

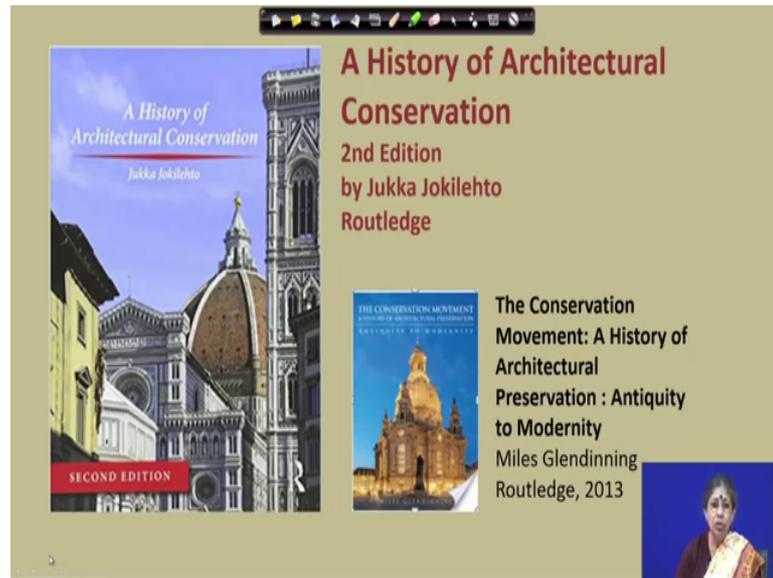
Architectural Conservation and Historic Preservation
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Lecture - 14
Evolution of Heritage Conservation

Welcome to the next part of our lecture. In our last lectures so, we have discussed about the ethics of conservation, and we also have discussed about the divergent approaches of conservation. Now these ethics or divergent approaches of conservation and the different terminologies what we have used and what should be followed; as I told you that there is no easy answer and there is no universal answer I mean it is very scarce pacific and these that how it should be what are what should be followed, what are the steps. This did not come in one day, it took a long time to come to that stage that what should be the conservation philosophy and what should be done or not.

What are the desirable options, and that also is not a very static process is also very dynamic, it has been changing the concept philosophies have been changing over the years. So, today in this lecture and the next lecture we discuss about the evolution of the heritage conservation, and how these conservation is an international movement came about. It is very important to understand this, because otherwise we understand this we also do not know that what should what are the approaches which are coming, and what should be the approach one should follow.

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Now, so, this history of architectural conservation are mainly following a book which is a history of architecture conservation by Jukka Jokilehto is a very well known expert in the field of urban conservation for a long time he was associate with the chrome, which is an international training centre. So, generally and following that, its a very detailed work I have just give a brief some of the concepts taking from there, and also in following another book which is the conservation movement or history of architectural preservation antiquity to modernity. So, these are the basically two books we have follow and there are the references also.

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

the International Charter for the Conservation and Restoration of Monuments and Sites , Venice , 1964



Vitthala Temple
Hampi - Karnataka

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Now, we should we discuss further let us see that what we regard as the international charter for conservation and restoration of monument and size, which is generally known as the Venice charter formulated in 1964, what it talks about in the beginning. I am just quote, imbued with a message from the past the historic monuments of generations of people remain to the present day as living witnesses of their age old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage.

The common responsibility to safeguard them for future generations is recognized. It is our duty to hand them on in the full richness of their authenticity. So, this is actually the basic essence of the conservation movement, which was very well written documented in the Venice charter in its beginning. We see here the chariot of Hampi temple, there are numerous structures and officials monuments and others which are there which we have inherited from the past and which how it should go to the future generation, how we should preserve Venice charter tries to give the articles and the purpose of that is very clearly mentioned in these few lines.

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1. **Traditional approach to the treatment of historic monuments**

2. **'Romantic Restoration' established in the Italian Renaissance**
developed particularly in the nineteenth century the 'conservation movement' emphasizing the material authenticity and documentary value of the monument

3. **Modern Conservation Theory**
based on a critical historical evaluation of the work of art in its aesthetic, historical and use values as reflected in the Venice Charter (1964) and in the policy of ICCROM and ICOMOS.

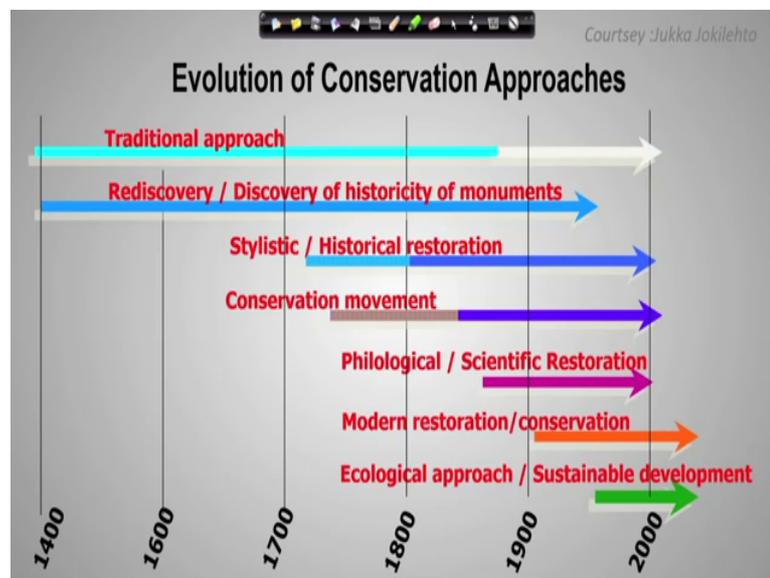
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And when we talk about as I told you the movement of conservation movement as we see today, it is not a static approach it has been dynamic and there are major three approaches and what we will discuss.

One is the traditional approach to the treatment of historic monuments. Second one is the romantic restoration established in the Italian renaissance time, and which developed particularly in the 19th century, the conservation movement emphasizing the material authenticity and documentary value of the monuments. We will discuss that a little more in detail, and third one is the modern conservation theory, where we see the Venice charter based on a critical evaluation of the work of art in his aesthetic, historical and use values as reflected in the Venice charter and in the policy of ICCROM and ICOMOS.

So, these are the major broad themes of the conservation movement, what we will discuss and also we will talk about the context as we are seeing today.

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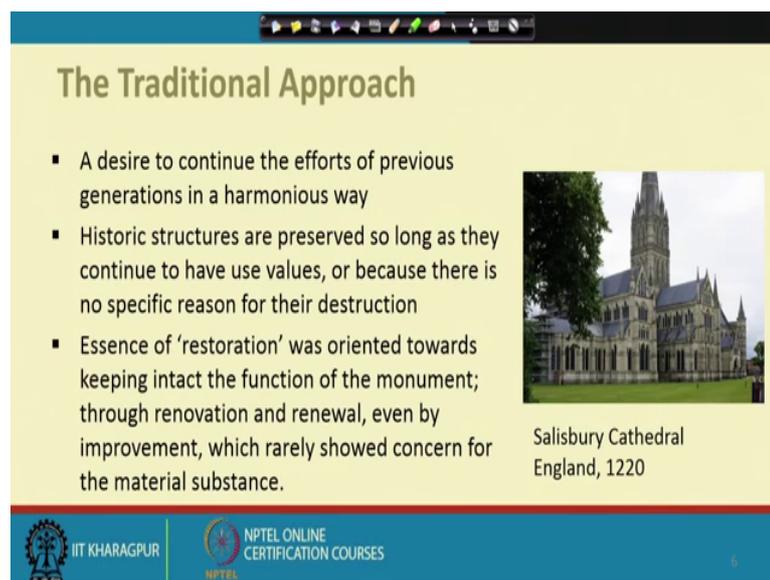
Or this is a timeline that if you can see that from fifteen century onwards to almost the middle of nineteenth century, we see there is a traditional approach of conservation. This traditional approach is basically trying to keep the monuments in use. And also we see that from that time onwards and up to the middle of twentieth century there is a rediscovery or discovery of the historicity of the monuments, which almost discontinue in the middle of twentieth century.

Then we also see another movement which is the stylistic or historical restoration, which almost is very recently we see that and the conservation movement which started in the middle of nineteenth century and it continued, and then also we see there are certain other things that based on the development of the various scientific technologies and

other equipments and tools, we saw the scientific restoration process, there is a great deal of improvement that has been going on and modern restoration and conservation.

And finally, though what we see is a an approach which is more geared towards the sustainable development or ecological approach. So, this is actually the timely more conservation because the based on this we see that how they emphasis of the conservation the purpose and the value has been redefined over the years and over centuries. And there has been a reason behind that and also there also in the singing period under the same broad umbrella of a particular type of movement or an approach, there are also subdivisions and there are always some terms there were conflict and issues I will just give you a brief summary of that. Now let us talk about the traditional approach.

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The Traditional Approach

- A desire to continue the efforts of previous generations in a harmonious way
- Historic structures are preserved so long as they continue to have use values, or because there is no specific reason for their destruction
- Essence of 'restoration' was oriented towards keeping intact the function of the monument; through renovation and renewal, even by improvement, which rarely showed concern for the material substance.



Salisbury Cathedral
England, 1220

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The traditional approach basically it was a desire to continue the efforts of previous generation in a harmonious way. As we see here the Salisbury Cathedral which is in England in the 13th century cathedral it has been use over the years. So, keep it in use or whatever was required the historic structures are preserved. So, long as they continue to have use values.

So, that was very important rather than making it as a memorial or as edifice to keep or preserve it was a continuity of use which was given a lot of importance, or because there is no specific reason for destruction, I mean it continued it sometimes also purpose it was

in use and people went on adding to that restoring that, and there was not so much of conservatism that what should be the material another whatever the traditional techniques were available, that was the major aim an objective to keep that in use, so that what we consider as the traditional approach.

Now, in this also in this approach we see the essence of restoration was oriented towards keeping intact the function of the monument as what we term as the use value; through renovation and renewal even by improvement sometimes. So, there was not much of a dogma that this is should not be done or that should be done. So, it is basically the function was very important and through renovation and renewal even by improvement, which rarely showed concern for the material substance. So, has not been whatever was record in the repair restoration was going on. And a lot of structures were preserved and were kept in use in that way. So, that is broadly the traditional approach.

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The slide is titled "Basic intervention theories of historic preservation" and discusses a "Dualism of" two approaches:

1. The retention of the status quo
2. A "restoration" that creates something that never actually existed in the place

The slide includes two photographs of the Hampi site. The top photograph, labeled "Hampi 1850", shows a dilapidated stone structure. The bottom photograph, labeled "Hampi now", shows the same structure after restoration, appearing more complete and well-maintained. The slide also features logos for IIT KHARAGPUR and NPTEL ONLINE CERTIFICATION COURSES at the bottom.

The basic intervention theories of historic preservation what we see later on is the dualism between the retention of the status quo, and a restoration that creates something that never exist actually existent in the place. So, that actually started later on that when there was a conflict between what should be the approach.

And this as we see a lot of structures as we see today like let us say for Hampi which was an picture which shows 1850 which is a great heritage, which is a world heritage site

now and we see what is heritage Hampi today, we see that it has been clean, it has been repaired and it is preserved as a historic structure.

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The slide is titled 'Romantic Restoration' and is part of an NPTEL course. It features a list of learning points and a collage of images. The images include a Renaissance painting, a portrait of a man, a classical architectural drawing, and a photograph of a woman speaking. The slide also includes logos for IIT Kharagpur and NPTEL.

'Romantic Restoration'

Learning

Lesson

Social Prestige

- The 'historical' significance of a building - a particular moment or period in history
- National monuments- 'frozen illustrations' of particular moments in the history of the nation.
- Antique works of art and structural solutions became a model

RENAISSANCE

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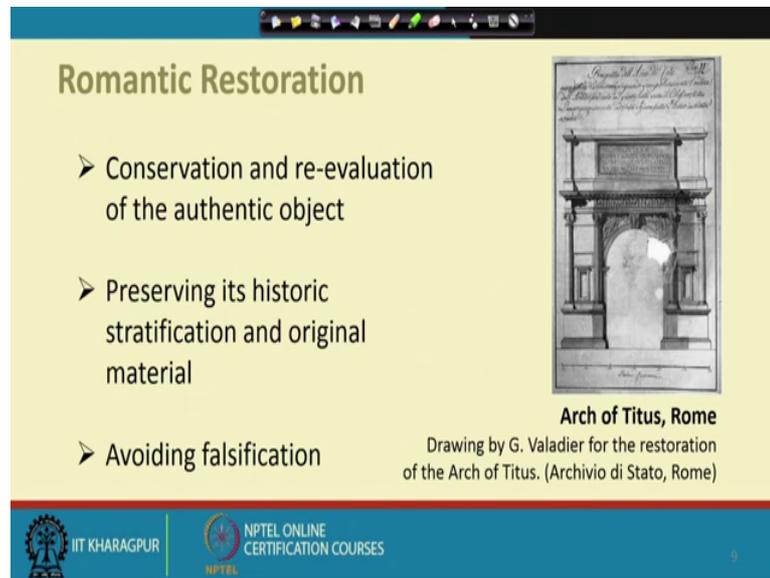
He is not much has been restored there, which is basically maintaining the status quo and, but what how it all started is the second approach of the conservation, which is generally under a broad umbrella is termed as the romantic restoration, and he started mainly during the renaissance time. The basic approach the major emphasis of this romantic restoration was learning, to take the lessons from the historic structures, and as also an symbol of a social prestige.

The historic significance of building was basically to reflect a particular moment or period in history. As we say that its basically started in the renaissance time, we see some of the gate which is the roman heritage and people or the experts or the people who are believed in this type of restoration, they try to capture restore and preserve and all to learn the lessons from the monuments which generally were built during the roman and the Greek time the classical heritage, and to learn a lessons from that.

So, as we see that they were national monuments, frozen illustrations of a particular moments in the history of a nation. It was very different from the traditional approach because traditional approach basic aim was the continuity, it continued to be repaired restored and in use whereas, in the renaissance time the renaissance restoration it was almost a frozen for a particular period of time. And what happened because there was a

renewed interest in the historic monuments, the antique works of art and structural solution they also became a model that what should be the architecture of tomorrow. So, that was the value of those structures.

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Romantic Restoration

- Conservation and re-evaluation of the authentic object
- Preserving its historic stratification and original material
- Avoiding falsification

Arch of Titus, Rome
Drawing by G. Valadier for the restoration of the Arch of Titus. (Archivio di Stato, Rome)

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Conservation and reevaluation of the authentic object. So, authenticity was given a lot of importance in under this type of approach, and preserving his historic stratification and original material we will see two approaches that, the stratification that how it has changed over the years was also taken into consideration and also the original metal, which was not so much there in the traditional approach was given a lot of importance in during this time under this romantic restoration approach.

And avoiding falsification there was no place for falsification, the authenticity was given a lot of importance. As I told you the arch of Titus in Rome does he say that because it was their influence and there was a renewed interest to learn from them and they were a status of a nation or a national history of the ancient ruins and what was the, classical civilization classical architecture.

A lot of methods developed to document them to actually what is their document them the proportion, the material, the details and other thing. So, as we see that lot of people are actually started drawing and keeping an exact documentation of these historical Structures.

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Romantic Restoration
Conservation and re-evaluation of the authentic object
Arch of Titus, Rome

Giovanni Battista Piranesi (1720 - 1778)
View of the Arch of Titus

Perspective of the Arch of Titus, Rome

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These are the some of the paintings that time that which were done very very painstakingly, very correctly that how they were to be documented all the details were there and so, conservation an evaluation of the authentic object was given a lot of importance.

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'Heritage in Romanticism'

- National Heritage
- Nostalgia
- History
- Art

Fountains Abbey, Yorkshire , UK

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As he told you basically in this approach, the national heritage the nostalgia the history and art the very predominant, when we talk about the value and significance of these structures.

Example in this we see the fountains Abbey Yorkshire in York, it was a monastic establishment which was in Reims no longer in use, but it was kept as an nostalgia on historicity for a particular period. So, there is no necessary to rebuild the roofs over there, they were frozen in time and whatever was required to keep it and preserve it was done. So, this is the, what we say that the heritage in romanticism.

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Eugene Viollet-le-Duc:
STYLISTIC RESTORATION
Emphasis on form and design

John Ruskin:
CONSERVATION MOVEMENT
Emphasis on material and substance

Gustavo Giovannoni:
SCIENTIFIC RESTORATION
Emphasis on evidence and methodologies

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But even within this broad umbrella of the romantic restoration process, there were some sort of a conflict and sort of basic approaches deferred. Broadly we see the three types or three types of approaches fall under this romantic historicism.

One was which originated in France under Viollet-le-Duc which is called stylistic restoration, there the emphasis was more on the form. And the design the other approach in under this romantic heritage restoration was by John Ruskin, which actually formally started the conservation movement as within today. There the emphasis was more on material and the subjects not so much on the form under design.

The third approach which happened in Italy, this is more the emphasis was on scientific restoration process. So, emphasis was on evident and methodology. So, even in this romantic historicism or romantic restoration process going back to the classical period was important, but within that also there was some sort of a variation in the approaches in this countries under these different gurus what they sought list, see one by one that what is the subtle differences between this approaches .

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Heritage in Romanticism

“restorations” of medieval buildings

To restore a building is :

- not to preserve it, to repair, or to rebuild it;
- It is to reinstate it in a condition of **completeness** which may never have existed at any given time.

Viollet-le-Duc (1814-79)
A French architect and theorist, a major Gothic Revival architect, famous for interpretive “restorations” of medieval buildings.

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Viollet-le-Duc he was basically a French architect a theorist, a major gothic revival architect famous for interpretive restorations of medieval building. We must understand what is this interpretive restoration and what it means and what he tried to depict through his famous restoration projects.

So, what he sees is to restore a building is not to preserve it to repair or to rebuild it, but it is to reinstate it in a condition of completeness, which may never have existed at given time. So, there lies some sort of a that what it means by this reinterpreted which never which may never have existed what does it mean. He is well known for restoration of a lot of projects, most famous of this is the Notre Dame in Paris.

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Heritage in Romanticism
"restorations" of medieval buildings

Viollet-le-Duc (1814-79)

Method of inductive analysis
and interpretive reconstruction

Notre Dame de Paris

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So, while he was given is a working for the government as a restorer is given this prestigious projects. What he did is that he did an analysis which is called inductive analysis and interpretive restoration. While doing this Notre Dame Paris and properly documented the documentation was very necessary and understanding, some of the eighteenth century or the later editions were removed whereas, a particular period editions 12 century another, they were kept and sometimes new structures or new portions new sort of an elements were reconstructed to sort of complete that what it should be according to the restorer.

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Heritage in Romanticism
"restorations" of medieval buildings

Viollet-le-Duc (1814-79)

- Interpretive "restorations" of medieval buildings.
- Attempt to reconstruct the 'complete picture' of a place.

The fortified city of Carcassonne in France

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So, his interpretation is very important in this case. So, basically as we say that it is to make a complete picture of the place, not in complete picture how to make the complete picture of the place based on a very authentic documentation and understanding and analysis. Another example which Violet-le-Duc did is the fortified city of Carcassonne in France. This is a city which has two layers of rampart it was completely in ruins after the French revolution and he was given the task of restoring it.

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Heritage in Romanticism
"restorations" of medieval buildings


Viollet-le-Duc (1814-79)

- Interpretive "restorations" of medieval buildings.
- Attempt to reconstruct the 'complete picture' of a place.


The fortified city of Carcassonne in France

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So, while restoring it, which is he had to interpret a lot and he had to take a decision. And there are certain things which really there was a lot of confusion, lot of conflict than issues regarding the method what he followed for this reconstruction.

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Heritage in Romanticism
“restorations” of medieval buildings

Viollet-le-Duc (1814-79)

“To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to re-establish it in a finished state, which may in fact never have existed at any given moment.”

The fortified city of Carcassonne restored

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For example, that when he was building those towers on the and the roofs of the towers, he used the conical tiles on the heaps of the roofs. And that was his interpretation that this completes the picture and this what should have been there, what should have been there. It is not what was there and that actually raised a conflict, then later on now they were replaced sometimes with the flat types, which was recorded as the more authentic material. So, this is what is emphasis of romantic restoration to complete the picture of what we choose in a completely linear state, to base the materials elements or components, which according to him completes the picture. And there lies some sort of an issues or conflict.

To restore an edifice means neither to maintain it not to repair it, not to rebuild it, it means to reestablish it in a finished state; which may in fact, never have existed at any given moment, I have already talked about that that what restoration meant for him.

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Basic intervention theories of historic preservation

Dualism of

1. The retention of the status quo

versus

2. A "restoration" that creates something that never actually existed in the place



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As I told you that there is a some sort of a conflicting issue between his approach to restoration and John Ruskin belong to England, his approach of conservation. So, dualism is the retention of the status quo which is the Rus Kinion approach, visibly a restoration that creates something that never actually existed in the place that is the Viollet-le-Ducs approach.

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 <p>Viollet-le-Duc</p> <p>architectural site or monument is important because of its 'evidential' value as an archaeological and historical source</p>	 <p>John Ruskin</p> <p>aged architecture as a 'living relic', to restore was to destroy, and that the only true course was preservation and conservation.</p>
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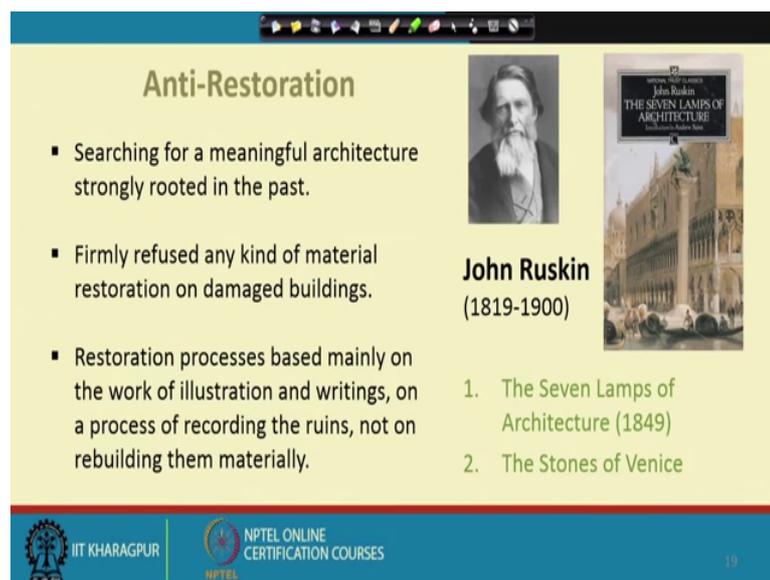


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Ruskin also we see the compression between the two, Duc basically talks about a architecture site or monument is an important; because it is an evidential value as an archaeological and historical source.

Whereas Ruskin talks about an aged architecture as a living relic, a continuity to restore was to destroy. So, he is not talking about restored in that restore in that sense, the restore was to destroy and that the only true course was preservation and conservation. So, as we see that there is a difference between the restoration as Duc talks about or the French approach to conservation and Ruskin's approach which is the British approach of conservation. And while Duc actually talks about restoring it to complete the picture Ruskin more talks about to keeping it as it is and also the stratification, but both under the broad umbrella of a romantic restoration process.

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Anti-Restoration

- Searching for a meaningful architecture strongly rooted in the past.
- Firmly refused any kind of material restoration on damaged buildings.
- Restoration processes based mainly on the work of illustration and writings, on a process of recording the ruins, not on rebuilding them materially.

John Ruskin
(1819-1900)

1. *The Seven Lamps of Architecture* (1849)
2. *The Stones of Venice*

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Ruskin was in that sense was basically anti restoration, his books are very famous the 7 lamps of architecture which is about the Venice also the stones of Venice are there and he talks about that what should be the restoration process, a lot of sketches documentations are there.

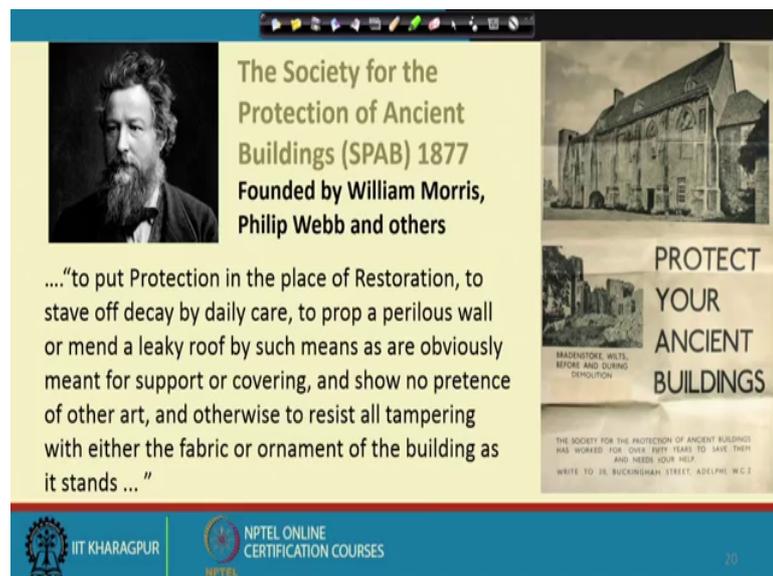
And he through this process Ruskin was actually searching for a meaningful architecture that is strongly rooted in the past. And remember that was the time where industrial revolution has already happened, a lot of demolition was taking place, a lot of destruction was happening, and in that process we lost a lot of classical architecture. And

these are the times were these two historians or the restoration gurus, they came and they talked about that how we should preserve our history.

Ruskin firmly refused any kind of material restoration on damaged building whereas, rusk Viollet-le-Duc basically talk about the gothic principles, he try to understand the principle that what these buildings sort of had embedded in that. Ruskin talk about basically searching the meaning in this architecture.

Restoration processes in his case was mainly based on the work of illustration and writings on a process of recording the ruins. So, recording the ruins the ruins were kept as ring not as a completing the picture, not on rebuilding their materiality. This is a basic difference in the approach between the French or Viollet-le-Ducs approach of restoration and Ruskin's approach, but both are on the this romanticism or looking back to the history this is a part of the romantic architecture.

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The Society for the Protection of Ancient Buildings (SPAB) 1877
Founded by William Morris, Philip Webb and others

...“to put Protection in the place of Restoration, to stave off decay by daily care, to prop a perilous wall or mend a leaky roof by such means as are obviously meant for support or covering, and show no pretence of other art, and otherwise to resist all tampering with either the fabric or ornament of the building as it stands ...”

PROTECT YOUR ANCIENT BUILDINGS

MADENSTOCK, WILTS, BEFORE AND DURING DEMOLITION

THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS HAS WORKED FOR OVER FIFTY YEARS TO SAVE THEM AND NEED YOUR HELP. WRITE TO 25, BUCKINGHAM STREET, ADLPHI, W.C.1

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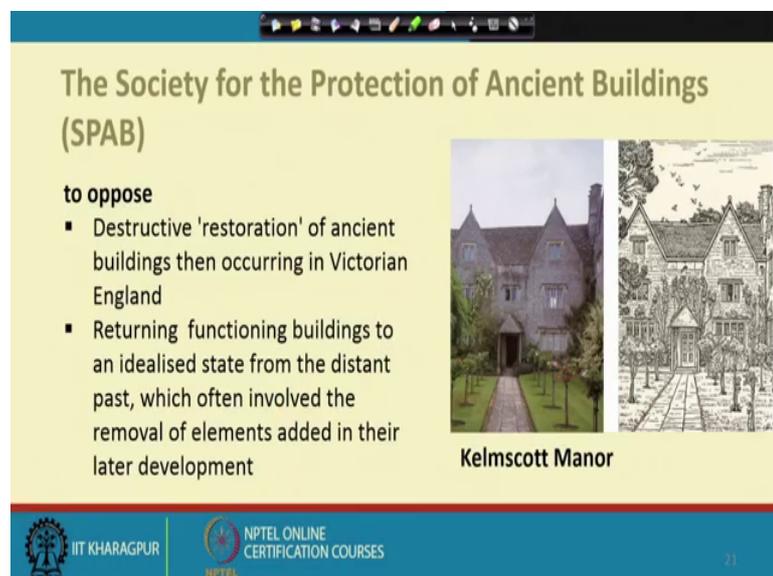
Based on Ruskin's approach, we saw establishment under his disciple William Morris we saw the foundation of the society for protection of ancient buildings SPAB. SPAB which was established in 1877, it was actually laid the foundation of what we later came to be seen as the modern or a very documented formalized conservation movement.

Now this SPAB under Ruskin in approach or William Morris, it talks about to put protection in the place of restoration. So, its anti-restoration to stave off decay by daily

care to prop a perilous wall or mend a leaky roof by such means as are; obviously, meant for support or covering and show no pretence of other art and otherwise to resist all tampering with either the fabric or ornament of the building as it stand.

So, they are talking basically about the maintenance keeping it as it is repair continuous repair another, but not sort of pretence of some other art, and they are strongly against the tampering with that the fabric or the ornament of the building as it stands. Under these approach on the SPAB a lot of structures manor houses and others were restored meant and not restore there maintained preserved and kept in in use.

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The Society for the Protection of Ancient Buildings (SPAB)

to oppose

- Destructive 'restoration' of ancient buildings then occurring in Victorian England
- Returning functioning buildings to an idealised state from the distant past, which often involved the removal of elements added in their later development

Kelmscott Manor

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SPAB actually is opposing the destructive restoration of ancient buildings, then occurring in Victorian England as I told you that after the industrial revolution, a lot of destruction happened or they were restored which according to SPAB William Morris and Ruskin was destructive.

This is Kelmscott Manor which according to the authentic painting old sketches they were restored or maintained. Returning functioning buildings to an idealized state from the distant past, which often involved the removal of elements added in their later development. So, the SPAB was against this type of removal of elements like what we saw in Notre Dame Paris and other. So, this they were completely against that and they tried to see the, these as a stratification all the layers of history preserved in a structure.

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The Society for the Protection of Ancient Buildings (SPAB)

1. A practical and sympathetic approach to the repair and maintenance of old building
2. Campaigning to protect historic buildings at risk

Kelmscott Manor

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So, SPAB talks about a practical and sympathetic approach to repair and maintenance of well bring. So, the minimum intervention; campaigning to protect historic building at risk. So, which were the buildings at risk they try to campaign and they try to see that how they can be kept in used by the minimal intervention process, just maintenance and repair.

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International Recognition Venice Charter, 1964

COMITE INTERNATIONAL DES MONUMENTS ET DES SITES **ICOMOS** INTERNATIONAL COUNCIL ON MONUMENTS AND SITES

INTERNATIONAL CHARTER FOR THE CONSERVATION AND RESTORATION OF MONUMENTS AND SITES (THE VENICE CHARTER 1964)

11nd International Congress of Architects and Technicians of Historic Monuments, Venice, 1964.

Adopted by ICOMOS in 1965.

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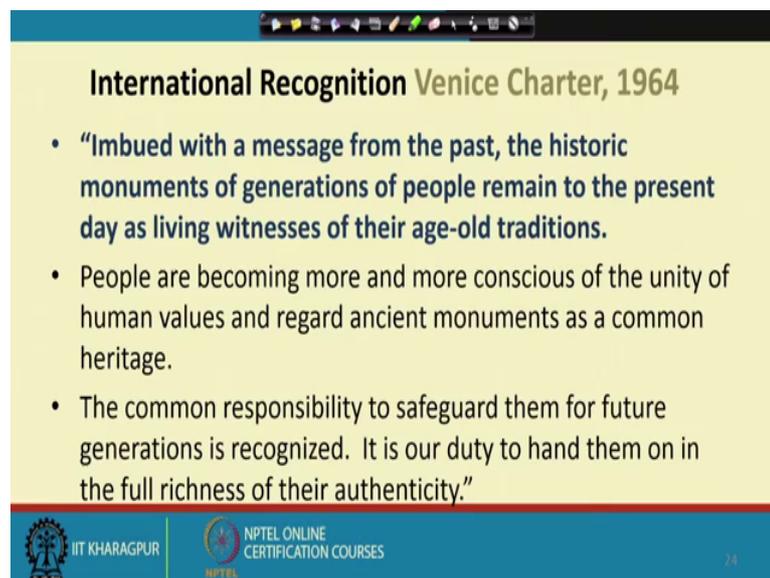
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Based on that towards the around by 1964, there was an Athens Charter in 1930s and after that there was an Venice Charter, which actually had all the people the people who

are involved in conservation historians, archaeologists, engineers architects people from all over the world came and they tried to take a resolution and that how conservation or how to take care of the ancient structures, which are important and now they should be passed on to the future generation. And this is came to be known as the Venice Charter, the complete name is there the Venice Charter is a short form, it is known as the international charter for the conservation and restoration of monuments and sites.

And this second international congress of architects and technicians they formed a certain articles very few articles they are not rules they are not acts, but they actually give the essence even now today, they give the essence almost a sort of a guidelines that what how we should take care of our future generation. These articles we will take up later on, but in the history we see that Venice Charter in 1964 it was an important landmark in the history of the conservation movement, and started the modern conservation movement.

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International Recognition Venice Charter, 1964

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

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So, again I have repeating I have mention that already imbued with a message from the past, the historic monuments of generations of people remain to the present day as a living witness as this is very important. Living witnesses of their age old tradition if we see the genesis was there in SPAB manifestive.

People are becoming more and more conscious of the unity of human values, and regard ancient monument as a common heritage. So, these concept of not only a national

heritage, but a common heritage, the international recognition was a very important part of the Venice Charter. The common responsibility to safeguard them for future generation is recognized.

So, it is talking about everybody's responsibility, the responsibility of all the nations because they are very important to mankind. It is our duty to hand them on in the full richness of their authenticity. So, we try to see we saw that this terms of authenticity and integrity came about, that what it means that how we should take care of our ancient structures and monuments and everyday structures.

So, with this we come to the genesis of the modern movement of the conservation, which is known as the Venice Charter where people from all over the world many nations took part and we saw the establishment of a common charter, that should be applicable and should give a guideline, should give a pathway that how we should take care of heritage that we have inherited from the past. In the next section we will talk about that how again this Venice Charter change, and we that trying to cope up with the changing scenario of the today's world.

Thank you.