Chapter 1
Dr. Who’s Police Box:
The Multiple Dimensions of Conservation

ABSTRACT
According to the recommendations of international charters and documents—UNESCO, ICOMOS, Council of Europe, etc.—, the aim of the chapter is to present the concept of conservation and related matters. It is a general notion, a multifaceted and complex interdisciplinary process based on critical problems of knowledge, understanding, interpretation, presentation, sustainability, participation, and management. It reflects the evolution and complexification of the idea of heritage, where open-ended practices of involvement are aspects that are ever more important. In this context, the diffusion of digital technologies and methodologies, with the opportunities offered by ICT, favors the development of new advanced approaches for cultural heritage conservation.

INTRODUCTION
“Conservation” is usually intended as a strategy for the safeguarding, i.e. it is a constant attention over time. Instead, “Preservation” and “Restoration” prefigure an exceptional action on the materiality of the work of art.

There are several definitions of “conservation”. The concept has become ever more inclusive and complex over time, in parallel with the evolution of the idea of heritage, i.e. it is becoming quite all-encompassing, involving tangible and intangible properties, cultural, natural and environmental features.

DOI: 10.4018/978-1-5225-2434-2.ch001
As evident in the UNESCO publication *Managing Cultural World Heritage* (2013), conservation has extended to include sustainability, engagement, participation, and politics. Therefore, heritage management has become a substantial aspect.

Follows that knowledge, interpretation, presentation, and consequent issues related to digital tools, methodologies, and ICT – and therefore to digital surveying and scanning, modeling, virtual reality, advanced reality and their relation with heritage – pose essential questions for heritage conservation.

**BACKGROUND: THE CONCEPT OF CONSERVATION**

The ICOMOS *International charter for the conservation and restoration of monuments and sites* (aka *The Venice Charter*, 1964) distinguishes between “Conservation” (art. 4-8) and “Restoration” (art. 9-13): Conservation relates to the systematic maintenance and to the use, without – important – modifications of the heritage and with respect of its values. Conservation also implies an attention for the environment, because heritage cannot be separated from its context. For example, sculptures, paintings and decorations are an essential part of a building. In the same way, the notion of “monument” is extended from the building to the whole historical center and to rural sites: “The concept of a 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 civilization, a significant development or a 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” (Art. 1).

On the contrary, “Restoration” concerns the actions aiming to maintain formal and historical values of the monument, respecting the manifestations of all the ages. It must remain exceptional in nature.

The Charter conceptually roots on the “Theory or Restoration” by Brandi (1963), explicitly highlighting how conservation and restoration aim to the safeguard of monuments intended in their double aspects of work of art and historical evidence.

The *Nara Document on Authenticity* (UNESCO, 1994) defines conservation as “all operations designed to understand a property, know its history and meaning, ensure its material safeguard, and, if required, its restoration and enhancement”. Therefore, the concept of Conservation is more general and possibly comprehensive of Restoration. In the art.9, it is underlined that “Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these
The Role of Cultural Indoctrination in Architectural Style: Religion as a Mediator
www.igi-global.com/chapter/the-role-of-cultural-indoctrination-in-architectural-style/169569?camid=4v1a

The Surveying and Representation Process Applied to Architecture: Non-Contact Methods for the Documentation of Cultural Heritage
www.igi-global.com/chapter/the-surveying-and-representation-process-applied-to-architecture/133410?camid=4v1a