by the Testo Unico** and in **2004 by the Urbani Code**.

The farsighted Bottai reform, well built in assumptions and in the development of articles, expanded the concept of restoration, aiming at the conservation and integrity of the items protected for public enjoyment.

The Constitution of the Italian Republic of 22 December 1947 has established among the first twelve articles, constituting the fundamental principles, that "The Republic protects the landscape and the historical and artistic heritage of the nation" (Art.9). This provision establishes a commitment for the whole republican system, but not clear indication on the distribution of powers is given. In 2001, after a constitutional reform, the Constitution establishes a distinction between protection of cultural heritage and promotion of cultural heritage.

The state now has exclusive legislative powers in the field of protection of the environment, the ecosystem and cultural heritage, while the regions have legislative power on the enhancement of the cultural and the environmental promotion and organization of cultural activities.

In 1999 with the **Testo Unico sui Beni Culturali (Legislative Decree No. 490 of 29 October 1999)** a reorganization of the entire inhomogeneous legislation on CH protection, has been defined, with the attempt to harmonize and specially to actualize the Bottai reform.

In essence, it integrated the Bottai reform, absorbing rules and definitions, but widely implementing it, introducing concepts such as the museum management and the conservative intervention procedures.

The operations on buildings (art. 24), conference services (art. 25), the indications on restoration and conservation (Arts. 34-38) and the related financing (Art. 41 -46). appear more defined.



The Testo Unico sui Beni Culturali, while leaving many open questions, is configured as a first global reorganization of the legislation in the field.

In 2004, the **Urbani Code** (*Codice dei beni culturali e del paesaggio*, **Code of Cultural Heritage and Landscape, Legislative Decree No 42 of 22 January 2004**) is promulgated, in line with the previous Bottai reform and *Testo unico sui Beni Culturali*.

The cultural growth and the increased awareness have made citizens, communities and local administrators, as active players of the protection, the promotion and the fruition of cultural heritage.

The Urbani Code (Code of Cultural Heritage and Landscape) is in fact a major legislative simplification and provide a more certainty in protection, a better safeguard of the landscape, involving modern instruments for the management of cultural heritage.

Further, it rules the conservation measures of cultural heritage, by better defining the concept of restoration: “For restoration means the direct intervention on an item through a series of operations finalized to the physical integrity and to the recovery of the item itself, for the protection and the transmission of its cultural values.”

In all the previous legislation, the restoration problem is never faced directly and under a scientific point of view; the technical debates lead to the birth of the **Restoration Charters**, that constitute a qualified and qualifying professional tool, but they have a major drawback in the lack of jurisprudential value.

The First Italian Restoration Charter (1883, Venice) defines the correct principles of consolidation and repair only for architectural monuments.

The Athens Charter of 1931, or the European Charter of the Restoration, issued after numerous meetings and conferences, establishes rules and intervention criteria, principles and guidelines in the field of restoration to which all countries would have to follow.

Its Italian version is the **Italian Charter of Restoration, published in 1932**. It actually becomes a tool (*Circolare*) for the *Sovrintendenze*, born in 1909.

After the First World War, the cultural debate in 1939 gave rise to the establishment of the **Istituto Centrale di Restauro** (Central Institute of Restoration). It is the official channel of the State protection. It marks the evolution of the methods and the techniques, evaluates the restorative act, and studies the problems, continuing to promote a rigorous restoration theory, coupled to an intense teaching activity.

To the **Central Institute of Restoration (ICR)** were assigned the following tasks: a) execute and control the restoration of antiquities and works of art and perform scientific assessments to refine and unify the methods; b) to study the technical resources for the better conservation of national historic and artistic heritage; c) give opinions/suggestions for any work of restoration and conservation of works of art and antiquities; d) provide education of the restoration.



The ICR activity was not limited to the architectural restoration, but covered the restoration of all kinds of items, and also archaeological objects, paintings, statues, frescoes. In the first period the Institute has benefited from a long continuity of management: it was directed for over twenty years, from 1939 to 1961, by Cesare Brandi (1906-1988), an art historian, which left a deep mark in his field. The conception of the restoration elaborated by Brandi in his “Teoria del Restauro” (1963), has become an official document with the **Italian Charter of the Restoration (1972)**, which deals separately archaeological, architectural, pictorial and sculptural restoration and the protection of historic centres (refers to [section 2](#) for details on the charter content).

In 1975 was established the **Ministry for Cultural Heritage** and the ICR has become a special structure of the ministry. Recently it has changed again denomination, becoming ***Istituto Superiore per la Conservazione ed il Restauro (ISCR)***.

The **Gubbio Charter (1960)** must also be mentioned even if it cannot be considered an authentic Carta del Restauro, but it has greatly influenced the historical town restoration concept and its evolution over time, as reported in section 2.

The **International Charter of Restoration or Venice Charter (1964)** applies in the **Italian Charter of the Restoration (1972)**. It defines the criteria of uniformity in conservation with instructions for the preservation and restoration of antiquities, for the management of architectural restoration, for the restoration of paintings and sculptures and for the protection of historic towns.

In **1990**, ANCSA promoted a second document, a critical rethinking and updating of the Gubbio Charter 1962, thirty years after its publication. The statement also known as “**Second Gubbio Charter**” or “**Charter of Gubbio 90**”, pays a new wider attention to the whole historical structure of the city, to its territory, landscape as a set of interconnected regional systems of historical and cultural values. Furthermore, it overcomes a vision strictly limited to the national territory to place itself in a wider community perspective.

The **Krakow Charter** is the document of the International Conference on the Conservation held in 2000 and fully agrees with the approach of the **Italian Testo Unico (1999)**, specifying that conservation must be related to the concept of **Integrated Conservation (IC)**: environmental control, maintenance, repair, restoration, renovation and restructuring.

Despite not having the force of law, the Charters of Restoration, for its historical importance and value of their content remain equally important moments and significant steps in the evolution of thought on the theory of restoration.

4.2 National legislation in Greece

The first attempt to protect Greek cultural heritage becomes the subject of more systematic management from 1995 onwards with the inclusion of projects funded programs by European Commission and the Greek state. Today the restoration and protection works are performed mostly by local Archaeological Services *via* the process of “self-supervision”.



Greece has an important cultural wealth and holds a significant position in the global cultural map. In order for Greece to protect its great cultural heritage, it has adopted laws since 1832 (the year of international recognition of Greece as an independent state).

Characteristic legislations for the protection of CH adopted by the Greek state are the following:

The **Law of VCHMST / 1899 "On Antiquities"** which stated that movable and immovable monuments from the ancient times belong to the state. (**Government Gazette 158, vol. I, Law 2646, 27/07/1899, "On antiquities"**)

The **Law 5351/1932** implemented modifications and additions in the law VCHMST/1899 "On Antiquities", specified that all ancient monuments regardless of architecture, sculpture, graphic art and that were created until 1830 (year of establishment of the Greek State) belong to the State. It excluded church relics which were recognized as property of the monasteries. (**Government Gazette 93, vol. I, Act 5351, 28.3.1932. On amendments and additions to the law BCM "the Antiquities"**)

The **Law 1469/ 1950** "On the protection of special category of buildings and works of art subsequent to 1830" which declared monuments and works of art created after 1830 as "preserved" and "in need of special state of protection". (**Government Gazette 169, vol. I, Law 1469, 07.08.1950, "On Protection of special category of buildings and works of art subsequent 1830"**)

The Article 24 of the Constitution in the constitutional revision of 2001, laid the foundations of a new legislative framework, in which the protection of the cultural environment is a "state obligation". Thus, the State has to take special preventive or repressive measures under the principle of sustainability. The monuments created by man should be kept unchanged in time because they are part of people' historic, artistic and technological past that is passed on to future generations and marks their future.

The mentioned laws helped greatly the preservation of CH. Nevertheless, they were strongly criticized due to contradictions, ambiguities and gaps in relation to the protection of monuments. Specifically, they were criticized for setting only restrictions and prohibitions, for temporal and thematic diversity. For these reasons, these laws were outdated and inadequate. These weaknesses revealed the need for a single systematic and renewed legislation, capable of protecting the rich CH of Greece. This need became more urgent receiving a boost from the advancement of technology, the development of scientific research and contemporary requirements which were shaping new perceptions. These efforts resulted in the adoption of **Law 3028/2002 "On the protection of antiquities and general cultural heritage" which is the first systematic and comprehensive instrument dedicated to the protection of cultural heritage.**

Law. 3028/2002, was published in the **Government Gazette A 153 / 06.28.2002** and was entitled "**For the Protection of Antiquities and Cultural Heritage in General**" consists of 10 chapters and 75 articles. The first chapter analyses basic terms and concepts found in the law. The second chapter defines the real monuments and



specifies the protection measures and the rules on expropriation and compensation for use of immovable monuments. The third chapter defines discrimination and remedies of movable monuments and settings on the monuments and antique collectors. The fourth chapter analyses the archaeological fieldwork, while in the fifth chapter is given the concept of the museum. The sixth chapter regulates the access and use of monuments, while in the seventh chapter there are financial incentives for the protection of cultural goods. The eighth chapter discusses the composition and powers of the collective bodies under the ancient law. The ninth chapter adopts criminal provisions for offenses relating to antiquities. Finally, the tenth chapter, contains final and transitional provisions.

The concept of protection of the CH is mainly based on Article 3 of Law 3028/2002 and is defined according to the following:

- Identification, research, recording documentation and study of the data.
- Maintenance and prevention of destruction, tampering and generally any direct or indirect harm.
- Prevention of illegal excavation, theft and illegal export.
- Maintenance and, in case of need restoration.
- Facilitation of public access and public communication with it.
- The emergence and integration in modern social life.
- Education and awareness of the CH.

The protection of monuments, archaeological sites and historic places must include in the objectives of any level of spatial, development, environmental and urban planning or plans of equivalent effect, or their substitutes. The fundamental principles that characterizes as PRINCIPLES (N. 3028/2002 "for the protection of antiquities and general cultural heritage ") are the following:

- Principle of systematization and exploration of CH.
- Protection of CH from ancient times until today.
- Principle of equality of treatment, but avoiding the uniform protection of ancient and contemporary, movable and immovable monuments.
- Principle of the social dimension of CH.
- Principle of enrichment of the protection of CH.
- Principle of the complementarity of the State functions and citizens regarding the preservation and protection of CH.
- Principle that both the monument owner and the end-user are determined to protect the monument.
- Principle of movement of cultural goods in a way to ensure the economic freedom of citizens and the protection of monuments.
- Principle of facilitating unlimited and fair access of citizens to information regarding CH.



Law 3028/2002 introduced two new features, which were implemented in the last thirty years and shaped the modern concept of systematic management. The first focused on the development of a social requirement for restoration of monuments that certainly related to the development to the general public awareness through the understanding of the CH values. The second aspect focused on the contemporary potential of systematic multidisciplinary response including all technological achievements that can be used for the protection and restoration of CH monuments (including new technology). This second feature permits to fill the gap concerning the lack on climate change; in fact, this aspect could be included through the technical tools and the potential offered by the HERACLES project.

These additions provide valuable capabilities to make feasible interventions, which were previously unthinkable, and contribute in ensuring maximum protection of monuments and safeguarding the authenticity of the surviving material during interventions.

The main actions that are developed through those additions are:

- The maintenance and stabilization of a monumental remain.
- The restoration of a monument, which includes, in addition to maintenance and small-scale restoration (architectural restoration to their original position), building material substitutions and additions, designed both to enhance the residual resistance and secondly to achieve readability.
- Restoration of monumental remains, with fallen or removed objects from the monument.
- Promotion, which includes all the above plus the adjustment of the monuments area, in order to serve visitors.
- Availability of the monument for other uses.

Maintenance and preservation processes are complicated and raising public awareness of CH monuments is a challenge. There are different approaches to the issue as to what one should do, in order to reconcile both the requirement to maintain the original image of a monument and secondly the need for restoration that will ensure a correct interpretation. The rules set by the law in order to address issues such as the scope and type of interventions are:

- a) Respect of the initial status (form and use) and the original materials (building material) of the monument.
- b) Respect for the subsequent phases (during restoration evidence on previous forms and uses of the monument must be maintained).
- c) Only strictly necessary interventions (for the protection and readability) can be performed.
- d) The harmonious integration of plug-ins in total.



4.3 Formal procedures for documentation and restoration actions

Starting from the analysis of the global legislative framework of both Italy and Greece, legal procedures relating to the conservation and restoration of CH can underlined.

In Italy, the **Urbani Code (the legislative decree number 42 of January 22, 2004, Code of Cultural Heritage and Landscape, *Codice dei beni culturali e del paesaggio*)**, states that the Ministry of Heritage and Culture is responsible for protecting, preserving and enhancing the cultural heritage.

The Article. 21 of the Code imposes administrative authorization for the removal and demolition of cultural heritage, the movement of the movable cultural property (except that one depending on the residence change of the holder), the dismemberment of collections, series and collections. In the current system of administration such authorization is issued by the regional director for cultural heritage and landscape.

Outside of these cases, the interventions of any kind, including the restoration to be performed on cultural assets are subject to the prior approval of the *Sovrintendenza* [Art. 21, paragraph 4]. The authorization shall be rendered on project or, if sufficient, on the technical description of the intervention, submitted by the applicant. The authorization may contain limitations.

If the intervention does not start within five years after authorization, the *Sovrintendenza* can dictate requirements or integrate or change those already given in relation to changing conservation techniques [Art. 21, paragraph 5]. Only in case of extreme urgency can occur temporary interventions essential to prevent damage; however, it must immediately notify to the *Sovrintendenza* and the projects of definitive interventions has to be sent for necessary authorization.

The Code has dedicated a series of provisions also to the conservation measures (Arts. 29-44), giving a general rule and some definitions that reflect the innovation already introduced from 1999.

The preservation of cultural heritage is ensured through a coherent, coordinated and planned prevention, maintenance and restoration [Art. 29, paragraph 1].

- 1) Prevention is the set of eligible assets to limit risks relating to the cultural heritage in its context [Art. 29, paragraph 2].
- 2) Maintenance means the set of activities and interventions designed to control the conditions of the cultural property and maintaining the integrity, efficiency and functional identity of the good and its parts [Art. 29, paragraph 3].
- 3) Restoration means the direct intervention on the asset through a series of operations aimed to the material integrity and to the recovery of the item itself, for the protection and transmission of its cultural values. In the case of immovable property situated in zones being declared to seismic risk, the restoration includes the structural improvement intervention [Art. 29, paragraph 4].



According to the **Greek Law No. 3028/2002 “On the Protection of Antiquities and Cultural Heritage in General” (Government Gazette, No. 153/A/2002.06.28)**, the protection of the country’s CH is defined by its preservation and prevention of destruction, disfigurement or in general any kind of damage, direct or indirect, to it, as well as in its conservation and, in appropriate circumstances, restoration [Article 3].

In Article 40, refers to works on immovable monuments, defining the procedure as follows:

- 1) Works on immovable monuments and in particular conservation, consolidation, restoration, anastylosis, interment, installation of protective sheds, landscape designing, as well as works directed at rehabilitation or re-use, shall aim at the preservation of their material existence and authenticity, their enhancement and protection in general. They shall be carried out pursuant to a study approved by the Archaeological Service, following the opinion of the Council (Central Archaeological Council or Regional Council of Monuments) or, if the works are of major importance, by a decision of the Minister of Culture, following an opinion of the Council. For the approval of the study, prior documentation of the monumental character of the immovable shall be required.
- 2) Emergency conservation and consolidation work shall be carried out care of the Archaeological Service without undue delay and without further formalities.
- 3) If the works referred to in the present article are to be carried out by the Archaeological Service, no building license shall be required.
- 4) The specific rules governing the elaboration of studies and the execution of works falling within the ambit of the present article shall be determined by a decision of the Minister of Culture. More specifically, they shall refer to recording, listing, documentation and survey of monuments, elaboration of the relevant architectural, structural and diagnostic studies, as well as studies for the preservation, protection, restoration, enhancement, management and the integrated use of monuments, application of quality control systems in conservation and restoration work and any other relative issue.



Section 5: Guidelines not included in national legislation

In the Italian legislation lacks a clear and precise reference to the relationship between conservation of cultural heritage and climate change. It is well known that the Europe will be more resilient to the effects of climate change through the work of all Member States who will have to commit in reducing their sectoral and territorial vulnerability.

This criticality, present also in other European Countries has led the European Commission to undertake a number of initiatives that, in April 2013, came to fruition with the adoption of the "**European Strategy for Climate Change**" and with the subsequent Council conclusions of June 13th, 2013 "**A Strategy European Adaptation to Climate Change**".

Starting from the European Commission approach, it resulted mandatory to implement a strategy between the various sectors and levels of government involved, to address adequately the consequences of the impacts of climate change, to ensure that adaptation measures are effective and timely.

In 2014, the Italian Ministry of the Environment has published the **National Adaptation Strategy to Climate Change**. This strategy involves several sectors of the productive life, starting from agriculture to transportation. Among these sectors, it is cultural heritage, representing a critical issue. The ministry provides several suggestions and advices: continuous monitoring, routine maintenance (to be preferred to restoration) and collecting data to support decisions at both the national and regional levels

Starting from materials and considering stone materials, it is suggested to:

- prepare techniques and different cleaning methods than those used up to now;
- implement surface water repellent and protective action of consolidation

For wood, it is suggested to:

- stabilize the relative humidity,
- strengthen and to activate, if not present, systematic checks of the temperature-humidity conditions

For metals, it is recommended to:

- reduce the exposure of cultural heritage items to corrosive agents, with their possible relocation.

Concerning built heritage and buildings, the Ministry suggests to:

- redesign appropriately water drainage systems,
- protect surfaces and historic structures against excessive solar radiation,
- change the traditional approach of the restoration work aimed to preserve the elements or original structures, in favour of an approach to improve the durability of a structure or an element in consideration of the vulnerability to the climate change
- replace the original with a replica.



For materials in museum environment, are recommended:

- the control of the materials for the development of adaptation strategies;
- the knowledge of the local risk through an approach based on direct measure of the effects produced on the artworks by the deterioration process;
- the activation of interdisciplinary research on different materials, in different environmental and monitored conditions, with and without the use of surfaces treatment.

For landscapes, it is suggested to carry out restoration and repair works in case the human impact has compromised them.

In Greece, the issue of Climate change in the **Law 3028/2002** was not directly addressed, although the Law contained references to the protection of the monuments and to preservation of historical memory for present and future generations, as well as enhancement of the cultural environment. (see comment underlined in Section 4.2 on this topic pag 39)

In **Law 3028/2002** all aspects of material CH are considered. It is pointed out that prior of any intervention on the monument a thorough documentation of the location of the monument as well as its constituent elements should be carried out.

Although protection and preservation in **Law 3028/2002** refers to existing or direct threats, Greek legislation should be aligned with EU protocols such as “Guidelines on cultural heritage technical tools for heritage conservation and management”. Especially in terms of correlating the deterioration factors, or other aspects related to the current state of preservation with the spatial/environmental context of the monument. Moreover there is a potential for further development of the legislation aspects related to the application of conservation and restoration practices. Especially regarding the development and evaluation of new conservation materials as well as tools for real time assessment of the state or preservation of the monument.

In 2010 UNESCO published the *UNESCO's World Heritage Resource Manual "Managing Disaster Risks for World Heritage"*. The Resource Manuals are intended to provide focused guidance on the implementation of the Convention to States Parties, heritage protection authorities, local governments, site managers and local communities linked to World Heritage sites, as well as other stakeholders in the identification and preservation process. They aim to provide knowledge and assistance in ensuring a representative and credible World Heritage List consisting of well-protected and effectively managed properties.

In the 2011 ICOMOS Guidance on Heritage Impact Assessment for World Cultural Heritage, the direct and the indirect effect of climate change on cultural heritage sites is addressed in the concept of the impact of large-scale development and excessive or inappropriate tourism.

Furthermore, ICOMOS provided in 2011 the ICOMOS bibliography: "*Cultural Heritage at Risk: From Preparedness to Management*", to help in different risks management.



A more specific addition to the Greek Legislation related to climatic change is to consider the guidelines of the **European and Mediterranean Major Hazards Agreement (EUR-OPA) Report on the “Vulnerability of Cultural Heritage To Climate Change”**. In this report guidelines for the assessment of the climatic change risk as regards to cultural heritage are provided. A thorough risk evaluation in respect to the impacts due to the climatic change is essential for the effective preservation of the Cultural Heritage monuments.

Section 6: Process for evaluating the economic and social impacts of HERACLES

Europe underlines the importance to consider cultural heritage in a systemic perspective. Many studies underline the relevance of CH for improving social cohesion and inclusion, reinforcing the identity of a community and at the same time reinforcing the intercultural dialogue within a knowledge sharing approach that will stimulate the production of new knowledge, in a more dynamic concept of CH, building social cohesion and – on the economic side – stimulating new economy perspectives such as for example creative enterprises or the improvement of high technology enterprises for CH management, creating new job. Currently, analysing potential benefits and impacts of cultural heritage in the more systemic perspective is a common understanding at European level; this implies considering potential benefits and impacts by the economical and societal dimensions.

The economical dimension includes the capability of stimulating tourism, of catalysing technical innovations also connected with sustainability and environmental issues, of sharing knowledge and stimulating new artistic activities in the sites of interest, of regional development connected with new uses of the cultural heritage.

The societal dimension includes a contribution in terms of social cohesion, of intellectual and intercultural dialogue, of improvement of the quality of life, as a variable measuring the feeling of belonging to a community and the level of citizenship.

In a conceptual framework such as that offered by the HERACLES project, the restoration and management of cultural heritage can play a key role in relation to social value of the cultural heritage of the chosen sites.

The following factors will be assessed among the others:

- the role played by the knowledge sharing related to cultural heritage management processes and the cultural heritage restoration
- the societal and cultural relevance of knowledge sharing for building social, cultural and artistic processes building a new collective awareness about the CH relevance for each involved area
- the management and restoring process of CH and knowledge sharing for activating economic processes
- the activation of new pathways of cultural fruition



6.1 Setting methodology to evaluate social and economic value perception of HERACLES activities

Activities carried out within HERACLES can produce a change in terms of social benefits and economic growth. In particular, we are interested to evaluate the people perception of these change, analysing the perception of Gubbio and Heraklion communities before and after the HERACLES activities. The methodology that will be used for the evaluation of social and economic value perception and impacts of HERACLES activities (aiming to collect information about the perceived relevance of the Gubbio and Heraklion sites with respect to societal and economic values for the territories where they are locate) is a two rounds hybrid methodology that consists of:

First round:

- a questionnaire that will be administrated at the month 10 of the project. The questionnaire will be administrated to civil society, public authorities, schools, universities, territorial planners, etc. The questionnaire can be administrated and filled in on-line starting from month 11 and will provide a picture of perception in the areas of the testbeds. For launching the questionnaire a participatory event involving participants on-line and face-to-face will be organised involving Gubbio and Heraklion, for engaging policy makers, citizens and stakeholders in the discussion and in improving collective awareness. This will reinforce the cultural identity of people with a positive motivation for generating innovation according to all the different dimensions.
- one participatory event (using a methodology such as a worldcafé or a science café). The discussion during the participatory event will engage in a discussion researchers, citizens, local administrators, enterprises, NGOs interested in cultural heritage for exchanging knowledge about the selected sites and the HERACLES activities, and for collecting ideas on the potential and expected impacts of these activities according to the local communities' point of view.

Second round:

- a questionnaire that will be administrated starting from month 15 of the project to the same stakeholders involved in the first round, aiming at collecting information related with the perception of impacts of the methodologies of the platform and knowledge developed by HERACLES, meaning societal and economic impacts, in the areas of test bed.

One participatory event that will addressed to the same stakeholders involved in the first round will be organised in the testbed sites for extracting information on social and economic impacts produced and for sharing lessons learned by the activity, and how to share these lessons, to improve impacts of these lessons.



Section 7: HERACLES added value on guidelines and legislations

As a general comment, it has to be observed that many indications on the important topics related to CH and here reviewed, were already given in the past and are still today object of debate.

It indicates that there is in general a growing attention and awareness towards these themes and it represents indeed a positive aspect. Nevertheless, it has to be underlined that the majority of these indications has not a jurisprudential value and it represents a limit in best practices application.

- The HERACLES main objective is to design, validate and promote responsive systems/solutions for effective resilience of Cultural Heritage against climate change effects, considering as a mandatory premise a holistic, multidisciplinary approach. This will be operationally pursued with the development of a system exploiting an ICT platform able to collect and integrate multisource information in order to effectively provide complete and updated situational awareness and support decision for innovative measurements improving Cultural Heritage resilience. The methodologies and approaches that will be developed under HERACLES in order to provide the data for its implementation can be useful also for the production and/or improvement of thematic risk maps, particularly in Greece.

- It has been observed that in several European countries, especially those in the South (Greece for instance), national legislation regarding the preservation and restoration of CH are outdated and replaced in some cases by the application of modern technological solutions provided to handle these problems, but with no a clear regulation behind that. This could derive from difficulties of the state agencies responsible in assimilating modern scientific outcomes. The fact that the Law 3028/2002 is open to recognize and adopt technological achievements that can be useful for the protection and restoration of CH, is indeed a favourable condition for HERACLES outcomes.

A major achievement of HERACLES project is that among its partnership and in its AB as well, there are State institutions as stakeholders, which can be able to interact in a straightforward way with the research partners and get familiarised to all novelties, regarding protocols, methods, technique, materials, data and ICT products such as decision support systems. These stakeholders can not only suggest, but point out as well, for changes/integrations in national legislation to include these aspect of scientific innovation addressed to particular problems. In case of Greece, the Ministry of Culture and Sports, and in Italy members from MIBACT, and Umbria Region, are active partners to the project. This offers the opportunity to their administrations to have firsthand information of the project outputs and products that can be taken into account and give suggestion for flexible and effective law integration, as well for the definition of more complete guide lines and procedures.

- Furthermore, the strict relationship established with the important institutional stakeholder present in the Advisory Board of the project, would produce positive and concrete fallouts. In fact, the AB members can also express real needs



from their direct experience, that can be taken into account and integrated in the HERACLES activities to fill existing and identified gaps.

- HERACLES project is already organised with the inclusion of the end users as partners of the Consortium. This situation permits to tailor and optimize the technical /scientific research and interventions on the base of a mutual advantage for both Parties and for the CH assets, as well. Moreover the HERACLES achievements will be directly usable for them.
- In Italy, the legislative framework and the general situation on that matter seems to be more organically developed with respect to other Countries (City/town planning, restrictions, real estate registry, recent organic laws on CH management, already exist), but still no clear and connections with climate change exists as well related organic actions.
- HERACLES project will define and provide a structured evolving maintenance workflow to guarantee measurable effects and efficiency by accounting for the economic, environmental and social viability.
- The methodologies in estimating the risks that will be developed during HERACLES can then be applied to other areas and monuments of different eras and materials, as well the solutions.
- Moreover, from a social point of view, the HERACLES project will provide a multidisciplinary and inclusive approach that involves all the different actors of the territories in a process of knowledge sharing and in building a common awareness on the problem of climate change and Cultural Heritage management. This approach involves dimensions such as the economic, social, cultural, technological and the scientific one in a holistic point of view of Cultural Heritage contextualized in a territory. This means that the project produces as an added value a method for considering CH as the basis on which the economic, territorial, social and cultural planning of a territory can be built, reinforcing the cultural identity, too. The method applied in the areas of interest for the project will produce new shared information on the new opportunities in economic, cultural and social terms for the territory.
- HERACLES platform will embed the capability of increasing this social dimension. Its modularity, capability of encompassing additional contents and visualizing them in an appealing way, allowing to foster specific cultural heritage assets towards a fruition as an economic and social product for the whole impacted community.
- The new method will present characteristics of transferability to other areas with respect to the involved ones in HERACLES and then can be applied to other areas and monuments of different eras and materials.



Section 8: Selected sources and documents

GUIDELINES ON CULTURAL HERITAGE TECHNICAL TOOLS FOR HERITAGE CONSERVATION AND MANAGEMENT (2012, Council of Europe)

Operational Guidelines for the Implementation of the World Heritage Convention (2013, UNESCO)

Guidance on Heritage Impact Assessments for Cultural World Heritage Properties (2011, ICOMOS)

ICOMOS THE ATHENS CHARTER FOR THE RESTORATION OF HISTORIC MONUMENTS (1931, Athens)

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- ICOMOS CHARTER FOR THE PROTECTION AND MANAGEMENT OF THE ARCHAEOLOGICAL HERITAGE (1990, Lausanne)
- ICOMOS PRINCIPLES FOR CONSERVATION AND RESTORATION OF BUILT HERITAGE (The Charter of Krakow 2000)
- ICOMOS The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter 2013)
- ICOMOS THE NARA DOCUMENT ON AUTHENTICITY (1994)
- COUNCIL OF EUROPE European Cultural Convention (1954, Paris)
- Council of Europe Convention for the Protection of the Architectural Heritage of Europe (1985, Granada)
- Council of Europe European Convention on the Protection of the Archaeological Heritage (1992, La Valletta)
- Council of Europe European Landscape Convention (2000, Florence)
- Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention 2005)
- Explanatory Report to the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro Convention 2005)
- Council of Europe's European Cultural Heritage Strategy for the 21st century (2017)
- European Parliament resolution of 8 September 2015 towards an integrated approach to cultural heritage for Europe (2014/2149(INI))
- UNESCO Convention for the Protection of Cultural Property in the event of Armed Conflict (1954, The Hague) and related Protocols (1954 and 1999).
- UNESCO Convention on the Means of Prohibiting and Preventing Illicit Import, Export and Transfer of Ownership of Cultural Property (1970, Paris).
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The UNESCO Database of National Cultural Heritage Laws <http://www.unesco.org/culture/natlaws/>

HEREIN System European Heritage Policies <http://www.herein-system.eu/>

Monument Protection Acts of the German Länder http://www.dnk.de/Denkmalerschutz/n2277?node_id=2365

Code du patrimoine: www.legifrance.gouv.fr/

Brussels Planning Code (COBAT):



http://www.ejustice.just.fgov.be/cgi_loi/change_lg.pl?language=fr&la=F&cn=2004040935&table_name=loi

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