



**European Quality Principles and Cultural Heritage  
Quality and Fortified heritage**

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ICOMOSin SUOMEN OSASTO r.y.  
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2018   
EUROPEAN YEAR  
OF CULTURAL  
HERITAGE  
#EuropeForCulture

# EUROPEAN QUALITY PRINCIPLES FOR EU-FUNDED INTERVENTIONS WITH POTENTIAL IMPACT UPON CULTURAL HERITAGE

**ICOMOS**



Co-funded by the  
Creative Europe Programme  
of the European Union

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**Publishing:** ICOMOS International Secretariat  
**Design:** Vanessa Paris

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ISBN 978-2-918086-25-3 (e-book)  
ISBN 978-2-918086-26-0 (printed version)  
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ICOMOS document = quality guidelines  
*to ensure that EU investment does not damage or  
diminish the  
values of cultural heritage.*

**Draft ICOFORT Charter on Fortifications and Related Heritage;  
guidelines for Protection, Conservation and Interpretation**

**version number 4: October 20, 2018**

|

By: ICOFORT  
ICOMOS International Scientific Committee on Fortifications and Military Heritage

WWW.SITES-VAUBAN.ORG

## REFERENCE STANDARD

Recommendations for the management, conservation and sustainable development of the « **FORTIFICATIONS OF VAUBAN** »



Réseau  
des sites majeurs  
de Vauban

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  - > Page layout: Maxime Suter
  - > Printed by: Simon graphic
- ISBN : 978-2-9538891-8-5

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# CHECKLIST OF SELECTION CRITERIA FOR PROJECTS WITH A POTENTIAL IMPACT ON CULTURAL HERITAGE

Our continually evolving environment contains many cultural heritage elements. Because cultural heritage is a common good that is not renewable nor replaceable, these elements should be cherished. To ensure that our generation is able to 'pay back what we borrowed', the following seven quality principles and selection criteria for interventions on cultural heritage have been developed:

- |                           |   |
|---------------------------|---|
| <b>1. KNOWLEDGE-BASED</b> | Conduct research and surveys first of all                   |
| <b>2. PUBLIC BENEFIT</b>  | Keep in mind your responsibility towards future generations |
| <b>3. COMPATIBILITY</b>   | Keep the "spirit of the place"                              |
| <b>4. PROPORTIONALITY</b> | Do as much as necessary, but as little as possible          |
| <b>5. DISCERNMENT</b>     | Call upon skills and experience                             |
| <b>6. SUSTAINABILITY</b>  | Make it last  |
| <b>7. GOOD GOVERNANCE</b> | The process is part of the possible success                 |





## 1. Knowledge -based

### Conduct research and surveys first

- Have the heritage element and its setting been researched and surveyed prior to the formulation of a project brief and prior to the design of the project?
- Have all relevant elements and features of the cultural heritage been identified? Is their history, current physical condition and values known and understood? If not, are there actions planned to identify these further?
- Has a cultural Heritage Impact Assessment been carried out? If so, was this undertaken by independent experts with heritage skills? In cases where there are several intervention options, have they all been considered in the cultural Heritage Impact Assessment?



## TYPES OF VAUBAN FORTIFICATIONS BASED ON THE DIFFERENT GEOGRAPHICAL BOUNDARIES TO BE DEFENDED

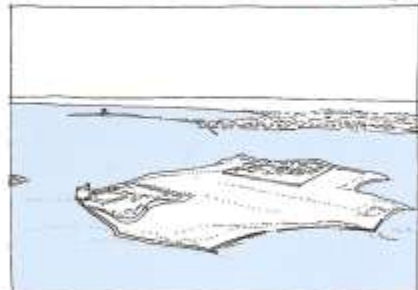
### SEA FORTIFICATION SITES

Defence of an island



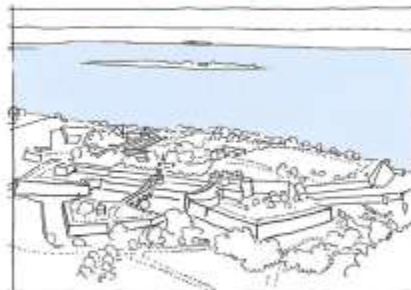
SAINT-MARTIN-DE-RÉ

Protection of an anchorage



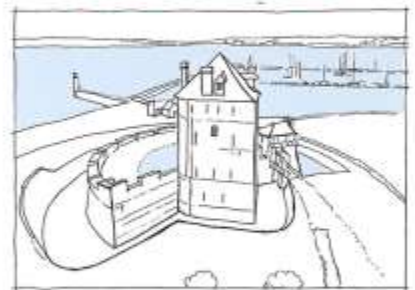
SAINT-VAAST-LA-HOUGUE

Estuary lock-out



BLAYE / CUSSAC-FORT-MÉDOC

Defence of a river channel



CAMARET-SUR-MER

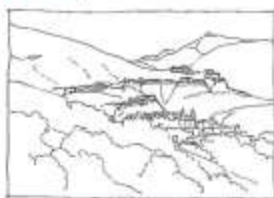
### MOUNTAIN FORTIFICATION SITES

Control of a valley



VILLEFRANCHE-DE-CONFLENT

Defence of a meander



BRIANÇON

Defence of a promontory



BESANÇON



LONGWY



MONT-DAUPHIN



MONT-LOUIS

### PLAIN FORTIFICATION SITES

New fortification on a plain



NEUF BRISACH

Defence of a plain



ARRAS

Defence of a flood zone



LE QUESNOY\*

Defence of a flood zone



LILLE\*

Bridge guard control



BREISACH AM RHEIN\*

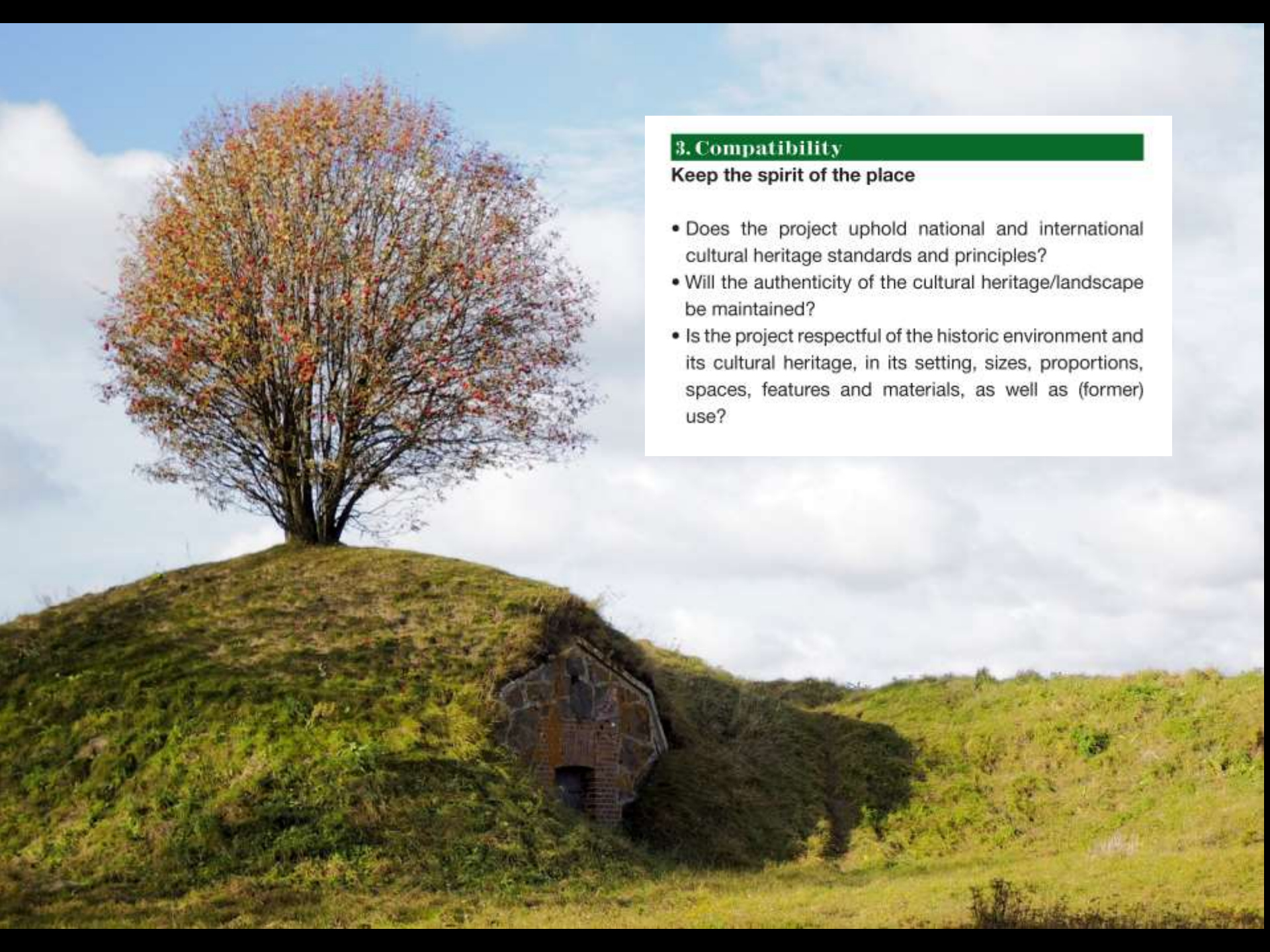
\* CANDIDATE FORTIFICATIONS FOR EXTENSION OF THE INSCRIBED PROPERTY

## 2. Public benefit

### Keep in mind your responsibility toward future generations

- Does the project explicitly recognize cultural heritage as a common good?
- Is the project necessary to preserve the historic environment and its cultural heritage for future generations? In cases where projects mainly respond to needs as currently perceived, which may then evolve over time and thus make the interventions redundant, are these interventions potentially reversible?
- Are all motivations for the project clearly acknowledged? Will the project generate public benefit or is it mainly driven by specific ambitions and interests?
- Will future generations continue to have access to the full richness of the historic environment and its cultural heritage after the proposed intervention, or will some features be lost? If so, is this loss justified by public benefit and how will it be perceived/judged by future generations?





### 3. Compatibility

#### Keep the spirit of the place

- Does the project uphold national and international cultural heritage standards and principles?
- Will the authenticity of the cultural heritage/landscape be maintained?
- Is the project respectful of the historic environment and its cultural heritage, in its setting, sizes, proportions, spaces, features and materials, as well as (former) use?



These are not European projects, just random examples of the consequences of welcoming public.



## ACCESSIBILITY OF THE FORTIFICATIONS

**Accessibility** is a particular problem for the future of the fortifications of Vauban because these ramparts were generally built in the places that would be the most difficult to 'take'. As part of the project to convert these properties, for example following the army's departure, the challenge is to open them up to new uses. It is tempting to create new, wider access points with surfaces that make access to the sites easier for as many people as possible (people with mobility problems, pushchairs, etc.), or to provide facilities for new modes of transport... But stronghold gates, often the only means of access to the interior, are not suitable for contemporary vehicles and are inappropriate for simultaneous use by visitors on foot and motor vehicles.

Glacis and ditches are often ideal places for **parking vehicles** close to the fortification. But these developments can obstruct the perception and understanding of these outworks used to withstand the impact of firing. In too many cases, these fortifications inscribed on the World Heritage List can only be viewed across a sea of parked cars.

Cars are a crucial, exponential problem at Vauban's sites, more so than elsewhere. Should they be allowed inside, as this

makes it difficult to explore the gates and saturates the urban space? Should they be parked around the immediate perimeter of the sites, obstructing any proper view from outside?

Any new development projects must therefore carefully consider the new uses to be made of the site and the actual needs that they will generate. **These needs can and must be met without compromising the site's intrinsic value.**

## CIVIL APPROPRIATION AND DEFINITION OF NEW USES

High quality **public spaces** help to create favourable conditions for investment and for the reuse of the sites. To achieve this, a development master plan is needed that includes an analysis of the property's heritage value. The direction provided by such a plan will enable operations to be carried out on a phased basis but will still ensure development is coherent over the long term. The most effective way of preserving this fortified heritage is undoubtedly to raise public awareness to its value and to reoccupy the sites with compatible functions. The management plan, and the local cultural project which is its guiding thread, are effective tools for ensuring that the attributes of each component are embedded in this

reference document and for making them part of an integrated approach over the long term.

Preference should be given to programmes that create or strengthen the way the sites complement the pre-existing urban, economic and social fabric to ensure new uses have a sustainable future (or indeed can be operated profitably). The Vauban heritage and its value should guide the programme, and not the other way round. For this reason, any project must be based on solid analysis and document-based studies of all the heritage values at stake.

**Future uses** could compromise aspects such as the symbolic and commemorative value, identity, landscape, nature and heritage, authenticity and even integrity of Vauban's work. But they could also promote them. In any case, the value of the Vauban fortifications should be included in the objectives of any future use made of them.



#### 4. Proportionality

**Do as much as necessary but as little as possible**

- Is the proposed project cautious in its approach, in particular in cases where works are irreversible or knowledge is insufficient or currently unaffordable?
- Is the project focused on repair and conservation rather than heavy transformation (i.e. involving replacement of authentic material)? Is the project 'overdoing' it and 'overspending'?
- Is the authenticity being preserved, in particular when the project includes contemporary new design to accommodate (new) uses?
- Is there balance, harmony and/or controlled dialogue between the cultural heritage and the new elements?





## 5. Discernment

### Call upon skills and experience

- Is the project calling upon knowledge from all relevant disciplines? Is it the result of a collective and interdisciplinary reflection?
- Does the project demonstrate the designer's understanding of the cultural heritage, their creativity to find balanced solutions, their knowledge of materials and attention to detail in their design?
- Are the proposed technical interventions well-tested? Can the technical interventions be described as state of the art? Are technical approaches with high risks/uncertainties avoided?
- Is the project fit for purpose and tailor-made for this particular cultural heritage?
- Does the project reflect national, regional and local traditions, standards, settings and market?
- Are small- and medium-size conservation and building enterprises eligible to carry out the project?

## 6. Sustainability

### Make it last

- Does the project take future maintenance into account? Is there a strategy for maintenance (post-project)?
- Is there a long-term strategy for the post-project management of the cultural heritage, in particular when new use is proposed?
- Are there indicated explicit factors of success/appreciation in the long-term, in particular when contemporary creative design is proposed? In other words: how will future generations consider the proposed intervention, as high quality or 'fashionable at the time'?

## 7. Good governance

### The process is part of the success

- Is there a clear understanding of which experts and local and national authorities have to be included at each step of the process?
- Is risk assessment and mitigation, with the implication of heritage professionals, an integral part of the project?
- Will a monitoring system be in place during and after the project implementation?
- Does the project include adequate provisions for contingency and flexibility in case of unexpected events or discoveries?
- Does the project include heritage conservation and management training and promotion (dissemination/sharing) of knowledge?
- Is the project part of an integrated sustainable development strategy?





**AT FORT**  
ATELIER EUROPEAN FORTRESSES





## venice declaration

### six propositions on the future of european fortified heritage post-2018

We, members and interested stakeholders of fortified heritage in Europe, believe that, at the end of the European Year of Cultural Heritage 2018, fortified heritage offers an opportunity to make a positive contribution to several EU priorities and United Nations Sustainable Development Goals. The following six propositions highlight the potential of this specific type of heritage in Europe and European programmes. They demonstrate how to preserve European military architecture through active involvement of all stakeholders. The importance of fortification heritage places it next to religious and industrial buildings, historic houses and all other built and architectural European heritage.

Realising that the conceptual attitudes towards cultural heritage at European level are undergoing a fundamental transformation, from an approach focused on conservation to a focus on value and utilization of heritage as an asset.



## From Venice Declaration to Antwerp Statement

#### recognizing the all-inclusive nature of this historical and shared European environment:

- During the 1990s the principle of sustainability was included more and more prominently in policy documents on cultural heritage, and more often combined with the objective of development.
- In 2005 the Faro convention was adopted. This convention positions people and human values in the centre of a renewed understanding of cultural heritage.
- In 2014 the Conclusions on Cultural Heritage as a Strategic Resource for a Sustainable Europe were adopted by the EU Council of Ministers, as well as by the paper 'Towards an Integrated Approach to Cultural Heritage for Europe'.
- In 2015 the EU report entitled 'Getting Cultural Heritage to Work for Europe' set out recommendations for an innovative policy framework and agenda for cultural heritage related research and innovation up to 2020.

#### basing themselves on:

- Article 3.3 of the Lisbon Treaty of the European Union "The European Union shall respect its rich cultural and linguistic diversity, and shall ensure that Europe's cultural heritage is safeguarded and enhanced"
- The Memorandum of European Walled Towns - presented to European Commissioner Jan Figel at the 2005 Europa Nostra Conference (Brussels, Belgium)
- The 2014 AT FORT Interreg IVC Declaration of intent cooperation, (Suomenlinna Helsinki, Finland)
- The 2016 EFFORTS Memorandum of Understanding ('s-Hertogenbosch, The Netherlands)
- The 2017 EFFORTS Partnership Agreement (Spandau Berlin, Germany)
- The 2018 Europa Nostra Berlin Call to Action 'Cultural Heritage for the Future of Europe' and
- The 2018 EFFORTS Conference Forte Marghera, Venice conclusions

Kiitos



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