



Good Practice Guide

For the Access and Regeneration of Cultural Heritage in Historic Walled towns

Cultural Heritage Management



***Chester
City Council***



North East South West
INTERREG IIIC

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PREFACE

Archway is a European Network part financed by the European Union under the ERDF Interreg IIIC programme. Approved in July 2004 for 36 months, the project, aiming to strengthen and extend this network has Chester City Council as lead

partner; Lucca (Italy) is the theme leader for Tourism Development and Visitor Management - the subject of this Good Practice Guide. Four further themes, being reported in other Guides, are led by 's-Hertogenbosch (Netherlands), Valletta (Malta), Lucca (Italy) and Arrabarri (Spain). Lörrach (Germany) and Verona (Italy) are supporting partners as is University of

West of England, Bristol, who act as Academic Advisor. The city of Pécs (Hungary) was initially a supporting partner too.

In the specific context of historic walled towns and cities, the project aims to develop and expand shared expertise on a range of key urban development issues

with the intention of informing regional policy across Europe. Archway builds on the networking potential of the Walled Town Friendship Circle (WTFC - established in 1989) but it is not restricted to WTFC members. The WTFC itself is a European based network of 140 members from both existing EU member states and other countries. For further information on the Circle please see its website.

The Archway project is a new development for the WTFC in that it seeks to create a basis for a continuing exchange of professional expertise and experience. The Archway network will therefore act as a catalyst to help realise the potential of the wider and more inclusive European network. The Archway project has been developed with the involvement of the Circle's membership as a whole, in addition to a number of non-member partners and its specific results have wide relay.

The central problem that the network addresses is the restrictions and constraints of sustainable development in the historic walled town context. For walled towns five key areas have been identified as important themes that are shared across Europe and are relevant beyond the limits of the immediate network. Archway has therefore examined in depth not only Tourism Development and Visitor Management - the specific subject of this Good Practice Guide - but also the other four - conservation, transport, cultural heritage and planning and development.

The other themes, each the subject for a Good Practice Guide were summarised as:

1. **Conservation, protection and enhancement** - enabling the development of a modern environment with the constraints of a historic setting.
2. **Transport** - the problems of transport, parking and access to and within some of Europe's most attractive and historic places.
3. **Spatial planning** - realistic special planning and management systems to create vibrant and modern places

without compromising their historic and local distinctiveness.

4. **Tourism Development and Visitor Management** - establishing walled towns as a focus for sustainable tourism and economic development without damaging their distinctive and historic qualities.

A thread running through all of these themes is how to overcome barriers to mobility within and around walled towns, which often present their own particular challenges to disabled people and others with mobility difficulties. Other forms of barrier in terms of social disadvantage, which inhibits access to the historic built environment, are also considered throughout and all the issues are seen as significant within the framework of the Commission's "European Spatial Development Perspective" (1999), which is the basis for the INTERREG programme. Tackling them from a walled towns viewpoints make the solutions and best practice relevant across Europe in most distinctive and historic places - particularly for small and medium sized historic urban areas, those with a close relationship with rural hinterlands and those affected by regional, national and international borders and other barriers.

The production of each guide has involved establishing a working partnership of relevant experts in the field. With the theme partner taking responsibility for leading the theme specific working groups, organising workshops in their own region and, with the active support of Chester, as lead partner and involving the UWE, Bristol as academic adviser, managing email and web-based dialogue and exchanges of information. Two seminars with seminar papers, transcripts and a seminar report have contributed to the production and underpin the content of this resultant Good Practice Guide, providing rich sources of practical case studies from across Europe.

The partners in the Archway project have skills and expertise both in the general subject area - urban development in and around walled towns - and in participating

in EU programmes. The ten partners are all public or public equivalent bodies, and have excellent understanding and experience of the administrative, legal and political frameworks in their own regions within which the management and development of walled towns operate. This is a highly relevant background for making a collective contribution to developing and disseminating ideas, case study examples and procedures to influence policy at local, regional, transnational and European levels. The fact that the eight of the ten partners are part of the existing Walled Town Friendship Circle network is a major factor in helping to maximise the impact of the Archway Project, which is brought together at the Legacy Conference, held in Chester in June 2007. The Legacy Conference ensures the consistency and validity of all five Good Practice Guides, which build on the existing credibility of the WTFC in the field and with common editing by the academic partner, gives cohesion to the whole approach to historic walled town management reflected in them. The Legacy Conference, the wide circulation through the WTFC and the Internet availability of the guides ensures effective dissemination both to practicing professionals, administrators and politicians and, with the involvement of the University, to the wider academic urban studies community.

By reviewing the effectiveness of policies, instruments, and procedures for the implementation of relevant projects at the regional, national, and trans-national level, by promoting a culture of innovation based on good practice, by sharing information between walled towns and cities, the Partnership can achieve the overall objective of the Archway project of establishing a trans-European professional network, which builds upon the WTFC to launch it as a principal source of European policy good practice, innovation and excellence in the conservation, promotion, development, management and spatial planning of historic places. The result is to be an open learning network - developing and applying best practice and innovative new approaches to developing, accessing

and managing walled towns - focusing on sub-topics spatial planning; conservation, transport; tourism and cultural development with a strong emphasis focus on access and mobility for all and with each clearly related to the needs of the whole management process for historic walled towns, ensuring the effective implementation of relevant policies and projects at the regional, national and trans-European level in the future.

2. INTRODUCTION

Cultural heritage is the legacy of physical artefacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations.

The meaning of the term 'cultural heritage' wasn't always same. As history testifies, its concepts, definitions and values are expression of the society. They may therefore encompass the evolution of it. As a social product, 'cultural heritage' has in essence a truly dynamic nature and recent decades have seen the concept of heritage—much like that of culture or art—undergoing a profound change. The concept of heritage in our time is an open one. It reflects living culture every bit as much as that of the past.

Heritage as a concept has gradually grew so to include new categories such as the intangible or landscape heritage, while at one time it referred exclusively to the monumental remains of cultures a noteworthy effort was subsequently made to extend the conceptualization and description of the intangible heritage. This is due to the fact that closer attention is now being paid to humankind, the dramatic arts, languages and traditional music, as well as to the informational, spiritual and philosophical systems upon which creations are based.

Historic cities, cultural landscapes, natural sacred sites, underwater cultural heritage, museums, movable cultural heritage, handicrafts, documentary and

digital heritage, cinematographic heritage, oral traditions, languages, festive events, rites and beliefs, music and song, the performing arts, traditional medicine, literature, culinary traditions, traditional sports and games: all are example of what is commonly recognised as a different kind of cultural heritage.

This is particular true for historic walled town whose cultural heritage not only consists of culture built heritage, but comprehend intangible aspects of a particular culture, often maintained by social customs during a specific period in history. These include social values and traditions, customs and practices, aesthetic and spiritual beliefs, artistic expression, language and other aspects of human activity which accounts for the local distinctiveness and diversity of urban communities.

Historic walled town, gradually developed over time, are a clear expression of the diversity of urban societies throughout history. Their historic centres and quarters, together with their natural and man made environment, with the rich texture of its heritage, embody the values of traditional urban cultures whose identity we are now called to defend. Now when such areas are threatened, physically degraded, damaged or destroyed, by the impact of an insensible development, a suitable and creative management of its cultural heritage can help walled historic town to preserve their identity, while encompassing their social and economic evolution.

3. PRINCIPLES AND OBJECTIVES

Heritage today can provide more than an argument for beauty and certainly more than an attraction to tourists. It should be understood as an important instrument of integration and a vital instrument of societal development and dialog among different cultures. For instance, the Council of Europe in Faro in 2005 - following the tradition summarized in many international charters and by the action of Unesco - with the Framework Convention on the Value of Cultural Heritage for Society explains cultural heritage as 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, including all aspects of the environment resulting from the interaction between people and places through time. In fact, cultural heritage in Europe consists both of a shared source of remembrance, understanding, identity, cohesion, creativity and the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of Europe as a peaceful and stable society, founded on respect for human rights, democracy and the rule of law.

(European) historic walled towns are aware that cultural heritage has, first and foremost, an important social significance. Heritage is a visible expression of their common national and transnational culture and history, a tangible testimony of their roots without which their present would be impoverished.

European historic walled towns, considering that any heritage strategy needs to be developed in close consultation with the organised civil society committed to the safeguard of our cultural heritage, aim to be living models of how towns take care for its cultural heritage and set it as a central point for their identity and quality of life, for the

economic and social development and regeneration, for cohesion and the liveability of their surrounding neighbourhoods, regions and nations. Credible local heritage strategy will, of course, have to take fully into account the experience of international organisations in this field. Heritage strategy must also recognise cultural heritage management as an important tool in fostering development, considering that the processes of preservation, conservation, enhancement and management are deeply interrelated.

3.1 History as the Guiding Principle

Since many years now, the importance of considering cultural heritage in an historical perspective has been fully recognised (e.g. Athens' Charter 1931): history must be the guiding principle whilst considering every kind of manipulation that might modify any example of cultural heritage. The assumption implies that any conservation and management attempt must respect the historic and artistic work, without compromising it and its historic value. This suggestion is particularly true if referred to historic walled towns where even the character and external aspect of the cities should be respected, especially in the neighbourhood of ancient monuments, where the surroundings should be given special consideration. In fact, one of the most distinctive elements of the historic walled cities in general, is the impact of the heritage factor in every process which involves the city itself. The foundation of the city itself and its evolution have an internal coherence, conditioned by historical processes, which must be taken into consideration in any procedure in the field of cultural heritage, no matter whatever kind of heritage is considered. History also has an important educational value. It reinforces the local sense of community and the perception of a special distinctiveness walled historic towns share. History offers also a way to understand the process that has as its final output the walled historic town as it is, to learn from the past experience of heritage management and foresee how the town can evolve in the future.

3.1.1 Cultural Heritage as a living Document

Since many years, the idea of the cultural heritage as a living document, a sign that testify the evolution of a community of people, is commonly recognised (e.g. Athens charter 1931).

This is not only the case of the cultural built heritage, it often concerns the cultural heritage in its broader meaning, whose survival is deeply connected to the presence of conditions and functional choices that, if hazardous, in the long way could also lead to its disappearance. The monument is a "document", it is part of a chain of historic events and therefore it is a positive instrument of knowledge, on which we can ground our present and future actions. Therefore, any project of management, as it recognises the testimonial capability of each fragment of material work, considering all its complex historic stratification, must be based on ideological assumptions and assessments. This cannot be separated from a direct relationship among form and matter, representative values, material conditions, cultural aspect and from the community that will finally use the (re)projected work. The intrinsic value of the work must be the engine of the functional choices to be taken. Since each use is unavoidably transformative, the creativity of who designs the future of the work has to find the most adequate modification of it without irreversible transformations. Indeed, the continuity between the



Piran: Managing the Past

past, present and future needs to guide and inspire policies and action related to cultural heritage that can ensure the development of town.

3.1.2 Cultural Heritage as a Vehicle of Cultural Identity

Cultural heritage has, first and foremost, an important social significance. Heritage is a visible expression of culture and history of historic walled towns, a tangible testimony of their roots. As such, it is an essential element of our local, regional, national and transnational identity.

This sense of distinctive identity can be easily identified in historic walled towns where the historic fabric gives guidelines –more than in other places– for the integration of modern society and this heritage sets the conditions for good urban development.

Europe's cultural heritage not only cultural built heritage. In fact, (ESDP, para. 158) the different lifestyles of inhabitants of European towns and cities have to be viewed in their entirety, as a part of the cultural heritage. Many European cities are subject to the dangers of commercialisation and cultural uniformity, which destroys their own individuality and identity. This includes, for example, real estate speculation, infrastructure projects that are out of scale with their environment or ill-considered adaptations to mass tourism. These factors frequently combine to cause serious damage to the structure and the social life of towns and cities and to reduce their potential as attractive locations for mobile investments.

Appropriate Cultural Heritage management strategies can help to counter these risks. Thus heritage management principles become fundamental to local policies, implying that the citizens and others value the heritage as an important element in the public debate; that general urban

and development plans incorporate among their goals and objectives, the conservation and enhancement of heritage; that the local administration does not trust the conservation of heritage to a single department and all the departments charged with and related to planning take their share of responsibility in conservation; that conservation policy goes further than what is known as the "historic centre", encompassing also the needs and impact on the whole of the city and the surrounding region; finally that the historic walled city government becomes capable of intervening in market forces to defend conservation and environmental quality goals, guaranteeing "appropriate development" - "appropriate" to these objectives - and not just any "development".

3.2 Sustainability

Historic walled towns are aware of that successful conservation depends upon recognising that conservation and development need to work together. If we want to hand on the historic environment in good conditions to future generations, then it is essential to ensure that measures for managing and caring for the heritage are sustainable.



3.2.1 Sustainability in Historic Walled Towns

For historic walled towns, sustainability has a twofold meaning: firstly the

preservation of the urban landscape as a natural resource and secondly the development of the historic walled town as an ecosystem. The first of these points relates to limiting the growth of the boundaries of the town and the consolidation of the available land (brownfield) instead, the second one is about the implementation of environmentally friendly systems in an historic environment, making them compatible with its specific requirements and difficulties. This is in line with the Aalborg definition of environmental sustainability.

"Environmental sustainability [for cities] means maintaining the natural capital. It demands from us that the rate at which we consume renewable material, water and energy resources does not exceed the rate at which the natural systems can replenish them, and that the rate at which we consume non-renewable resources does not exceed the rate at which sustainable renewable resources are replaced".

Many towns are confronted with a set of environmental problems which have consequences in the heritage management, such as poor air quality, high levels of traffic and congestion, high levels of ambient noise, poor-quality built environment, derelict land, urban sprawl, waste management.

Ensuring that instruments for managing and caring for the heritage are sustainable can mean for historic walled towns:

- developing better understanding of the historic local environment
- promoting wide awareness of the role of historic local environment in the local community
- taking a long term view of actions related to the local environment
- adopting an holistic view of the local environment
- involving larger public in taking decisions about the historic environment
- deciding which elements of the

historic environment are to be conserved at all costs, affected by limited change provided that the overall character of the resource is maintained, available for major modification in return for other benefits

- holding our actions to a level which do not jeopardise the historic environment
- gaining the best possible information before taking decisions about the historic environment

Considering development, it has now accepted that heritage has an equally important role in sustaining the development and viability of local communities and commercial undertakings through

- contributing to the quality of life through high quality design and conservation
- bringing unused buildings, neighbourhood shops or redundant upper floors back into use
- expanding local residential accommodation - for example through the adaptive reuse of industrial buildings - to meet local needs
- bringing together partners who recognize the importance of improving existing facilities and infrastructure
- allowing communities to come together around a shared experience and often cherished locality

While sustainability is a scientifically defined ideal sustainable development is a process for approaching ever closer to that ideal. The ESDP added a spatial dimension to the three - economic, socio-cultural and environmental - objectives of sustainable development. Therefore, the sustainable development model for the historic walled city and its associated territory implies addressing the regeneration of the walled urban culture, by means of restoration and renovation, not only by physical landscaping, but functionally by

revitalizing the historic centre and integrating it into the wider city and region. This may even involve replacing obsolete with contemporary structures through specific sectoral or area action but without deforming the fabric of the city. The regeneration will thereby take into account the identity and specific character of the city and its historic cultural inspiration(s), which must be conserved.

3.2.2 Working for a Sustainable Future with Local Agenda 21

Agenda 21 – where the number 21 refers to the 21st century – is a program of the United Nations (UN) related to sustainable development. It is a comprehensive blueprint of action to be taken globally, nationally and locally by organisations of the UN, governments, and major groups in every area in which the impact on the environment by humans. In particular, section II refers to Conservation and Management of Resources for Development where it invites organization to the use of more integrated approach to the planning and management of land resources.

In fact, since long, historic walled towns have started approaching the delicate balance in its built heritage using integrated approaches, so it is now not surprising that they can play, assuming the sustainability perspective, an active role in the implementation of the Agenda 21 and foster further discussion on issues related to the built environment and in particular on the complex connection between the planned town organization, the quality of the environment and the management of heritage.

Historic walled towns believe that the availability and monitoring through time of environmental data and indicators, the possibility of supplying information on the qualitative state of the different evaluating matrixes on the local administrated territory, and finally

the possibility of sharing with the local stakeholders the results of those investigations, represents the elements that characterize today a modern way of managing environmental planning and programming of a territory. A well structured communications system make it possible to promote the participation of all stakeholders with whom the municipality may interact and foster the definition of a set of evaluation systems of the performances, which might be shared and be useful in supporting the public administrator on the choices that are to be taken for the administrated town.

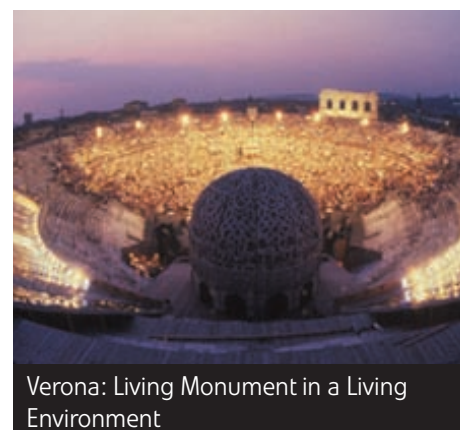
An interesting tool for the above described goals might be the Report on the State of Environment, framed in a local process of Agenda 21. This might help in creating a permanent interaction with the different actors in the territory and represents an important instrument for accounting and evaluating the effectiveness of the chosen policies and of identification of critical points on which to pass into action.

3.3 The Walled Cities as Living Monuments

The complete historic build heritage, layered during centuries, has determined historic walled towns to what they are: living monuments. The accent here must be put on life, on dynamism.

Cultural heritage – both built and natural – contributes fundamentally to the character and beauty of our living environment. This environmental and spatial dimension (both urban and rural) defines the specificity of cultural heritage in comparison to other fields of cultural activity. While advocating the highest possible level of cultural heritage conservation, we fully recognise that cultural heritage “places” (both monuments and sites) remain dynamic entities. Indeed, the continuity between the past, present and future needs to guide and inspire policies and action related to cultural heritage thus ensuring its sustainable development but also

encouraging the necessary cultural and social evolution of those places. At the same time, strategies of urban and rural development and spatial planning, as well as modern architecture developments and heritage management and projects should respect and take fully into consideration the requirements of cultural heritage conservation.



Verona: Living Monument in a Living Environment

Sound heritage management can provide a foundation for the regeneration of many towns and cities, and that regenerating these can reinforce a sense of community, make an important contribution to the local economy, and act as a catalyst for improvements to the wider area.

Now is it a more shared view which important role that conservation-led regeneration can play in delivering vibrant and sustainable communities.

It is today clear that cultural heritage is an important factor in local economic development, though not many years ago in Europe it was a common belief that member countries were tragically undervaluing one of their most important economic assets: i.e. cultural heritage. It is now a common understanding that cultural heritage is a real opportunity for local economies. In fact, cultural heritage can easily be related to many economic sectors: tourism, new technologies, eco-gastronomy, publishing, etc. Respecting certain essential conditions, cultural heritage can foster local development.

Firstly, cultural heritage has to be considered as something different, due to its originality, that cannot be reproduced, but which may produce a set of economic effects. Secondly, awareness that the results of management and valorisation of a cultural asset doesn't show up in the short term, thirdly, understanding that foreseen results might be bigger as far as the action is framed in a larger and integrated project.

Historic walled towns believe that Conservation-led regeneration can bring sustainable environmental improvements while at the same time creating jobs, stimulating economic activity, and preserving the characteristic look and feel of local areas through their examples, the role of heritage in fostering regeneration is gaining increasing recognition among decision-makers and opinion formers at all levels.

3.4 Access for All

Accessibility is seen as essential principle for historic walled towns. The visual, physical and often psychological barriers represented by walls should be overcome in order to make the towns available for everyone.

In fact, walled towns represent in their essential nature, the very best symbols for access, because they are living testimony of the way by which the nature of their walls changed from a mean to impede access to a way to offer protection to all incomers.

The issue of adapting and exploiting environments that have been created over the centuries for impeding and controlling access surely represents a major challenge. New functions and techniques have to be added to old environments. Preserving and easing access at the same time is a task that demands special skill, creativity and prudence, the aim being making cultural heritage available to everyone, without jeopardizing the overall historical environment. Accessibility means also social inclusion. Walled historic towns need to work in order to foster development and counter depopulation trends.



Cultural heritage management has to take seriously into account the importance of the accessibility. Cultural heritage has to be accessible and any impedance that doesn't permit to disadvantaged people to access it has to be removed. New technologies might supply instruments for resolving the problem.



3.5 Territorial Balance

Walled historic towns are often part of a territory that usually offers diverse cultural and historical assets, in the form of natural or historical treasures, small villages, churches, ruins, etc. The landscape itself is one of these resources: it is an important component of the overall environment and of people's surroundings. Towns are often encouraged to take an active part in landscape management and planning, and should take to heart the responsibility for what happens to the surrounding landscape. As a key factor in individual and social well-being and people's quality of life, landscape contributes to human development and serves to strengthen the

local identity. It plays an important public interest role in the cultural, ecological, environmental and social fields and is a valuable resource conducive to economic activity, notably tourism.

Cultural heritage management is therefore called to consider what lies outside city walls and include the surroundings in the managed network of cultural assets. Network can be physical infrastructures, roads and paths, but also immaterial ones created in order to connect and foster development in the whole area. Extending cultural heritage management to the whole area where the town lies might have a multiplier effect in fostering local development. This effort clearly requires sound assessment of all available resources and capabilities. It also requires the use of a holistic approach in order to strike a balance among different resources.

3.6 Social Involvement

The long term success of conservation strategies depends on the involvement of citizens in the identification and protection of the heritage of their towns.

Strategies must be developed to get society to accept and identify with heritage and its defence. Strategies need not only to take into account the efforts made by public bodies, but also the economic efforts made by private individuals. Everyone should have the opportunity to contribute to understanding and managing the historic environment. Judgements about the values of places and decisions about their future should be made in ways that are accessible, inclusive and transparent.

The local community must be involved in the responsibility for care and maintenance of heritage. It is therefore essential to create public interest, awareness and concern regarding the significance of cultural heritage, its protection, conservation and enhancement for the benefit of both present and future generations.

Governments at all levels and their

associates authorities should support and facilitate non government organisations, registered charitable trusts, heritage cooperatives and private initiatives to organise awareness programmes highlighting various aspects of heritage conservation, consequently informing local people of the means to deal with the challenges involved therein. Respect and affection for heritage and concern for its protection and management should be integrated in school programmes and should form a crucial aspect of education.

3.7 Intergration with Other 'Archway' Themes

ARCHWAY has identified five critical contributing themes for successful and sustainable historic walled city development. The four others were summarised at the outset of the ARCHWAY project as:

- Conservation, protection and enhancement - enabling the development of a modern environment with the constraints of a historic setting.
- Transport - the problems of transport, parking and access to and within some of Europe's most attractive and historic places;
- Tourism Development and Visitor Management - establishing historic walled towns as a focus for sustainable tourism and economic development without damaging their distinctive and historic qualities;
- Spatial planning – realistic special planning and management systems to create vibrant and modern places without compromising their historic and local distinctiveness.

Each of these themes clearly relates to ESPD document.

Transport

The problems of transport, parking and access to and within historic walled towns can only be addressed in the context of transport-aware spatial affect the

experience of the town and solutions that reduce traffic flows and its pollutants without compromising the accessibility of town must be addressed. Considering sustainability as a goal, not only private traffic should be addressed, but also freight traffic. Solution at hand is exchange parking site, efficient public transport, also with use of modern technologies: traffic control units. Solutions like road pricing should be as far as possible not introduces.

Tourism Development and Visitor Management

Establishing historic walled towns as a focus for sustainable tourism and economic development without damaging their distinctive and historic qualities. Quality tourism and sustainable tourism.

Spatial planning

Realistic special planning and management systems to create vibrant and modern places without compromising their historic and local distinctiveness.

Incorporating these principles linked to the other ARCHWAY themes allows Cultural Heritage Management to achieve the holistic approach to historic walled town management, which is implicit in the methodology of Chapter 5 - 'The ARCHWAY APPROACH'.

4. ISSUES, CHALLENGES AND OPPORTUNITIES

The management of Cultural Heritage brings historic walled town in front of a series of issues, challenges and opportunities that needs to be caught in order to open the way to future vibrant towns. Clearly, issues and challenges are strongly intertwined. It is also natural that the most important topic is the long term maintenance and protection of the cultural assets, in particular – in the Archway context - that of the city walls.

Creative management of cultural heritage requires appropriate actions that must

comply both with a solid legal framework and with special conservation ethics' rules. These rules are in fact important issues in the cultural heritage debate and are open to extensive interpretation. Some of these are reported in the following list which doesn't mean to be exhaustive, but points out some elements on which Archway partners converge to a common view.

4.1 The Leading Issues

4.1.1 Inadequate Financial Resources

Effective mobilization of financial resources remains a challenge for Cultural Heritage Management. There is a growing acceptance that valuing cultural heritage requires a high level of financial availability, since maintenance and operational costs are very substantial. Therefore, to ensure that cultural heritage management better responds to the increasing development needs of historic walled towns, sufficient resources should be provided on a secure and predictable basis.

Aside from more traditional state and local funding, new ways has become popular, like lottery and private sponsorship, while other are required reaching to higher levels, like donors. Clearly even donors face funding constraints due to local or national fiscal regulations. Local authorities should work in order to remove obstacles that impede people to fund cultural heritage related activities. In fact, since a vital component of results-based management are monitoring and evaluation systems, efforts should be made to improve the impact of funding and to better measure and report its effectiveness and quality this would also be important for attracting more resources.

4.1.2 Incription and Listing

Listing seems to be the most powerful tools for bringing the protection of a specific Cultural heritage asset into the real world (Athens' Charter, 1931). Anyhow, it is often not always up to the

historic walled town to decide what to list for protection. Also, listing is in itself a difficult task: the determination of significance is the key component of methodology. All listing decisions follow from the level of significance that is assigned to a specific asset and must generally comply the local and national relevant regulations.

Determination of significance, protection and managing become even more difficult when considering a broader type of cultural heritage assets that goes beyond cultural built one. It is the case of intangible cultural heritage or that of landscape. The latter might be considered as an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors. It has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favourable to economic activity and whose protection, management and planning can contribute to economic development. Acknowledging that the landscape is an important part of the quality of life for people, its protection, i.e. actions to conserve and maintain the significant or characteristic features of a landscape, from a perspective of sustainable development, aim ensure the regular upkeep of it, so as to guide and harmonise changes which are brought about by social, economic and environmental processes, should be equally supported by instrument as robust and effective as for the architectural heritage. Similar consideration applies also to intangible cultural heritage, which UNESCO underscores as a mainspring of cultural diversity and a guarantee of sustainable development.

4.1.3 Enhancing Education

It is vital to seek public understanding and support for cultural heritage protection and management, to impart knowledge of conservation attitudes and approaches to all those who may have a direct or indirect impact on

cultural heritage. Therefore education is to be promoted and sustained. A shortcoming in education has to be recognised as a serious risk for the future of cultural heritage.

It is worth recalling that the elaboration and the dissemination of heritage education have contributed to the acquisition of the concept of cultural heritage based on the values of democracy, peaceful coexistence, tolerance and sustainable development. Historic walled towns believe that cultural heritage has a high educational value. It provides a wealth of material for explaining and comparing periods and styles and uses. Today when visual appreciation and first-hand experience play a decisive role in education, it is essential to keep alive the evidence of different periods and their achievements.

Education and sensitization for conservation should begin in schools and continue in universities and beyond. These institutions have an important role in raising visual and cultural awareness - improving ability to read and understand the elements of our cultural heritage. It should be based on cross-curricular approaches, and linked with the school programmes and offers an opportunity for educational success in out of school environments.

In the long term, the prospect of a permanent education, a life long learning process, can be considered. People, by appropriating the heritage, take responsibility for passing it on to future generations.

Education is a necessary goal also for people professionally involved in cultural heritage management. There is here a need to develop a stronger holistic and multi-disciplinary approach to our heritage on the basis of cultural pluralism and diversity, respected by professionals, craftspeople and administrators. Exchange of ideas and

opinions on new approaches to education and training at any level should be encouraged.

4.1.4 Coping with Settings and Local Scenarios

In any management action, it must be considered that cultural heritage is inseparable from its physical and cultural context, and belongs to the local society as long as its members continue to value and nurture it. This is particularly true for heritage conservation and management intervention whose processes must be sensitive to this relationship, and reinforce it. The inseparable bond with surrounding settings must be considered in any management action regarding cultural heritage.

In a globalising world, where visual spaces are rapidly becoming homogenised, it is necessary to retain the specific visual identity of a place created by the presence of specific cultural built heritage. Yet, this image should not freeze the evolution of towns, but must accommodate the imperatives of change in making the heritage relevant in contemporary society. The objective must be to integrate cultural heritage into daily social life by balancing their needs so that neither overshadows the other.

The visual cacophony created by advertisement boards, signage, hanging electric cables, air-conditioning units, dish antennas, etc. must be carefully controlled to enhance the visual character of the cultural built heritage. Additions of street furniture, pavement material, lighting, signage, etc. can add to the experience and appreciation of the present heritage.

In this respect the objectives of conservation and management can mediate even new buildings or re-invented areas by requiring them to make reference to the old by employing elements, methods and devices characterising the cultural built

heritage of the neighbourhood so that the new is linked with the old.

4.1.5 Coping with Authenticity and Conjecture

Conservation and management of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, also, on the level to which information sources about these values 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, is a pre-requisite basis for evaluating all aspects of authenticity.

Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role, in any cultural heritage management effort, in conservation and restoration planning, as well as within the inscription and listing procedures used for the protection. All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must consider and judged within the cultural contexts to which they belong.

Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and other internal and external

factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

Authenticity plays a decisive factor in heritage conservation and management. Any management that includes conjectural restoration or rebuilding must nevertheless take authenticity into consideration and respect the overall spatial and volumetric composition of historic settings.

4.1.6 Managing Integrity and Evolution

The integrity of the heritage is to be interpreted not only in terms of the physical fabric of the building, but also with respect to the collective knowledge systems and cultural landscape it represents. This knowledge system, where it exists, must mediate the process of reuse and management of the cultural built heritage in order to reinforce its appreciation. It is a dynamic concept that understands the integrity of the individual building as one which evolves in response to contemporary needs of local society.

The concept of an evolving integrity may accept the introduction of new architectonic elements, materials and new and innovative technologies. The introduction of new elements may reflect contemporary aesthetic ideals as modern additions to old buildings.

Moreover, conservation may include additions and alterations of the physical fabric, in part or whole, in order to reinstate the meaning and coherence of the local scenario. In the first instance, however, conservation and management should attempt minimal intervention. However, substantial additions and alterations may be acceptable provided the significance of the heritage is retained or enhanced. The goal of minimal loss

of fabric should always be tackled. The nature and degree of intervention for repairing, restoring, rebuilding, reuse or introducing new use, should be determined on the basis of the intervention's contribution to the local look and feel, and the extent to which the changes envisaged meet the needs of the community. Even reversibility and legibility of should be considered as objectives, though the first principle needs not dictate conservation strategy. In order to use the heritage for the socio-economic regeneration of the local communities, the cultural built heritage can be suitably adapted and modified for an appropriate reuse. For this it is only essential that the process of intervention contributes to conserving the traditional context as far as possible. Reversibility should be secured in case of particularly valuable heritage or when intervention is made on a conjectural basis. The legibility of any intervention must be viewed in its own context, but the legibility is something that should be valued.

The re-use of cultural built heritage is an effective strategy to conserve and manage architectural heritage, though it is economically sensible. Such re-use distinguishes between preservation as an ideal on the one hand and, on the other, the goal to prolong the useful life of architectural heritage by retaining as much as possible of it.

Priority must be accorded to retaining the continuity of original functions. Any new use must be introduced only after studying its effect on the local context, and must conform to the carrying capacity and vulnerability of the cultural built heritage.

All changes to the original fabric should be preceded and followed by comprehensive investigation and study. Additions and alterations must respect the coherence of the whole, and must, to the extent possible, engage traditional materials, skills and knowledge in the process.

When it becomes necessary to modernise and comprehensively alter the original internal functional characteristics of the building or site, its external image must be retained.

The reconstruction of entire parts 'in the style of the building' should be avoided. Reconstruction of very small parts having architectural significance can be acceptable as an exception on condition that it is based on precise and indisputable documentation. If necessary, for a proper use of the building, completion of more extensive spatial and functional parts should reflect contemporary architecture. Management interventions that entails reconstruction of an entire element of cultural built heritage is only acceptable if there are exceptional social or cultural motives that are related to the identity of the entire community.

4.2 The Key Challenges

The management of Cultural Heritage is obviously a difficult task to accomplish and set the historic walled town in front of difficult choices. Overall, financial sustainability – as previously discussed – is to be seen as an everyday's issue to tackle with, but also in a long term perspective a challenge for historic walled towns. Moreover there are many conditions which nature is often not locally determined whose effects are perceived even at the local level.

4.2.1 Coping with Democratic Trends

Population's trends represent critical factors with relevant effects on the development of historic walled town. Clearly the processes of demographic change are much differentiated among historic walled towns, due to different cultural and socio-economic settings, but it is essential for historic walled town to recognize the complexity of the phenomena and tackle it with comprehensive and multi-dimensional approaches.

In fact, the combination of the long-term decreasing births rates, growing percentage of elderly people, suburbanisation processes, transformation of the society from the industrial to post-industrial information society, including the transformation towards knowledge economy, change of the value systems and lifestyles, led in the past for historic walled towns to important consequences in form of a significant de-urbanisation, a shrinking process that for historic walled town urban centres depends on several specific features and frame conditions, i.e. interdependences between housing market, social capital, economy and the labour market, public finance and quality of urban environment, all factors of high complexity and of bilateral causality.

In order to prevent a negative scenario of deteriorating infrastructure, a worsening business environment, disinvestment, growing social segregation and urban decay from turning into reality new local government policies are required. Historic walled towns consider that that cultural heritage may represent a leverage effect to counteract negative effects and believe that promoting cultural activities and creativity as an effective strategy for economic regeneration. Today, the so-called creative heritage management is in fact showing unexpected dynamism in all historic walled towns, adding value to existing intellectual and cultural assets. These efforts are informed by a growing municipal understanding that cities are competing to attract the knowledge sector, investors (to re-locate) and visitors (tourism).

New approaches are taken by historic walled towns willing to integrate economic development, cultural development, and urban design to create jobs, generate income, enhance the municipal image and generally improve the quality of life vis-à-vis a

city's ability to attract and retain the creative sector, to highlight the critical juncture where successful culture-led initiatives enhance the physical, social and economic well being of an area (resulting in improved and sustainable quality of life).

4.2.2 The Role of the Market

Effective management of cultural heritage aims to make historic walled towns vibrant places to live and visit, to value the remains of the past, the art works, the local settings and urban landscapes that altogether constitute the identity of a place. As for the case of demographics trends, whose nature is often not locally determined, the role of the market has to be managed in order to grant a better development to historic walled towns.

Historic walled town believe that local administration should tackle market questions assuming a holistic approach. It is here not the case of collecting money for heritage management and conservation, but how market forces can affect urbanization and how local governments may have a role in correcting market externalities, whose effect are to be seen in the real estate and housing market, in the despoil of local private and public functions from inner town, in the massive transformation of town in low quality commercial centre.

Long-term objective would be setting up a town resources management system which combines the role of market-driven mechanism and government regulation to control and strike a balance, with the goal of defending a comfortable living area surrounded by traditional cultural style and feature of the past and lay a solid foundation for further development and utilisation of historical and cultural resources of the area and realisation of sustainable development.

Tourism can certainly benefit of a

better cultural heritage management as long as there is a cultural rationale independent of economic interests, even if it is to some extent adapted to these interests. If the law of the market is applied indiscriminately, it may lead to jazzed-up heritage supermarkets which have been standardized and adapted to meet consumer demand.

4.2.3 Public and Private Funding

Strategy for cultural heritage management is dependent upon the development of an adequate planning and financial management model that would allow sustainable financial resources to all stages of the intervention and ongoing management of cultural heritage.

In fact, as described in 4.1.1, resources needed for cultural heritage conservation and management are very sensitive. The need of it has dramatically increased during last 20 years, due to the fact the historic walled towns has become more attractive for tourism, which has been a driving force in taking cultural heritage into the economic mainstream. This has brought changes in the way heritage is preserved and developed, including the role played by institutions and investment.

In fact, tourism can be beneficial for a town's heritage, as long as its effects are properly managed. Excessive exploitation of sites by tourism may be criticized on the grounds that it may rob host communities of their traditional cultural landmarks and destroy the authenticity and significance of their heritage.

These conflicts cannot be solved by cultural measures alone. The growing economic importance of cultural heritage as a result of tourist demand must be taken seriously into account as well. To cope with the pressure, many towns have made big efforts to improve and diversify the presentation

of their cultural heritage. Further financial resources are therefore required.

Usual source of funding are public funds allocated from the national government, private fund raising, entry fees, tourism visitation, income from special events, gift shops, trust funds, publications, international funding.

A general strategy is needed in order to have the required resources and the success of heritage management is fully dependent on the convergence of many factors, one of which is the financial model that will make funds available and insure that the management of any cultural heritage is adequately funded at any stages.

4.2.4 Participation and Communication

Increasing participation and a more widened responsibility toward cultural heritage management is a primary goal for historic walled towns.

As the cultural heritage is to be a driving force in the development of historic walled towns, it is therefore necessary that people have an understanding of the value and that participation in and responsibility for the own historic environment are fostered. Opportunities for various social sectors and individuals to influence and take responsibility for the cultural heritage have to be opened up.

Appropriate communication strategies are therefore to be planned in order to gain a deeper understanding of the local heritage and to have people value it.

In fact, participation and communication are to be set among the top priorities in heritage management. Appropriate policy is to be defined in order to give individuals and associations, networks, enterprises and other organisations more opportunities to understand, to value,

to take responsibility for the conservation, use and management of the cultural heritage.

An important role can here be played by associations. It may be the case to recall that the Friendship Circle is one of such. The important roles of association like Europa Nostra, and of its National Counterparts (Italia Nostra, etc.) that provide high skilled management capabilities and often take directly part in the management of Cultural Heritage.

Even at a local level, volunteer's organization can play a relevant role in managing and enhancing the availability of Cultural heritage.

In dealing with the management of heritage, it may even become necessary to temper the role of the intervention project by taking into account the desires and aspirations of the local community. This does not assume, a priori, that the interests of heritage management and those of the community are divergent, but rather that there must be room in the process of conservation for dialogue and negotiated decision making.

4.2.5 Sustainability and Quality

The cultural heritage's management conditions and requirements are interlinked with societal development as a whole, which means that many questions that are of significance for the cultural heritage's management are outside the direct influence of the cultural heritage sector. But if the local environment is to continue its narrations on history and contribute to a higher quality of life, at the same time as it undergoes a more rapid change and development, the different collaborating actors need to take a wider responsibility. Both professional and other actors need access to methods and tools that will enable them to take responsibility for the conservation and valuation of the

cultural heritage. The need for knowledge about how and why the environment is changing also increases supporting the development of methods and tools for a long-term sustainable conservation of historic environments. These should take their departure in a holistic view of the environment that presupposes that change can be managed.

The consequences of exploitation, urbanisation, structural change and energy conversion on the landscape, in historic walled towns, need to be better understood.

Supporting the development and spread of knowledge about how an environmental factors impact living environments and the cultural heritage, as well as methods and strategies that increase the readiness to manage such developments, are important tasks that historic walled towns have to undertake.

4.3 Ways Forward

The protection of the local identity of historic walled towns, the management, conservation and enhancement of its cultural heritage, are demanding task that are challenged by forces that cannot always be set locally under control.

In fact, if we move beyond the short-term and look at the larger economic role of heritage conservation and management, we may face even at the local level the controversial effects of one of the strongest forces: the globalization on society. In fact, this is not a single faced phenomenon, since we have both economic globalization and cultural globalization. Historic walled town believes that the second is not an inevitable outgrowth of the first and that they are two different phenomena, which while interrelated, are not inexorably linked. Further, while economic globalization may have positive effects, cultural globalization has few if any benefits, but has significant adverse social and political consequences in the short term, and negative economic

consequences in the long term.

If historic walled cities are to succeed in developing local vibrant communities, they will have to extend the appeal of the town worldwide, without jeopardising its identity. However, their success will be measured not just by their ability to foster local economic energies, but equally in their ability to mitigate cultural globalization. In both cases, a city's cultural heritage will play a central role. The "modernization" of cities in terms of infrastructure, public health, convenience, undertakings and quality of life does not necessitate any "standardisation" of the built environment, any imitative strategy.

Adaptive (functional) reuse of the heritage resources can provide a touchstone, a sense of stability, and a sense of continuity for people and societies that help counteract the disruption which economic globalization can exacerbate.

Heritage conservation has been portrayed often in the past as the alternative to economic and societal development, "either we have historic preservation, or we have economic growth." That is a false choice. In fact, heritage based economic strategies can advance a wide range of public policy priorities. Heritage conservation and management allows a city to participate in the positive benefits of a globalized economy while resisting the adverse impacts of a homogenised culture.

4.3.1 Management for Preserving and Enhancing

Preserving and enhancing the historic environment of historic walled town and making its heritage known and vital for present and future generations, are fundamental tasks of cultural heritage management. Social planning and economic perspectives complement now these aspects, since cultural heritage is now regarded as a universal resource. Local history and town peculiarity are to be defended and promoted. The significance of cultural heritage in human terms takes centre stage in everyday's life, since

cultural heritage is regarded as an asset, accessibility, participation and communication are top priority. Historic walled towns want to exploit their capacity of being cultural attractors and want to qualify their environment for an increasingly better standard of living. This change of emphasis means a revision of values, perspectives and priorities for historic walled towns. While cultural heritage conservation is still central area of activity, the previous emphasis on conservation has now been replaced by a more proactive and goal-related social role. This means developing an attitude where conservation and development are to be seen as integral parts in the management of the cultural heritage and management has to extend its traditional scope in order to include participatory instruments and new market related tools and fully exploit new technologies scenarios.

4.3.2 Marketing and Promotion

It is essential to create public interest, awareness and concern regarding the significance of cultural heritage, its protection, conservation, enhancement and management in order to increase the cultural value of town. This can be achieved by utilising communication, promotion and marketing techniques. Possible target groups must be identified and communication and promotion tools must be defined accordingly. Tools may include thematic publications, print media, cultural programmes, educational fairs, heritage site visits and excursions, exhibitions, workshops, lectures, seminars, local TV channels. New technologies might also be exploited: web sites, GIS, Virtual Reality, DVD, etc. The communicated image of town needs possibly to be set and branding instrument might be built on it.

4.3.3 Visions and Tools

Presently, defining visions for the future of the cultural heritage management is on the agenda of

several historic walled towns. In the future, we believe that such a vision will embrace many of the themes and principles that were discussed in the previous pages. They will therefore partly provide the basis for local political action and inform programmes and implementation actions.

Generally, visions will include desired future positions in which the cultural heritage plays a leading role in societal development of historic walled towns which believe cultural heritage management contributes to create vibrant communities and long-term sustainable society.

Dialog and fruitful sharing of experiences has led the Archway towns to a better comprehension of the many example of creative management of cultural heritage they can offer. In the following paragraph, we attempt to aggregate in common concepts those experiences, select and describe shortly some case studies that the Archway partners proposed as significant examples of a particular concept. More extensive description of the reported case studies plus many other relevant ones which took not place in this guide are described in a separate annex. We believe that these concepts constitute both part of their vision of the role of cultural heritage management and ways of enhancing walled (town) cultural heritage and also tools for better exploitation of their heritage.

4.3.3.1 Value, enhance and re-use

Appointing new uses and different functions to present built heritage is surely a considered way of preserving and enhancing the local town environment. At the biggest scale, historic walled town has undergone such transformation firstly by changing the function of their city walls: from a military use to more pacific uses, for instance as urban parks. Reuse project may concern almost every piece of



Lucca – Murabilia Garden Fair (4.3.3.1)

With the intent of valorising the city walls since 2001 Lucca yearly organizes the garden fair Murabilia – “Mura in fiore”, an event designed for quality amateurish gardening. The fair usually gathers more than 150 expositors and more than 20000 visitors.

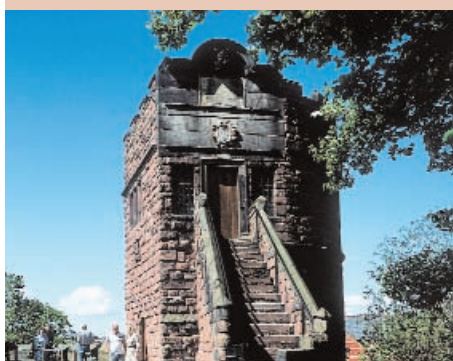
The event runs during the first weekend of September, on the town’s wall enclosed by the Botanical Garden, the San Colombano and San Regolo ramparts.

Murabilia has become in a few years one of the national events concerning amateurish gardening.



Piran – Town’s Walls (4.3.3.1)

With valorising the city walls the municipality has started a refurbishment intervention with intend of making it accessible. This action is has also another goal: to make available to people the second most beautiful view of the town (being the first the view of the town from the sea).



Chester – Walls Accessibility/Awareness (4.3.3.1)

Information on wheelchair access, including a map of the entire walls and a map showing details of the access from the Little Roodee Car Park is available on the City Council Website as part of the City Walls Heritage Trail (www.chester.gov.uk/walltrail). This includes details about important routes to the walls (e.g. from Frodsham Street Car Park and the Little Roodee) as well as information concerning access along different sections of the walls. No paper version exists and the information must be downloaded by individuals visiting the website.

This information shows that the majority of the wall walks are accessible to those using wheelchairs. Most routes require a retracing of the path as there is only one suitable access point; however some sections have two access

points. It would be desirable to extend this accessibility to the complete circuit but this would be difficult to achieve on the Water Tower street length due to the height of the walls (and hence length of any ramp required) and there are particular problems with the gates as all have steps up and down.

Accessibility for those with impaired vision

It is essential that research work is done so that any barriers to access for this group of users can be minimised as far as possible. The cast metal panels which are located at key points on the wall have raised text and graphics representing the form of the wall which have a tactile quality, but it is generally considered that these are not of great value to blind or partially sighted people.

Interpretation

The significant points on the circuit of the walls are identified by means of etched zinc signs attached to the face of the wall nearby. These have been carefully designed and most contain a graphic which enables the reader to position the particular feature within the overall walls circuit as well as a great deal of information about the location itself.

The overall quality of manufacture of the signs is high and they have a strongly distinctive character reminiscent of the old standard Ministry of Works signs attached to historic monuments. The raised graphic representation of the walls and other images combined with the raised text is used by children for taking rubbings (the equivalent of brass rubbing). This is



Interpretation panels at Kaleyard Gate and Morgan's Mount

obviously of interest but it is not clear what value this has as part of the educational process.

Written material

Chester City Council produces a series of downloadable walls trails on its website.

Branding

Throughout location signage, waymarking, interpretation and printed information a strong and consistent branding is desirable. If used correctly this helps to identify the Walls among other attractions within published and electronic material, it can be used on signage to facilitate the location of access points, and in waymarking helps to identified signs or plaques which will give relevant information.



Lucca - San Romano Auditorium (4.3.3.1)

San Romano conference centre has been established inside the church which was part of the ancient Dominican cloister in the city centre.

The single nave church was build during the XIII century and then transformed in the XVII, according to baroque style.

The structure of the church has been recently restored and transformed in a conference centre with an availability of 400 seats.

It takes part to a network of conference centres that the town of Lucca has created exploiting some historic building.



Lucca - San Ponziano's Library (4.3.3.1)

The Church of S. Ponziano, which was at the beginning consecrated to S. Bartolomeo, took its name in 1474, when the body of S. Ponziano was placed here inside; the church was renamed after the martyr.

In the early seventies, the building was bought in 1972 by the Cassa di Risparmio di Lucca (a local bank) and after some renovation it was then turned into a centre for art research.

Recently, after the establishment of a university college, the IMT, its Library has been located in the church, which was profoundly restored and host, an inner structure, the Library is a brand new structure with an advanced design and the most updated technologies.



Verona - Arena (4.3.3.1)

Verona is famous for its Roman amphitheatre, the Arena where opera is now performed in the summer months. The Arena (whose shape and use immediately recall the Roman Coliseum) was built in the mid-1st century AD on a site which at the time was outside the city walls. The ludi (shows and games) played in it were so famous that spectators came to Verona for them from many other (sometimes very distant) places. The amphitheatre could host more than 30,000 spectators, and the most requested events were gladiators' fights (against lions too). The round façade was originally in white and pink limestone from Valpolicella, but during the Middle Ages the Arena was used as a sort of quarry for other

town's heritage (walls, as well as monuments, architectural heritage or even waterways). Valorisation might concern even particulars which not related to specific monuments, but might affect the overall city environment identity and quality Town Walls

4.3.3.2 New additions

Historic walled towns are living entities. Change and addition has always happened in the past and will take place in the future. They could still be an instrument that might contribute to better the town environment, as far as the addition project take into consideration the pre-existing environment of the town, adding value to it, without attempting to jeopardise the delicate balance that was left over to the actual town by gone centuries.

4.3.3.3 Place shaping: operation on landscape or urban environment

Landscape or urban environment are cultural heritage resources that might in some cases undergo some reshaping operations that might enrich and value some view or part of towns. Depending on the level of operation, since the results of it might affect in significant ways the local scenario, the involvement of local dwellers should be stimulated and decisions should be the result of large participatory mechanisms, not only of traditionally delegatory rules.

4.3.3.4 Culture parks and cultural and heritage trails

Building culture parks implies networking all local heritage resources located in the targeted area. The necessary integrated approach to this kind of operation will have to consider zoning, product development, gateways & routes, welcome and visitors care, periodically scheduled events & activities and a large effort in communication, both internally for the incoming visitors and externally in order to raise attraction. Special facilities and trails should be available for disadvantaged people.

4.3.3.5 Information, communication & marketing

Information centre must conveniently be located where the information is needed and cultural heritage information data should be designed in order to effectively comprehend and reach various targeted groups (elderly people, kids, cultural tourists, etc.). Different media channels might be exploited. Internet sites have become a very important first hand information tool. They might be used to supply information on important actions pertaining local cultural heritage. In fact, any action on cultural heritage should be conveniently communicated to the local community. If possible, conservation or refurbishment action should be made accessible for visitors.

Marketing tools might be effective in order to raise funding for specific cultural actions. They might also be useful (e.g. branding) in promoting a vision of the town, in order to make it attractive and promote its development as a place to live, invest, visit and study.

4.3.3.6 Education

It is utmost important to raise higher understanding for cultural heritage protection and management. Education is therefore to be promoted and sustained. A shortcoming in education has to be recognised as a serious risk for the future of cultural heritage. Education and sensitization for cultural heritage should begin as early as possible and continue in universities and beyond. Education should try to put people in directly in touch with town's history and heritage (learning by seeing, etc.)

4.3.3.7 Exploiting town commercial opportunities

Walled historic town aims to attract people for living or visiting, without compromising their identity and distinctive balance, and satisfy their demand of services and products. Historic town must exploit their natural possibilities to be a commercial container. It is worth considering that many walled towns were in origin a defended place for marketing. This may also explain why historic walled towns convey a sense of historic intriguing feeling to shoppers. Its environment is in fact a natural commercial centre.

buildings. The first interventions to recover its functionality as a theatre were started during the Renaissance.

Since 1913, the inimitable magic of its setting has made the Arena the most fascinating and important open-air theatre on the international circuit. The annual program of the "Arena Foundation", which culminates during the summer months with the opera festival, has gained quality of the performances and for the fame of the guest artists.

During May and September, The Arena is filled with Thousands of young people for the international rock and light music concerts. In June the great names of jazz take to the open-air stage.

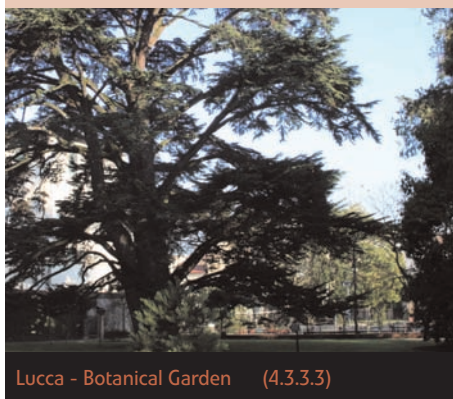


La Valletta - Bow Windows (4.3.3.1)

Although it is not certain when the closed timber box balconies were introduced in Malta, iconographic evidence suggests that such balconies appeared in the first half of the eighteenth century.

This new element had a profound change on the aesthetics of Maltese architecture.

The restoration scheme is an attempt to save a number of timber balconies concentrated in a variety of towns and villages with a view to rehabilitate the traditional streetscape.



Lucca - Botanical Garden (4.3.3.3)

The Botanical Garden is placed in a very peculiar historical corner: among the ramparts of saint Regolo, the kitchen garden of the cloister of Saint Micheletto and the gardens of the palaces built for the court of Elisa Baciocchi at the beginning of the XIX century.

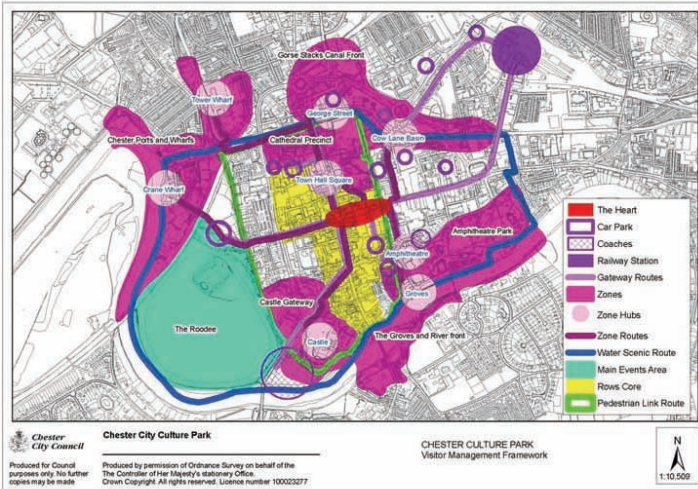
The curators that were assigned to the garden from the first years of the XIX century have traced for it a challenging cultural track, attested by the rich collections, by the gypsum reproductions, by the herbarium and the important library. The heritage is further enriched by a lively research, promotion and educational activity.

The botanical garden develops among closed and open spaces, in the secret gateways of the town's walls. Its creation has completely reshaped a place which was formerly used for military exercise of the Republic of Lucca's army.



Lucca - Piazza Napoleone (4.3.3.3)

Usually called "piazza Grande", great square, it was opened in 1806 in front of the renewed Palace of Elisa Baciocchi in order to create a view in front of it. The place was previously covered buildings and monuments which were destroyed. After the demolition, in order to hide the view of the remaining curtain of building, a double row of plants was aligned. More recently the square has been used as the largest parking area in town up to few years ago, when the parking place was removed, a refurbishment intervention was projected in order to renew the covering of the square. The results were overall positive: surroundings were enhanced and valorised by the reshaping and qualifying action, which give back to the town a scenario that motorization had been hiding for years.



The Culture Park strategy recognises that most people who enter the city centre are visitors, even if they have only travelled a short distance, and sets out to make every element of their stay top quality. The work plan identifies new attractions and city zones, emphasises the links between zones, identifies potential for events and explains the need to improve public open spaces and heritage assets.

The city's walls feature as an iconic feature of Chester, as an under-exploited attraction and as an important pedestrian link between zones. Their enhancement is key to the programmes success.

Chester – Culture park (4.3.3.4)

The Culture Park is an integrated programme of place management, marketing, new development and investment in people that will help Chester achieve its vision of becoming a must-see European city by 2015.



Vitoria-Gasteiz - 'Open for Works' (4.3.3.5)

Under this motto, the Santa María Cathedral Master Plan includes the unusual initiative of opening the ongoing restoration work to the general public during the course of the ten years the project is expected to last. Thanks to this novel approach, the tour around the church is

now a tour around an active, dynamic excavation site – a tour filled with endless surprises and discoveries.

Today, the Old Cathedral has become a focal point for History, Architecture, Archaeology, Culture and Art, made even more interesting by the fact that the contents of the tour change as the work progresses. Visitors can gain a first-hand glimpse of the restoration work being carried out on a building weakened by centuries-old problems of strain and distortion.

Tours are characterised by the friendliness and approachability of the guides, the quality of the historical explanations given and the detailed descriptions of the problems faced by restorers and the solutions adopted. They are also unique in that they offer visitors the opportunity to see for themselves the progress of the ongoing restoration work.

Thanks to the guided visits, Santa Maria Cathedral is one of the most important tourist attractions in Vitoria-Gasteiz and in the Basque Country.



Bastion of Orange (4.3.3.5)

The basis for the plans concerning the Basti-under in 's-Hertogenbosch, is maintaining and improving the existing qualities. The park-like, spatial appearance of the "Bastion of Orange" only permits minimum intrusion by structures. The view of the former field of fire and nowadays a protected nature area must be retained. Making the roundel tower that was discovered in the bastion visible enables the fortification's development history to be made clearly 'legible' and available to experience. Once the Basti-under has been completed (December 2008), it will provide information on both the adjacent nature values and the war history.

Interestingly, some activities represent by themselves a piece of town heritage to be valorised. It is the case of historic stores and shops, which are still presents in some of historic walled towns. Shop keeping activities should be promoted, provided that they not produce negative changes on the cultural historic environment. If possible, quality design and top quality must be promoted, customer services will also be in place. Commercial activities location and facilities should be designed in order to valorise the natural historic scenario (by for instance a thoughtful management of decoration and signboards).

4.3.3.8 Musical events linked to town

Promoting a cultural image of the town is an important effort that historic walled town try to perform even by supporting various musical events. In fact, historic walled towns offer their marvellous corners and scenarios for concerts seasons. Some of these exploit the town natural environment for promotion. For smaller concerts event town's wall may be exploited.

4.3.3.9 Cultural events

The promotion of the cultural image of the town can also be performed by supporting or creating cultural events which may in the long run create a strong connection to the event theme and the town. This may help to promote town to specific targeted groups. It may represent, besides supplying the town with a local character, a special way of carrying out a place marketing of town. In fact, historic Walled town represent in fact wonderful cultural container for many different type of cultural activities.

4.3.3.10 Artists and town

Whenever the image of town is related an artist, historic walled town should take full advantage of promoting

themselves by use of the artist's name. The association will be used to market the town, but also to raise a stronger awareness on town history among citizen and visitors.

4.3.3.11 Rediscovering tradition and folklore

Immaterial cultural heritage represent an important resource for historic walled towns and their local distinctiveness and identity and may be exploited in order to raise stronger awareness on the history of town. Such effort might be undertaken also by promoting of traditional ceremony or historic-like events that may attract the interest of both local dwellers and visitors. The aim is to spread, through the use of the event, a higher interest on the local tradition as being part of town's immaterial cultural heritage, and to promote town's identity.

4.3.3.12 Participation

The long term success of heritage management strategies depends on the involvement of citizens in the identification and protection and enhancement of the heritage of their town. It is therefore essential to get the local community to accept and identify with heritage and its defence. The local community must be involved in the responsibility for care and maintenance of heritage. It is therefore essential to create public interest, awareness and concern regarding the significance of cultural heritage, its protection, conservation and enhancement for the benefit of both present and future generations. This public education can be also achieved by promoting public events which can take place in the setting of important (refurbished/reused) cultural built heritage



Victoria-Gasteiz - Education (4.3.3.6)

First step to achieve identification of a social group with their heritage is good information. And it's youth who are more open to this information.

Since 2004, Arabarri carries out two programs of guided visits to historic towns in Álava, addressed to Primary scholars aged 8 and to Secondary scholars aged 12.

These visits are focused on dissemination of cultural values plenty of incentives for enjoyment and learning; information provided is absolutely rigorous, far from trivialization of cultural, historic or technical aspects, still adapted to each age.

We see University as a source for fresh ideas. Arabarri is involved in a cooperation project with the Faculty of Architecture of the Universidad de San Pablo, in Madrid.

The aim of this project is two-fold: to make students know the "real world" and to obtain from them fresh approaches to old issues.

A group of nineteen 4th grade students spent a week living and working in Alava Mountain Region. They got in touch with the territory, its inhabitants' life and customs, and reflected about projects for rural regeneration, realated to heritage but also to people.

Back to Faculty, they continued to develop their proposals till the end of the year.

Projects, some of them realistic, some utopic, were exhibited in Vitoria and they are currently being edited and published. Workshop is to continue on a two-year basis.



Chester – boutique city (4.3.3.7)

Historic (walled) towns aims to attract people, for living or visiting, and want to exploit their natural possibilities of fostering commerce as driver to

their development. Chester explains this concept as boutique city, Lucca as natural commercial centre. In fact, their commercial built environment represent a natural commercial centre that might provide the same variety of goods that can be fund in large commercial chain, proposed thou with the courtesy and professional capability than only small shops can provide.

In historic (walled) towns some of the shops represent by themselves a piece of town heritage to be valorised. It is the case of historic stores and shops, with their original signboards and furniture, which are still presents in some of historic (walled) towns.

Quality design and top quality must be promoted, customer services will also be in place, coordinated promotions and communication campaign should be foreseen.



Lucca – Concerts in historic settings (4.3.3.8)

Historic (walled) towns represent wonderful settings for concerts. Even if some of them might be larger events led by popular pop stars, that attracts crowds of people, the historic settings seems to be best fit for smaller concert. It is not by chance that both Lucca and 's-Hertogenbosch has regular jazz and classical music seasons. Some of its events take place in the scenarios built by the local town walls, or in some other historic corner of monumental building (for instance, in 's-Hertogenbosch on the waterways).



's-Hertogenbosch - Concert on the Binnendieze (4.3.3.8)



Lucca – Lucca Comics & Games Museum (4.3.3.9)

Lucca Comics & Games is the Italian salon dedicated to Comics & Intelligent Games (role games, board games, collectable card games and 3-dimensional war gaming) and Fantastic Imagination. Set up in 1966, in the course of years the exhibition has proved to be an inspired idea: a policy decision that has succeeded in bringing together new and old trends in culture and entertainment. Over the years, Lucca Comics & Games has become the most important exhibition the theme in Italy and is one of the most important internationally.

Lucca, promoting itself with the brand of Comics' capital town, has recently completed the building of an Italian Comics Museum, re-using an interesting historic building of its legacy.

It is the third museum dedicated to the comics' art in Europe, after the French Angoulême and another one in Brussel, but it is most innovative, for what concerns the infrastructures and facilities, and interactive spaces for the visitors.



La Valletta - Saluting battery (4.3.3.11)

Strategically placed on the lower level of St. Peter's and St. Paul's bastion with 180 degrees breathtaking views of the Grand Harbour, lies the Saluting Battery. The Battery saw its origins in the 16th century as part of the defences encircling the city of Valletta. The Saluting Battery was restored to its formal glory in 2005 after wallowing in disuse for over 40 years. The initiative to undertake the restoration of the Battery was taken by one of Malta's heritage trusts – Fondazzjoni Wirt Artna (FWA).



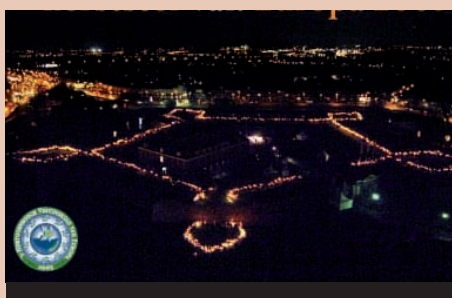
Lucca –Giacomo Puccini (4.3.3.10)

Between 1475 and 1525 's Hertogenbosch experienced its Golden Age. During this time the Brabant Gothic Saint John's Cathedral was completed. In those days the painter Jheronimus Bosch (ca. 1450 – 1516) lived and worked, and whose works of art can be admired in museums worldwide. His best paintings were very well appreciated by the Habsburg rulers like Philip the Fair, Charles V and Philip II. In the year 2016 the town will remember Bosch's death, 500 years ago. In the coming years many art events will take place in the build up to the year 2016.

Lucca is a town rich of musical traditions, but no other musician is loved as much as Puccini, whose music is well known all over the world. Giacomo Puccini is indissolubly linked to Lucca, the town where the great Maestro was born in 1858 in a house in Corte San Lorenzo, where he spent his childhood. Like many members of his family before him, Puccini worked as an organist in the nearby church of San Paolino, in which his first orchestral composition was performed.

Today, the native house is a museum managed by the Giacomo Puccini Foundation in Lucca, containing many personal items: furniture, awards won by the maestro, original sheet music and a rich collection of letters written by and received from the composer.

On Sunday 13 May 2007 the recreational Fortress Run was organized for the second time. Over 1200 runners ran various distances (Half Marathon, 15, 10 and 5 km) with the fortifications as its backdrop. Non-runners entertained themselves at the simultaneous Fortifications Fair. Exercise and healthy food keep you fit. During the Fortifications Fair various organisations presented their special activities and farmers from the surrounding area provided a taste of their fresh, healthy regional products.



's-Hertogenbosch – Christmas Star (4.3.3.12)

The town produces and hosts events on Puccini: festivals, seasons, concerts. Regular concert seasons are held in the Puccini theatre nearby Lucca, in a villa where Puccini lived for 30 years.

During its long and colourful history, Malta experienced various cultures and empires which left their impression, albeit to varying degree.

Undoubtedly, Malta's artistic heritage has been manifestly enhanced during the rule of Order of the Knights of St. John. One of the most important legacies of this period is Caravaggio's Beheading of St. John the Baptist which is housed in St. John's Co-Cathedral in Valletta.

Commissioned by the Great Master of the Order of the Knights of Malta, Caravaggio's Beheading of St John was made in 1608 for the chapel of the Co-Cathedral of St John in Valletta. Measuring an astounding 361cm by 520cm, the painting is by far the largest of Caravaggio's paintings and the only one he ever signed.

Caravaggio's name has been inextricably linked to Malta ever since the revolutionary artist set foot on the Islands in 1607/08. His short stint was characterised by a very creative phase when the artist attained the peak of his dramatic verve leading many art critics to claim the Beheading as Caravaggio's greatest masterpiece.



La Valletta – Caravaggio

's-Hertogenbosch cooperates closely with organisations and companies on the restoration of the fortifications. This leads to new knowledge being acquired.

Cooperation provides more opportunities for the project to acquire funds and subsidies. This is why partners with whom the developments within the fortifications can be achieved are actively sought out.

Cooperation takes place in very different fields which include cultural history, archaeology, technology, ecology, tourism, water and spatial planning.

In December 2005 all stakeholders, citizens and EU partners were invited to take part in an attempt to form Europe's biggest Christmas star. About 1400 people stood along the bastions on walls of the Citadel (part of 's-Hertogenbosch' fortress) with torches. As the city lights were temporarily turned off, the citadel indeed looked like a huge star. The citadel is owned by National authorities and normally closed to the public. By organizing this event people discovered a place in their town they had never been before.

5. METHOD OF WORK

The cultural heritage management approach is, today more than ever, a question of multidisciplinary teamwork that must have recourse to all the sciences and techniques that can contribute to the study and safeguarding of the built heritage, with different professionals collaborating in a complex process.

Carrying out this work is not indifferent to the political and social framework of each historic walled town. It is a process that has to seek a balance between different interests – public and private. It is therefore essential that the principles guiding the preservation, enhancement and management of cultural heritage should be locally agreed.

Historic walled town in Europe are in fact characterised by a cultural diversity and thus by the plurality of fundamental values related to the mobile, immobile and intellectual heritage, the different meanings associated with it and consequently also conflicts of interest. This obliges all those responsible for safeguarding and managing cultural heritage to become increasingly attentive to the problems and choices they need to face in pursuing their objectives.

Each community, by means of its collective memory and consciousness of its past, is responsible for the identification as well as the management of its heritage. Individual elements of this heritage are bearers of many values, which may change in time. The various specific values in the elements characterise the specificity of each heritage. From this process of change, each community develops an awareness and consciousness of a need to look after their own common heritage values.

Plurality in society entails a great diversity in heritage concepts as conceived by the entire community; therefore the tools and methods developed for appropriate cultural heritage management should be adapted to the evolving situations, which

are subject to a process of continual change. The particular context of selecting values and operate consists of a continuous process based on a KNOWLEDGE phase directed at the definition of the object and scope of action, by means of an analysis of the physical-material and human historical components. This is followed by a REFLECTION phase aimed at understanding the element under study, an assessment of the problems, challenges and opportunities; the establishment of objectives, strategies and programming of action. An INTERVENTION phases in which strategies and action are developed by means of the elaboration of projects, contracting procedures, administrative authorizations and control and monitoring. Finally, an OBSERVATORY phase in which the results are verified, protocols for maintenance and monitoring of action are established and both objectives and strategies are reviewed.

Transversally, we could speak of a PARTICIPATION phase in which channels of social connection are established to favour access to information, a commitment to and cultural enrichment of active citizens during each of the previous phases.

5.1 Knowledge

Every project of action pertaining the cultural heritage of the town must be preceded by the acquisition all of elements that can guide the project on its course.

The enhancement and management of town's cultural heritage can be realised by different types of interventions such as environmental control, maintenance, repair, restoration, renovation, rehabilitation, reuse, etc. 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.

The project should be based on a range of appropriate technical options and prepared in a cognitive process of gathering knowledge and understanding

of the cultural heritage involved. This may include traditional and subsequent new materials, structural investigations, graphical and dimensional analysis and the identification of historical, artistic and socio-cultural significance. All pertinent disciplines have to participate in the restoration project and the co-ordination should be carried out by qualified professionals.

5.2 Reflection - Analysis

When all preliminary elements have been acquired, these are to be analyzed and assessed properly. Some questions must be answered in order to determine the meaning of that specific piece of cultural heritage on which we are planning to intervene, in order to determine its meaning in a general system of relations and in a context.

We have to investigate how it was like, for instance by applying a diachronic analysis of the context and understand the historical logic and the keys to the evolution of town. We have to investigate what is it like by studying its current situation, its strengths and point of weakness, which element could possibly be altered, if there are existing threats, etc. We have to make it clear what we want it to be like by planning functional, representative and formal measurable objectives and envisioning also which stakeholders must be taken into consideration, in order to reach a consensus on general aspects of the process. Finally, we have to find out how we can get it to be like what we have planned. To this aim, sectoral strategies and areas of action need to be set out and measures must be adopted to achieve the foreseen objectives.

The assessment of the collected data must be methodologically grounded. As above stated, this step involved different types of expertise, all coordinated by a responsible project manager. Though a description of the methodology are here out of scope, considering also that it may depend from different national/local regulations and considering also that methodology is more

like a heuristic process than a strictly procedural one, there are a few elements that are of high importance, especially for historic walled towns that need to be considered.

In general, every action on the cultural heritage of the town should be undertaken under a prudence principle. The purpose of conservation and enhancement of historic buildings and monuments, whether in the urban or rural context, is to maintain their authenticity and integrity, including internal spaces, furnishings and decoration according to their original appearance. Such conservation requires an appropriate 'project of restoration' that defines the methods and aims. In many cases, it also requires an appropriate use, compatible with the existing space and significance. Work on historic buildings must pay full attention to all the periods that are present.

Most important is that the management of cultural heritage is undertaken with project with have to be of the highest quality. This requires high level of skills of all people involvement in the action, multidisciplinary, holistic view and respect for the contribution of all periods. The contributions of earlier periods which produced the historic fabric and consequent interventions, including contemporary interventions, based on either traditional systems of building knowledge or modern practices, must be respected as constituting the integrity of the heritage sought to be conserved. The holistic coherence of the heritage in terms of its urban design, architectural composition and the meaning it holds for the local community should determine any intervention in the process of conservation.

Architectural decoration, sculpture and artefacts that are an integrated part of the built heritage should be preserved through a specific project. This presupposes that the restorer has the proper knowledge and training in addition to the cultural, technical and operating capacity to interpret the different analyses of them specific artistic fields. The management

project must guarantee a correct approach to the conservation of the full setting, decoration or sculpture, with respect to its necessary integration as a substantial part of the built heritage.

Historic towns and their landscapes, in their territorial setting, represent an essential part of our universal heritage, and should be seen as a whole with the structures, spaces and human factors, normally in the process of continuous evolution and change. This involves all sectors of the population, and requires an integrated planning process, consisting of a wider range of different activities. Conservation, enhancement and management in the urban context deals with ensembles of buildings and open spaces, which are part of larger urban areas, or of entire small urban or rural settlements, including intangible values. In this context, intervention consists of referring to the city in its morphological, functional and structural whole, as part of its territory, its environment and surrounding landscape. The buildings that form historic areas may not have a special heritage value in themselves, but they should be safeguarded because of their organic unity, distinctive dimensions, and their technological, spatial, decorative and chromatic characteristics as connecting elements.

The cultural heritage management project of the historic walled town should anticipate the management of change, in addition to verifying the sustainability of selected options, linking heritage issues with social and economic aspects. Apart from obtaining knowledge of the structures, there is the need for a study of the influences of change and the tools required for the management process.

Landscapes as cultural heritage result from and reflect a prolonged interaction in different societies between man, nature and the physical environment. They are testimony to the evolving relationship of communities, individuals and their environment. In this context their conservation, preservation and

development focus on human and natural features, integrating material and intangible values. It is important to understand and respect the character of landscapes, and apply appropriate criteria to harmonise relevant territorial functions with essential values. In many societies, landscapes are historically related to urban territories and influences.

The integration of cultural landscape enhancement and management, and the sustainable development of regions and localities with ecological activities, and the natural environment require awareness and understanding of the relationships over time.

In general, all issues must be treated with extreme consciousness. Controversial questions as, for instance the patination (patina) of historic fabric, due to age or natural decay, should not compel the preservation of a ruin as it exists, frozen in time and space. In conformity with local uses, and for the well being of the heritage, renewal, restoration, repair might be acceptable.

5.3 Put into Practice

Any intervention on cultural heritage is implemented by a project that implies decisions, selections and responsibilities related to the complete heritage (holistic approach), but might have one in the future. Any project should be based on the acquisition of information and its analysis, as seen in the previous two steps. Moreover, it must be understood that this process is an iterative one: gathering information and its analysis will go on for the entire project time span.

Conservation, enhancement and management of built heritage are implemented by the project of restoration, including the strategy to conserve in the long term. This restoration project should be based on a range of appropriate technical options and prepared in a cognitive process of gathering knowledge and understanding. All pertinent disciplines have to participate in the restoration project and the co-ordination

should be carried out by a person qualified and well trained in conservation and restoration.

Maintenance and repairs are a fundamental part of the process of heritage management. These actions have to be organised with systematic research, inspection, control, monitoring and testing. Possible decay has to be foreseen and reported on, and appropriate preventive measures have to be taken.

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. 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 fabric, 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.

Restoration is an appropriate conservation strategy to reinstate the integrity or complete the fractured 'whole' of the cultural built heritage. It must aim to convey the meaning of the heritage in the most effective manner. It may include reassembling of displaced and dismembered components of the structure and conjectural building or replacement of missing or severely deteriorated parts of the fabric. Invariably, restoration work must be preceded and followed by comprehensive documentation in order to base interventions on informed understanding of the resource and its

context, and in conformity with contemporary practices of local craftspeople.

At the urban level, the objective of rebuilding historic structures should be to enhance the visual and experiential quality of the built environment, thereby providing a local distinctiveness to contest the homogenising influence of globalisation.

Reconstruction based on minimal physical evidence is appropriate where it is supported by the knowledge of local craftspeople. The objective of this practice must be to interpret the original meanings of the resource in the contemporary context and reinforce its bond with society.

The use of local materials and traditional technologies must invariably be preferred. Their choice must be based on the availability of traditional knowledge systems. Modern substitutes should be considered only after their use is proven efficient and judicious, and must not compromise the integrity and continuity of local building traditions.

Conservation of architectural heritage must be integrated with the social and economic aspirations of society. Conservation-oriented development must be the preferred strategy for social and economic progress. This necessitates the formation of multi-disciplinary teams to undertake integrated management projects. Since social aspirations are diverse and often at odds with each other, the conservation team must include social workers to facilitate dialogue and decision-making. 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.

Conservation and enhancement 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.

5.4 Participation

The complexity of a restoration project, or any other conservation intervention, involving historic, technical, cultural and economic aspects requires, besides the involvement of all local stakeholders, the appointment of competent and well educated professionals.

Education of conservators must be interdisciplinary and involve accurate study of architectural history, theory and techniques of conservation. This should assure the appropriate qualifications necessary to resolve research problems needed to carry out conservation and restoration interventions in a professional and responsible way.

The training of professionals and technicians in the conservation disciplines should take full account of evolving methodologies and technical knowledge, and be aware of the ongoing debate on conservation theories and policies. The quality of craft and technical work during restoration projects should also be enhanced by improved vocational training.

5.5 Monitoring, Revision and Adjustment

The criteria established in the analysis and set up phases must be subject to permanent revision, in order to check the efficiency, detect the appearance of undesired consequences and, as a result of these data, review their application.

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NOTES



Workshop in Lucca



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