



אקדמיה בצלאל

הקתדרה של אונסקו ללימודי עיצוב אורבני ושימור

פרופ' מייק טרנר

the language of [world] heritage
the interpretation of values

רשות העתיקות, 15 נובמבר 2011

Mozart himself wanted to use the latest technology, not to play on a museum piece

Corbis

Charters and Recommendations

Recommendations on International Principles for
Archaeological Excavations, New Delhi, 1956

The Charter of Venice, 1964

Recommendations for the Safeguarding and
Contemporary Role of Historic Areas, Nairobi, 1976

The Burra Charter, 1979, 1999

The Florence Charter, 1981

The Declaration of Dresden, 1982

The Washington Charter, 1987

The Lausanne Charter, 1990

The Nara Document, 1994

The Charter for the Interpretation and Presentation of
Cultural Heritage Sites, 2008

the language of [world] heritage

criteria

outstanding [universal] value

cultural significance/justification

authenticity/integrity

comparative analysis

buffer zone

management

values

beliefs (standards), which have significance for a cultural group or an individual, often including, but not being limited to spiritual, political, religious and moral beliefs.

places may have a range of values for different individuals or groups and values are continually renegotiated.

Australia ICOMOS Burra Charter, 1999

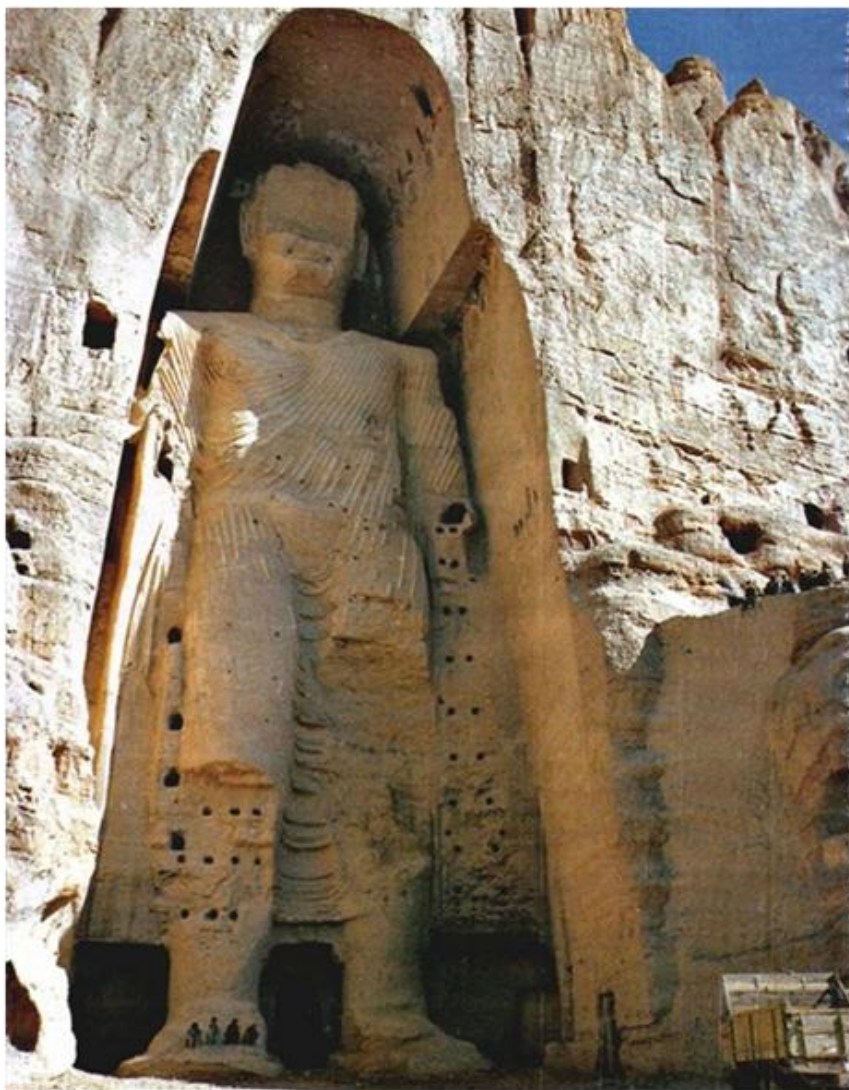
Code on the Ethics of Co-existence in Conserving Significant Places, 1999



values



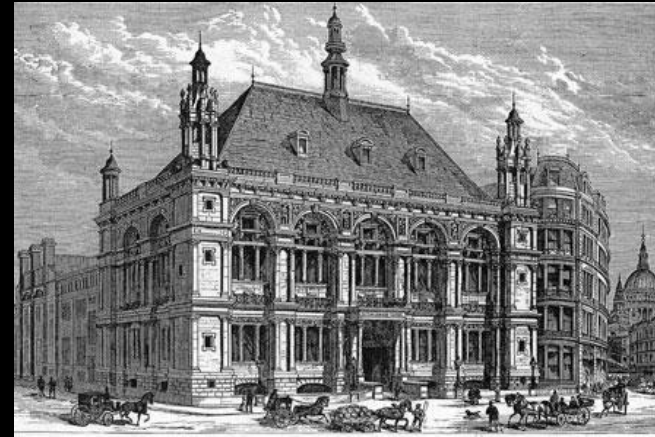
Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties



Bamiyan Buddha, Afghanistan (2001)



(2002)



הקריטריונים [לאתרי תרבות]

- i. מבטא **יצירת מופת** המייצגת את הגאונות היצירתית של האדם; או —
- ii. מציג שינויים משמעותיים וחשובים של **ערכים אנושיים על-פני זמן** או בתחום תרבותי עולמי - התפתחויות בארכיטקטורה, בטכנולוגיה, באמנות מונומנטאלית, בתכנון ערים או בעיצוב נוף; או —
- iii. מהווה עדות יחידה או לפחות יוצאת מהכלל **למסורת תרבותית** ולתרבות קיימת או לכזו שכבר נכחדה; או —
- iv. מדגים באופן בולט סוג של מבנה, או מכלול ארכיטקטוני, טכנולוגי, נוף אשר ממחיש **שלבים משמעותיים בהיסטוריה האנושית**; או —
- v. מייצג דוגמה בולטת **להתיישבות מסורתית של האדם**, או לשימוש בקרקע המייצג תרבות (או תרבויות), בפרט אם אלה הפכו להיות פגיעים בשל השפעת שינויים בלתי הפיכים; או —
- vi. קשור במישרין או בצורה מוחשית **לאירועים** או תרבויות חיות, לרעיונות או אמונות, לעבודות אומנותיות או ספרותיות בעלי משמעות אוניברסאלית בולטת (קריטריון זה ייושם רק בנסיבות חריגות ורק, ובמשולב עם קריטריונים אחרים)



הקריטריונים [לאתרי טבע]

vii. מכיל **תופעות טבע** יוצאות דופן או אזורים בעלי יופי טבעי יוצא מהכלל או בעלי חשיבות אסתטית; או --



viii. מבטא דוגמאות יוצאות מהכלל המייצגות שלבים חשובים **בהיסטוריה של כדור הארץ**, כולל תיעוד החיים, תהליכים גיאולוגיים מתמשכים ומשמעותיים בהתפתחות צורות קרקע או מאפיינים גיאומורפיים או פיזיוגרפיים; או --



ix. מציג דוגמאות יוצאות מהכלל של **תהליכים מתמשכים** ומשמעותיים בתחומי הסביבה והביולוגיה, באבולוציה ובהתפתחות של מערכות אקולוגיות וקהילות יבשתיות, של מים מתוקים ושל צמחים ובעלי חיים, חופים וימים; או -



x. מייצג **בתי-גידול** חשובים ומשמעותיים ביותר, המיועדים לשימור באתר של מגוון ביולוגי לרבות כאלה הכוללים מינים הנמצאים בסכנת הכחדה ונודע להם ערך אוניברסאלי ניכר מבחינת המדע והשימור.



בעל ערך [אוניברסלית] יוצאת דופן OUV

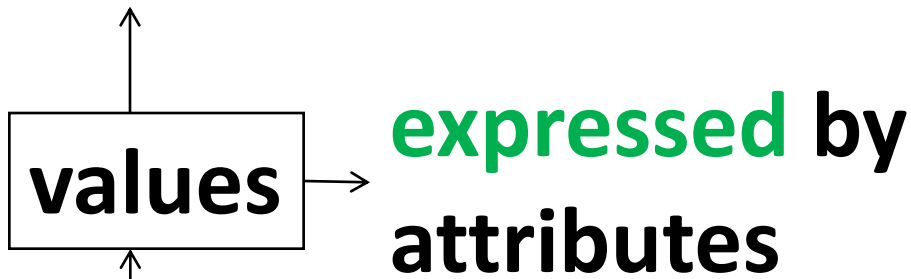
מבחינה

typology
chronology
topology
anthropology
philology – theme
...

- אמנותית,
- היסטורית,
- מדעית,
- אסתטית,
- שימור,
- היופי הטבעי,
- אתנולוגית,
- אנתרופולוגית,
- לא-מוחשית.

כל מרכיב נבחן בהשוואה לאתרים אחרים - *comparative analysis*

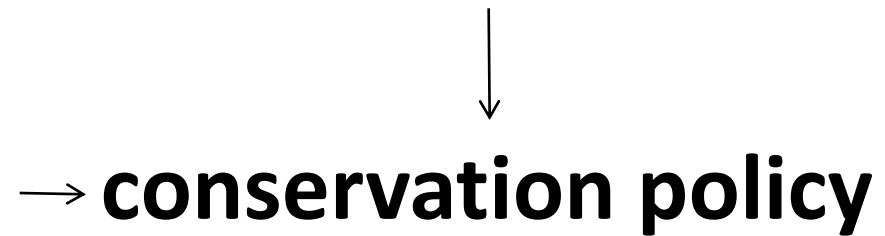
comparative
analysis -
defined by criteria



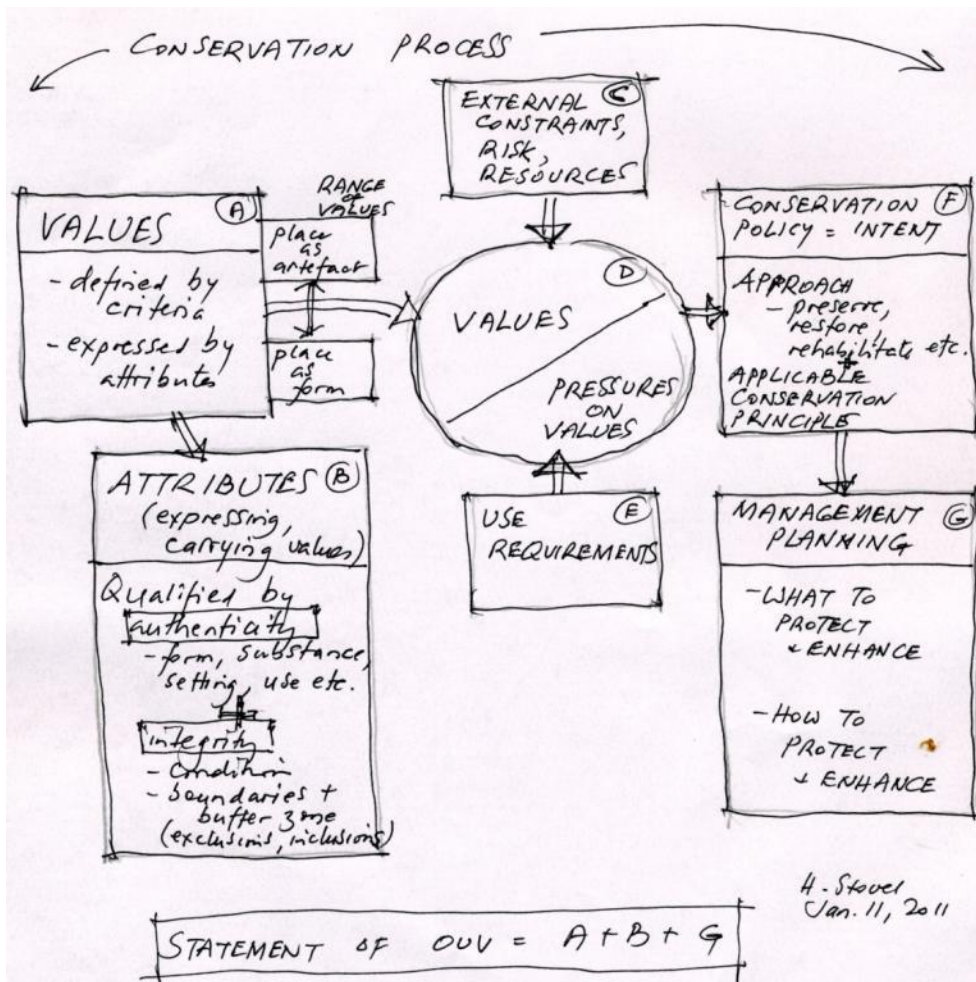
qualified by
authenticity
integrity

Statement of OUV

external
constraints,
risk, resources



management
buffer zone



The *values* as defined by the *criteria* through a *comparative analysis* are expressed by the *attributes* and qualified by their *authenticity* and *integrity*; the conservation policy consists, inter alia, of *management* practices and integrative approaches with added layers of protection (*buffer zones*) *sustainably* balancing the external constraints, risks and resources.

People assign **value** to cultural qualities –
cultural qualities have no intrinsic value

Rarity

Abundance

Influence

Exemplary

Grouping

Functionality

Vulnerability

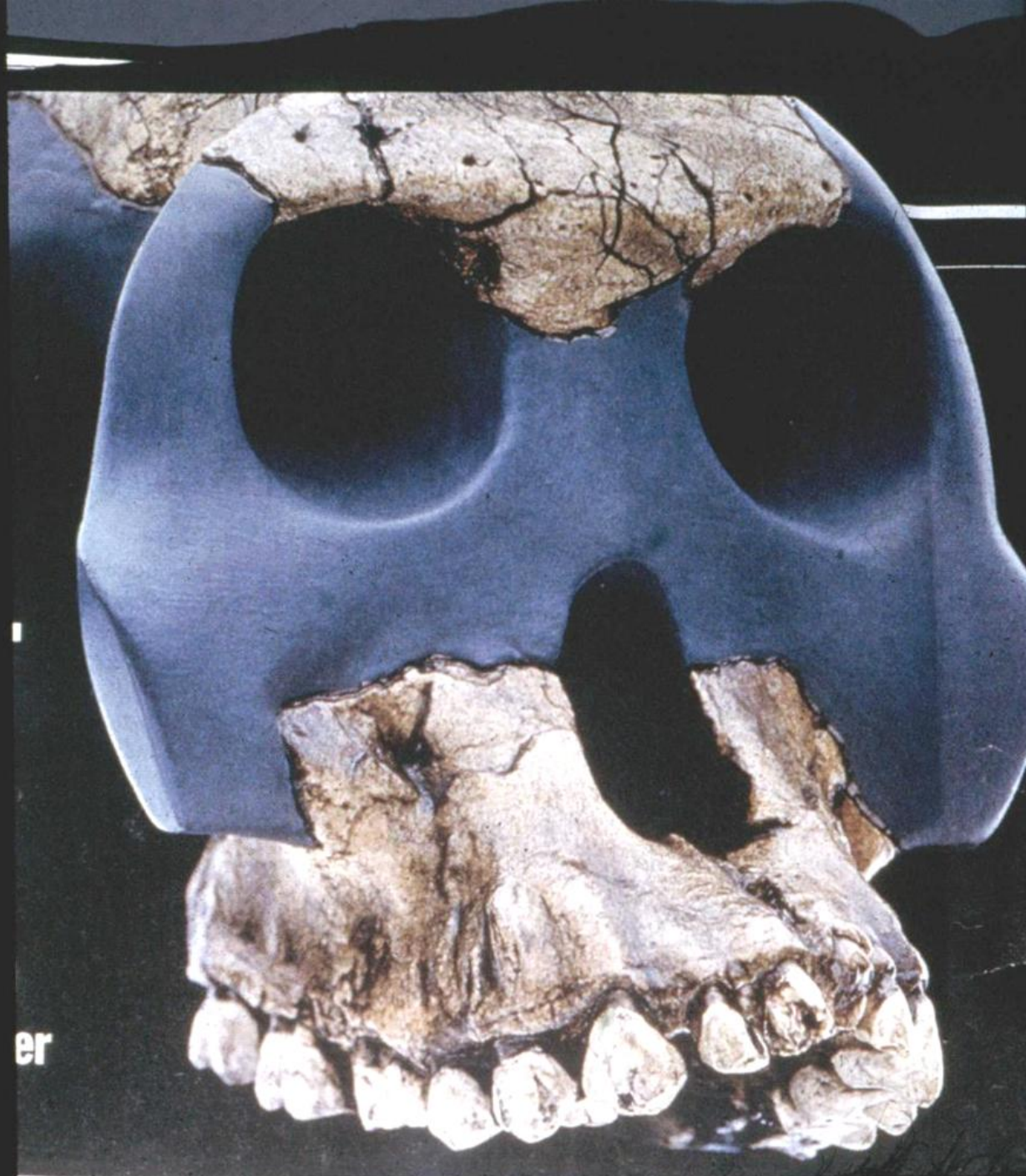
Associated artifacts

Distinctiveness

Social value

Economic value

Popularity



deception

mimetic

chromatic selection

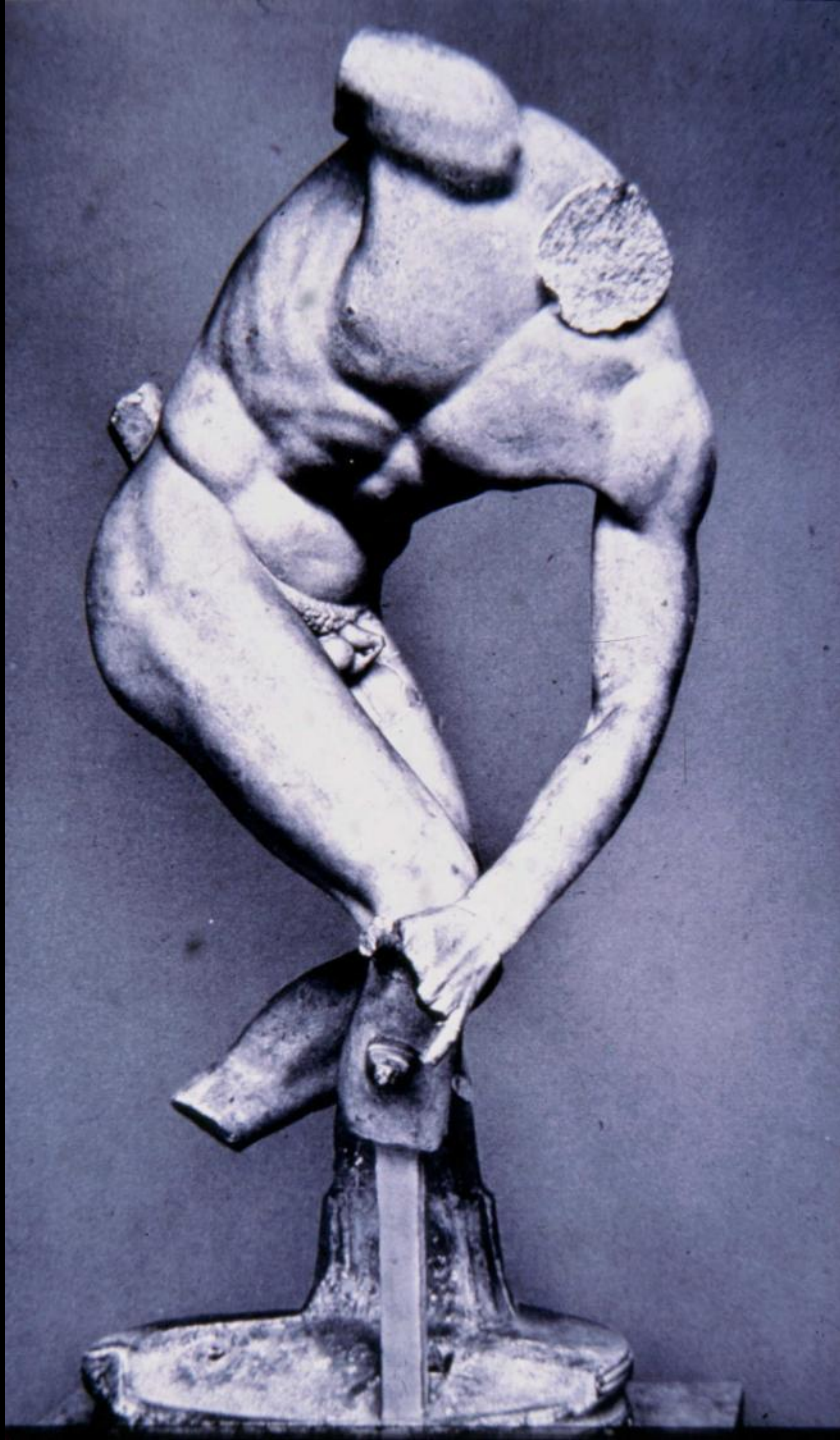
chromatic abstraction

- french point

- italian tratteggio

neutral tone

archaeologic



Discobolus
Myron, circa 450 B.C.
1st century AD copy







the temple of ise

authenticity

80. The ability to understand the value attributed to the heritage depends on the degree to which **information sources about this value may be understood as credible or truthful.** Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, are the requisite bases for assessing all aspects of authenticity.

from the World Heritage Operational Guidelines



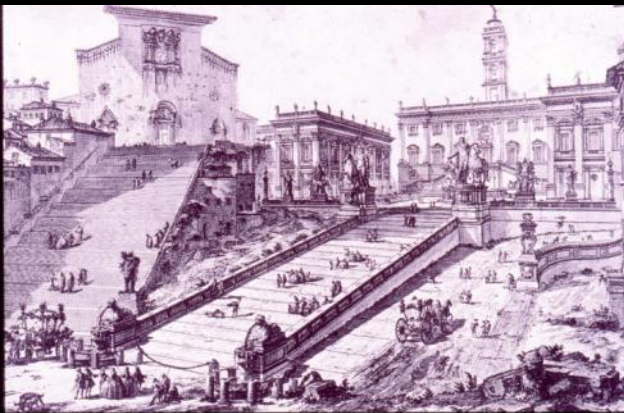
A Venetian coin of the 14th century



Nano Morgante Boboli Gardens Florence,

A lunette by Giusto Utens, depicts the palazzo, with the amphitheatre and the Boboli Gardens, 1599

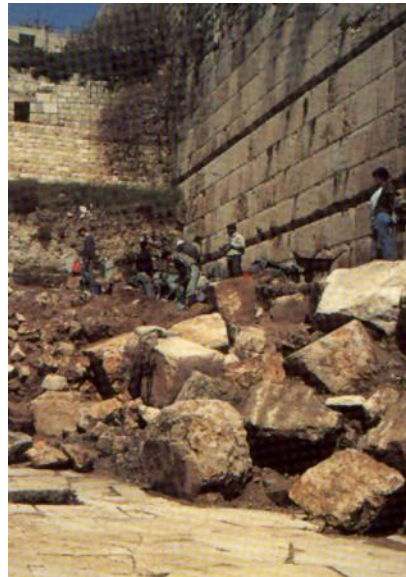
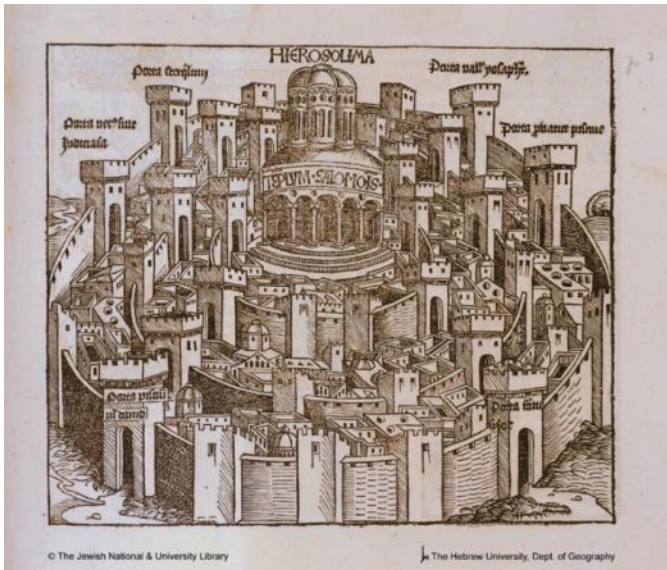




attributes

- form and design;
 - materials and substance;
 - use and function;
 - traditions, techniques and management systems;
 - location and setting;
 - language, and other forms of intangible heritage;
 - spirit and feeling; and
 - other internal and external factors.
- צורה ועיצוב
 - חומרים ומהות
 - שימוש ותיפקוד
 - מסורות, טכניקות ושיטות ניהול
 - מקום והקשר
 - שפה ולא-מוחשית
 - רוח המקום ותחושה
 - מאפיינים אחרים

from the World Heritage Operational Guidelines



- 83.** Attributes such as **spirit and feeling** do not lend themselves easily to practical applications of the conditions of authenticity, but nevertheless are important indicators of character and sense of place, for example, in communities maintaining tradition and cultural continuity.
- 84.** The use of all these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined. "Information sources" are defined as all physical, written, oral, and figurative sources, which make it possible to know the nature, specificities, meaning, and history of the cultural heritage.

from the World Heritage Operational Guidelines

integrity

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

....examining the conditions of integrity, requires assessing whether or not the property:

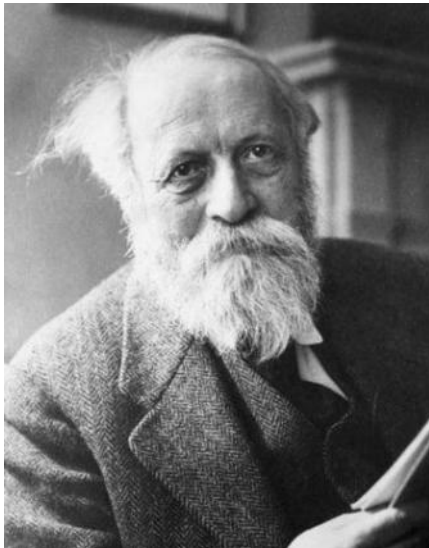
- includes all elements necessary to express its value;
- is of adequate size to ensure the complete representation of the features and processes which convey the property's significance;
- is free from the adverse effects of development and/or neglect.

from the World Heritage Operational Guidelines

the interpretation of values



- Existentialists celebrate the human existence
- Very subjective
- Emphasis on meaning within each individual
- May doubt external reality
- Emphasis on present



existentialism

historicism/empiricism

universalism



Hieronimus Bosch

The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, 2008

Principle 1: Access and Understanding

Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites.

Principle 2: Information Sources

Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions.

Principle 3: Attention to Setting and Context

The Interpretation and Presentation of cultural heritage sites should relate to their wider social, cultural, historical, and natural contexts and settings.

Principle 4: Preservation of Authenticity

The interpretation and presentation of cultural heritage sites must respect the basic tenets of authenticity in the spirit of the Nara Document (1994).

Principle 5: Planning for Sustainability

The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.

Principle 6: Concern for Inclusiveness

The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial, and environmental sustainability among its central goals.

Principle 7: Importance of Research, Training, and Evaluation

Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site.

CONSERVATION

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

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

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

RESTORATION

ARTICLE 9. The process of restorationmust 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.

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

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

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

Preamble

4. In a world that is increasingly subject to the forces of globalization and homogenization, and in a world in which the search for cultural identity is sometimes pursued through aggressive nationalism and the suppression of the cultures of minorities, the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity.

The Nara Document on [Diversity] Authenticity, 1994



Cultural Diversity and Heritage Diversity

5. The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential aspect of human development.

6. Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties.



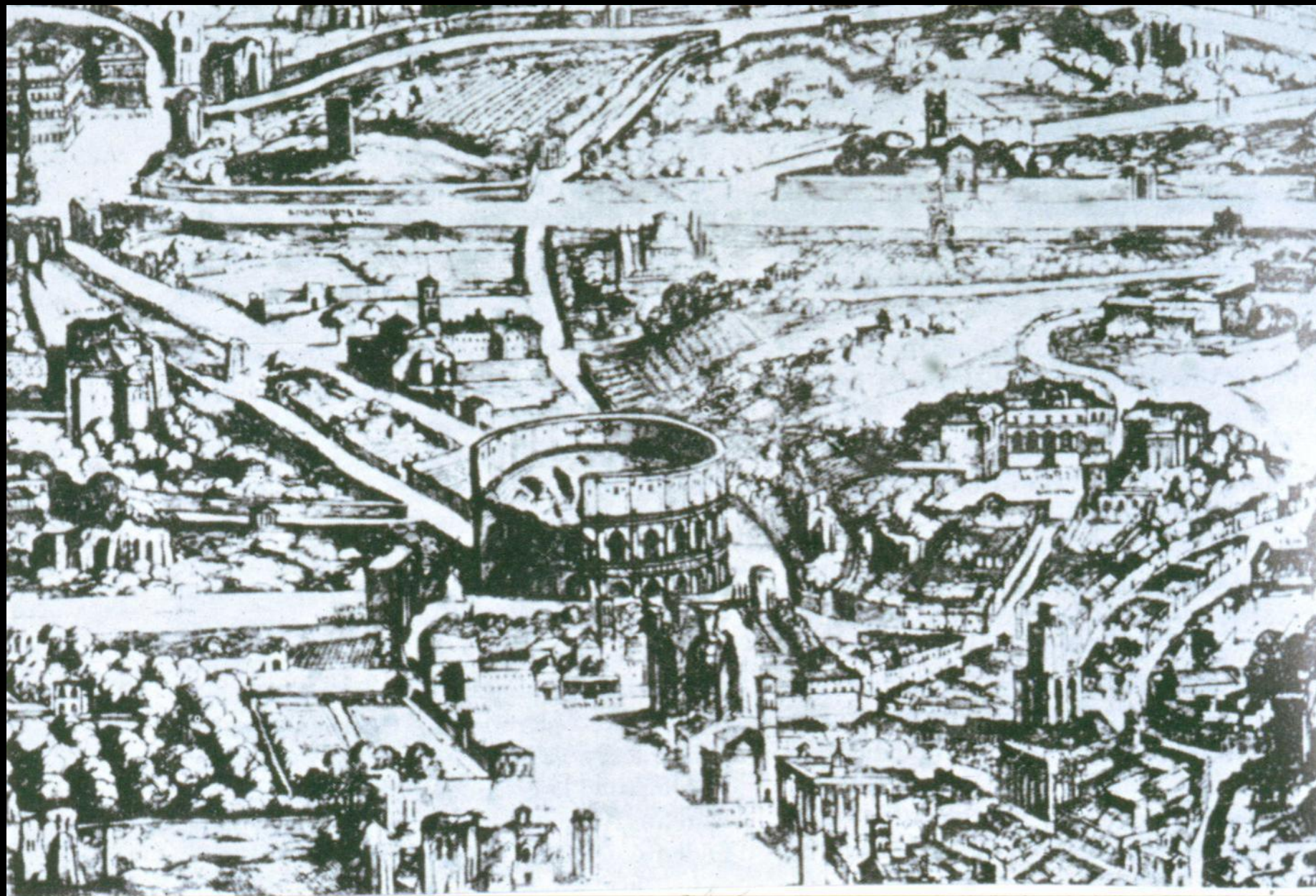
Cultural Diversity and Heritage Diversity

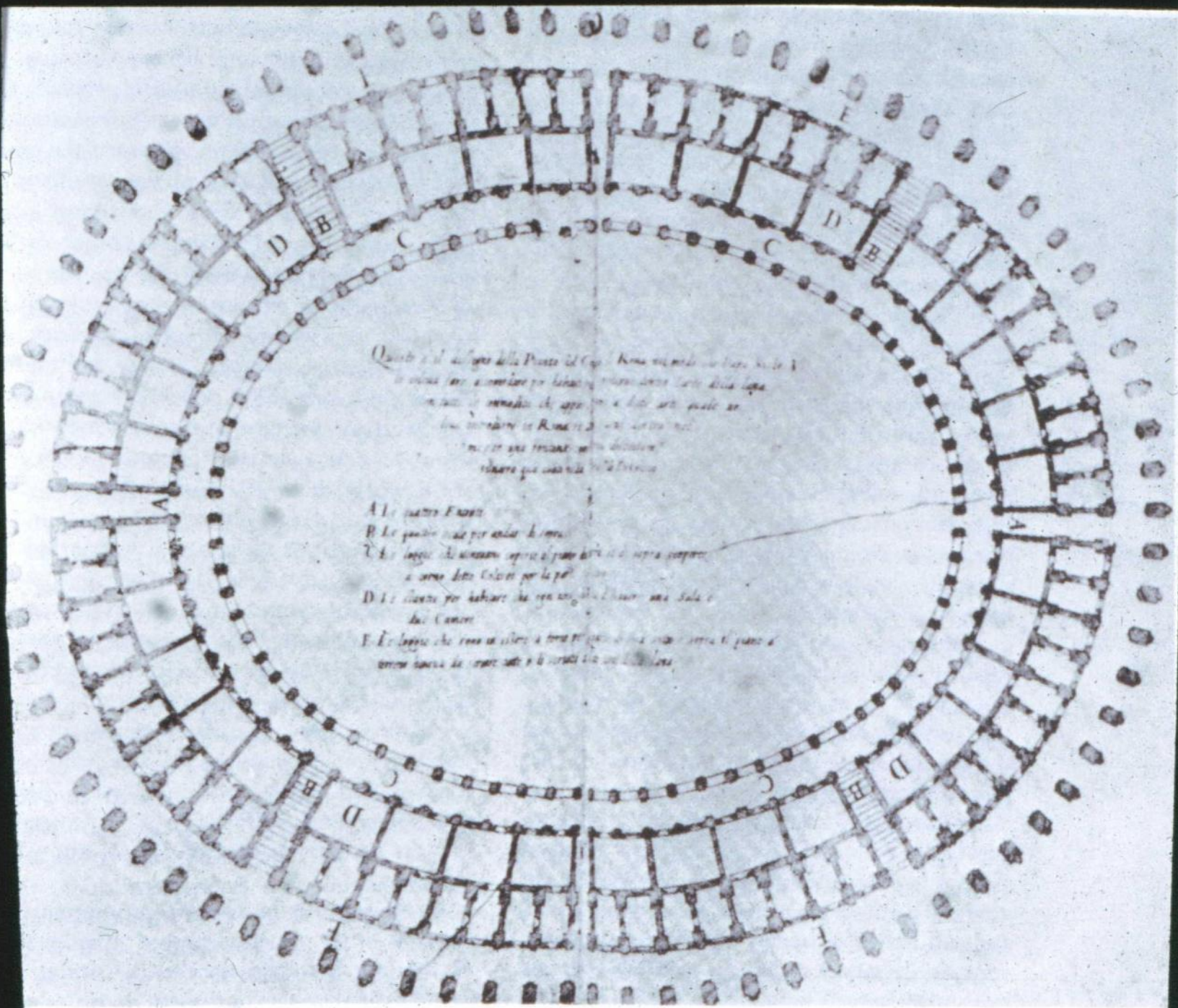
7. All cultures and societies are rooted in the particular forms and means of tangible and intangible expression which constitute their heritage, and these should be respected.

8. It is important to underline a fundamental principle of UNESCO, to the effect that **the cultural heritage of each is the cultural heritage of all**. Responsibility for cultural heritage and the management of it belongs, in the first place, to the cultural community that has generated it, and subsequently to that which cares for it. However, in addition to these responsibilities, adherence to the international charters and conventions developed for conservation of cultural heritage also obliges consideration of the principles and responsibilities flowing from them. Balancing their own requirements with those of other cultural communities is, for each community, highly desirable, provided achieving this balance does not undermine their fundamental cultural values.



The Nara Document on [Diversity] Authenticity, 1994



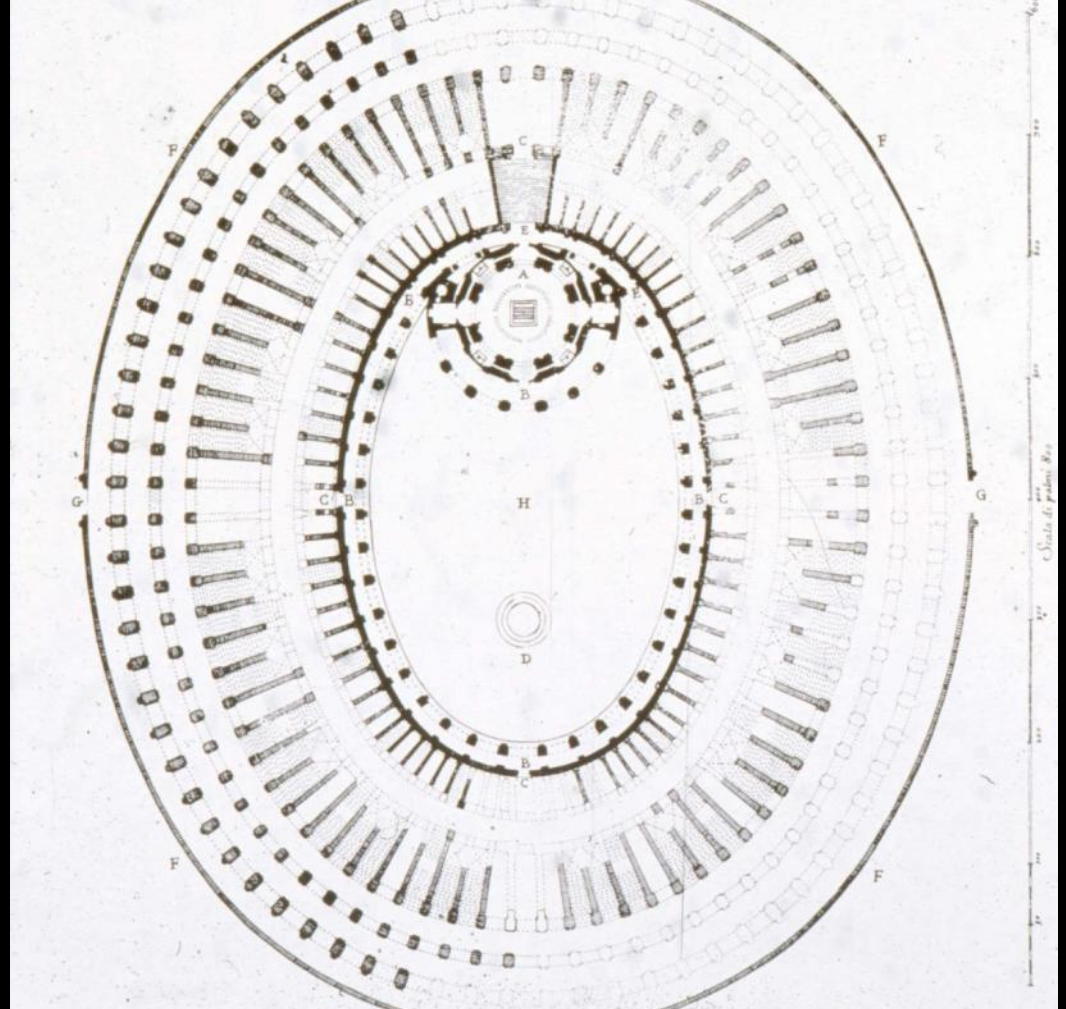


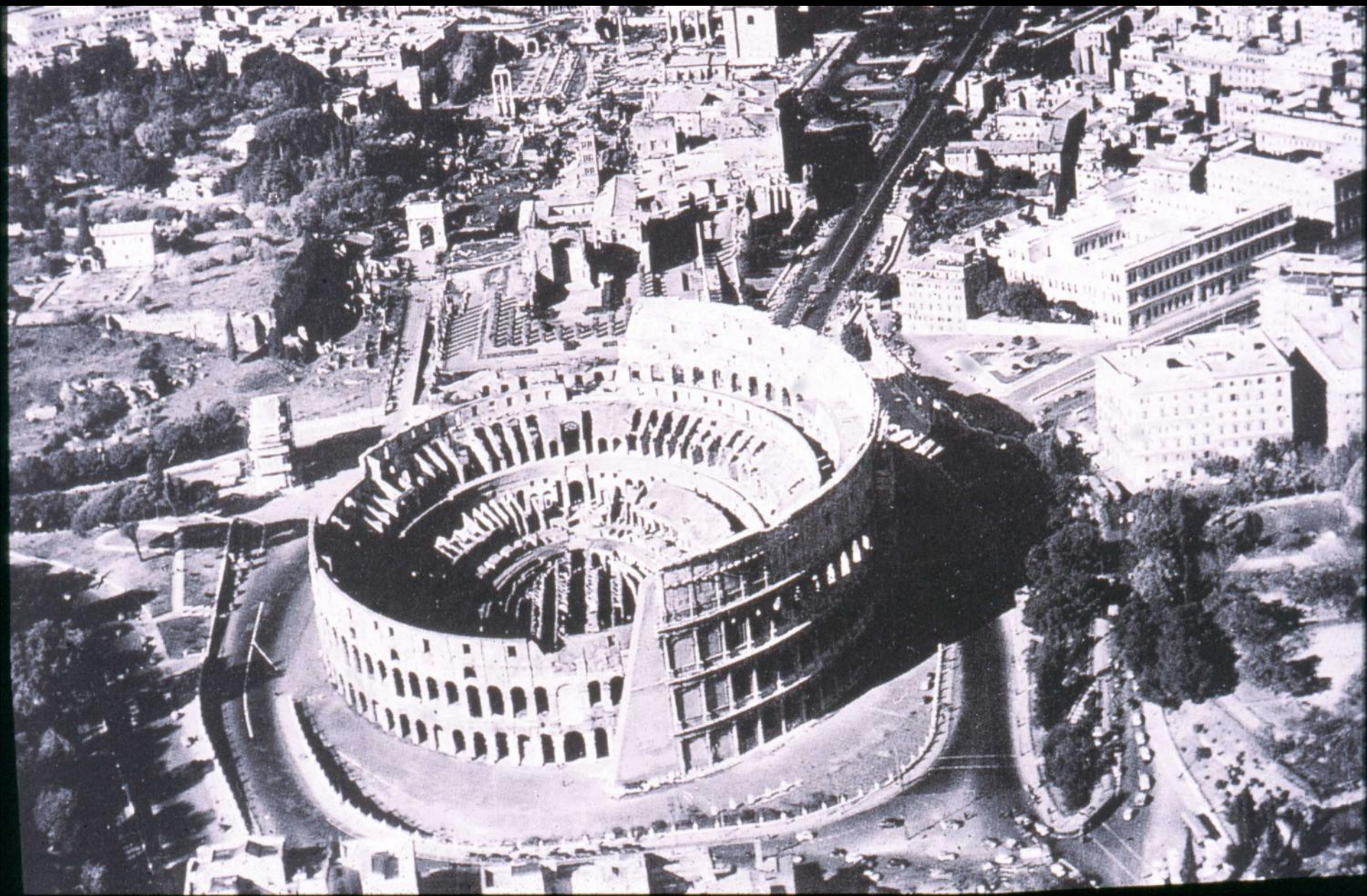
Questo è il disegno della Piazza del Campidoglio in Roma, nel quale si vede la
la piazza per la fontana per la fontana per la fontana per la fontana per la fontana
la piazza per la fontana per la fontana per la fontana per la fontana per la fontana
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- A Le quattro Fontane
- B Le quattro case per abitare di sopra
- C Le quattro case per abitare di sopra
- D Le quattro case per abitare di sopra
- E Le quattro case per abitare di sopra



Pianta dell' Anfiteatro come di presente si troua con l'edifitio Tempitare che si propone da Ergersi



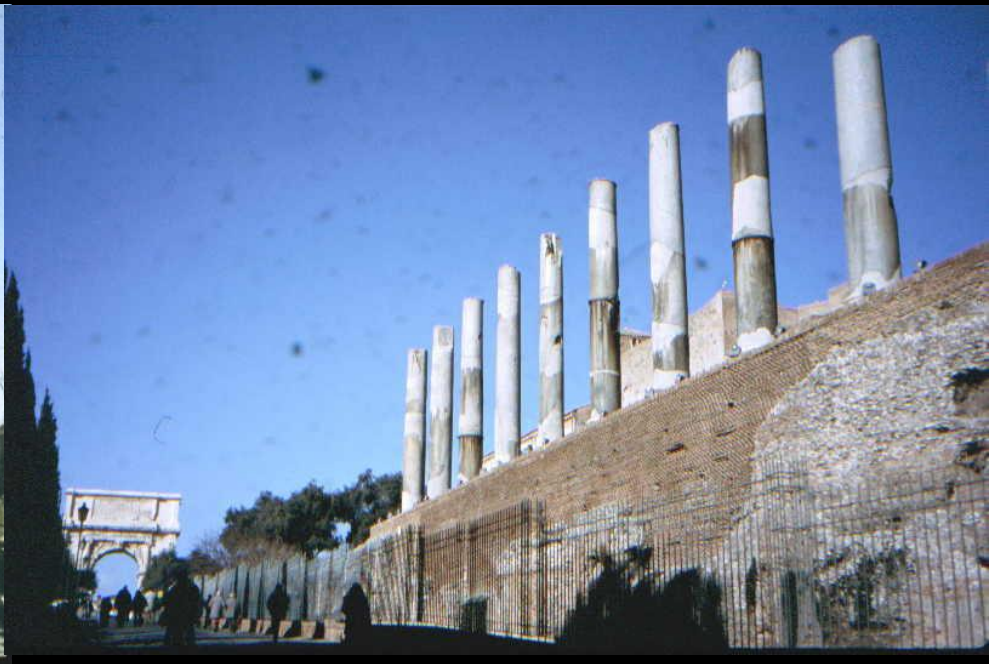


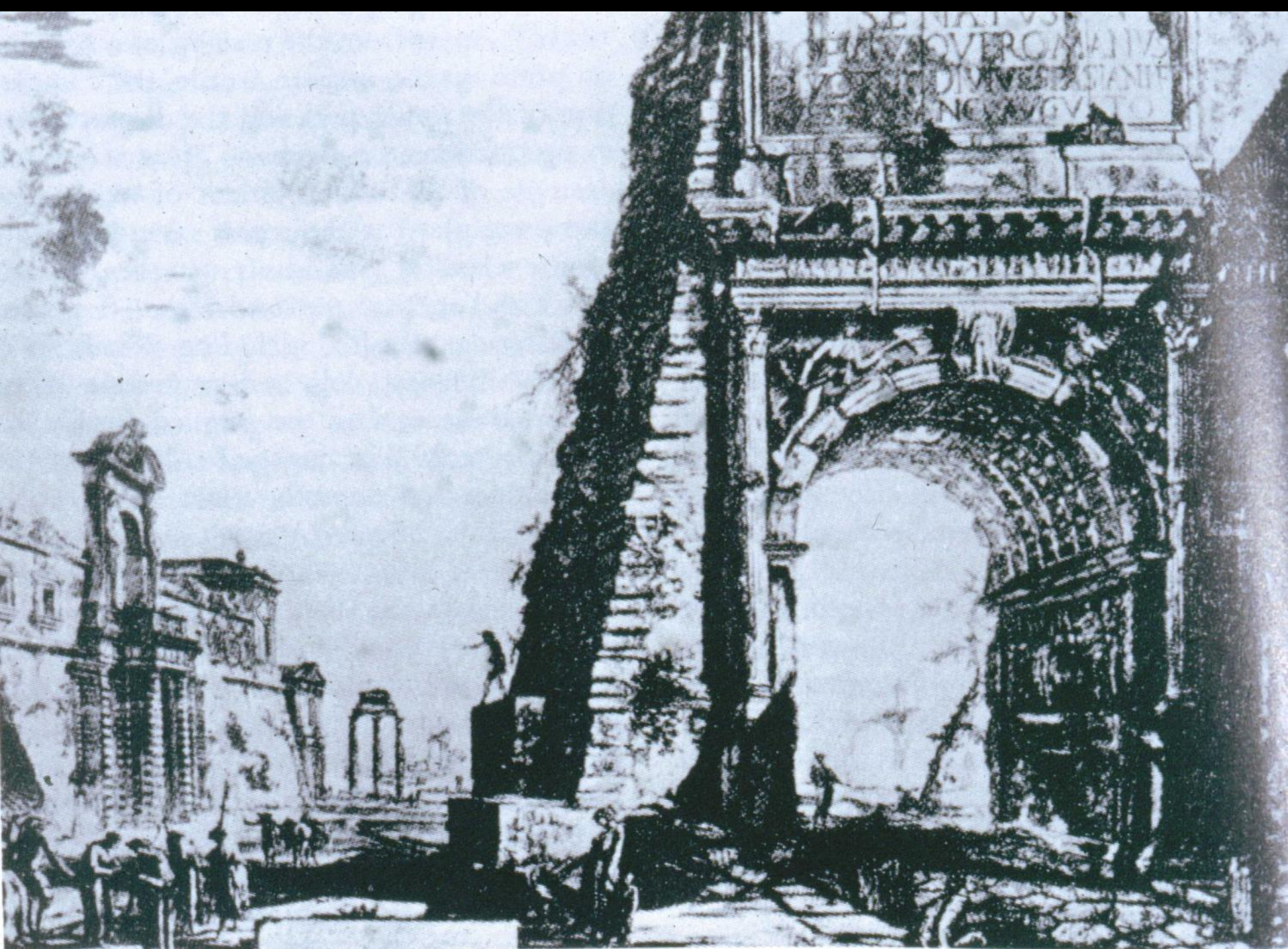


Photos: M Turner



Photo: M Turner











Camillo Boito (1836-1914)



- a. Difference in style between original and new**
- b. Use of distinguishable material**
- c. Refraining from reproduction of decoration**
- d. Display of remaining original elements near the building**
- e. Imprint of date of repair on each element**
- f. Inclusion of an inscription description the restoration work**
- g. Preparation of a document to present various stages of repair**
- h. Conspicuousness of accomplished works**

Third Convention of Architects and Engineers, Rome, 1883

Camillo Boito, Porta Ticinese (1865) - Foto Giovanni Dall'Orto

