

textes reçus. Ceux-ci apparaissent donc en ordre alphabétique (anglais) de noms de pays. Une deuxième section renferme les communications des Comités internationaux en ordre alphabétique (anglais) de spécialisation. Enfin la troisième section est consacrée aux communications individuelles en ordre alphabétique (anglais) de noms d'auteurs.

Nous espérons que cette formule conviendra à tout le monde. Si chaque participant quitte Lausanne à la fin du colloque avec la satisfaction d'avoir contribué de façon constructive au développement, à l'enrichissement et au renforcement de l'ICOMOS et des idéaux qu'il défend, nous saurons que nous n'aurons pas failli à notre tâche.

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Président du Colloque International de l'ICOMOS 1990

**THE VENICE CHARTER**

**LA CHARTE DE VENISE**

**LA CARTA DE VENEZIA**

# International Charter for the Conservation and Restoration of Monuments and Sites

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

It is essential that the principles guiding the preservation and restoration of ancient buildings should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions.

By defining these basic principles for the first time, the Athens Charter of 1931 contributed towards the development of an extensive international movement which has assumed concrete form in national documents, in the work of ICOM and UNESCO and in the establishment by the latter of the International Centre for the Study of the Preservation and the Restoration of Cultural Property. Increasing awareness and critical study have been brought to bear on problems which have continually become more complex and varied; now the time has come to examine the Charter afresh in order to make a thorough study of the principles involved and to enlarge its scope in a new document.

Accordingly, the II<sup>nd</sup> International Congress of Architects and Technicians of Historic Monuments, which met in Venice from May 25<sup>th</sup> to 31<sup>st</sup> 1964, approved the following text.

## Definitions

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

Article 2. The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage.

## Aim

Article 3. The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence.

## Conservation

Article 4. It is essential to the conservation of monuments that they be maintained on a permanent basis.

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

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

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

Article 8. Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation.

## Restoration

Article 9. The process of restoration is a highly specialised operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

Article 10. Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience.

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

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

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

## Historic sites

Article 14. The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles.

## Excavations

Article 15. Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956.

Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning.

All reconstruction work should however be ruled out *a priori*. Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognisable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.

### Publication

Article 16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs.

Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features indentified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published.

## Charte internationale sur la conservation et la restauration des monuments et des sites

Chargées d'un message spirituel du passé, les œuvres monumentales des peuples demeurent dans la vie présente le témoignage vivant de leurs traditions séculaires. L'humanité, qui prend chaque jour conscience de l'unité des valeurs humaines, les considère comme un patrimoine commun, et, vis-à-vis des générations futures, se reconnaît solidairement responsable de leur sauvegarde. Elle se doit de les leur transmettre dans toute la richesse de leur authenticité.

Il est dès lors essentiel que les principes qui doivent présider à la conservation et à la restauration des monuments soient dégagés en commun et formulés sur un plan international, tout en laissant à chaque nation le soin d'en assurer l'application dans le cadre de sa propre culture et de ses traditions.

En donnant une première forme à ces principes fondamentaux, la Charte d'Athènes de 1931 a contribué au développement d'un vaste mouvement international, qui s'est notamment traduit dans des documents nationaux, dans l'activité de l'ICOM et de l'UNESCO, et dans la création par cette dernière du Centre international d'études pour la conservation et la restauration des biens culturels. La sensibilité et l'esprit critique se sont portés sur des problèmes toujours plus complexes et plus nuancés; aussi l'heure semble venue de réexaminer les principes de la Charte afin de les approfondir et d'en élargir la portée dans un nouveau document.

En conséquence, le II<sup>e</sup> Congrès international des architectes et des techniciens des monuments historiques, réuni à Venise du 25 au 31 mai 1964, a approuvé le texte suivant:

### Définitions

Article 1. La notion de monument historique comprend la création architecturale isolée aussi bien que le site urbain ou rural qui porte témoignage d'une civilisation particulière, d'une évolution significative ou d'un événement historique. Elle s'étend non seulement aux grandes créations mais aussi aux œuvres modestes qui ont acquis avec le temps une signification culturelle.