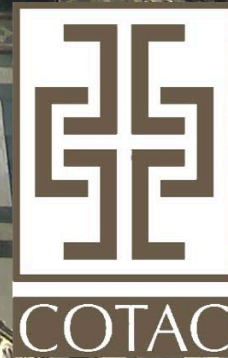


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# What is Special and Why? Unit 1 Learning Handbook



COTAC Insight: 1



# **COTAC Insight 1: The Need to Appreciate the Built Heritage**

## **Unit 1 Learning Handbook: What is Special and Why?**

### **Council on Training in Architectural Conservation (COTAC)**

COTAC originated in 1959 in response to the need for training resources for practitioners in the repair and conservation of historic churches. Since its inception the Charity has consistently worked to lift standards across the UK's conservation, repair and maintenance (CRM) sector. This has involved working in partnership with national agencies, professional and standard setting bodies, educational establishments and vocational training interests. Whilst every care has been taken in the preparation of the information in this Learning Handbook, COTAC and its researchers specifically exclude any liability for errors, omissions or otherwise arising from its content. The Unit images are primarily sourced from both authors personal collections. A few historic and archival resources incorporated as fair-use educational material are acknowledged where their source has been readily identified.

### **Insight 1 Unit 1 Learning Handbook: What is Special and Why?**

Understanding construction, design, period, setting and location is important and necessary in order to be able to recognise what had occurred in the past. Significance, value and position in the landscape are essential aspects of a complete understanding of Worth. Support for cultural identity, the tourism industry and the economy is facilitated by the diversity and continuity of the Heritage.

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This COTAC Insight 1 Unit 1 Learning Handbook was researched and written as a joint exercise by Barry J. Bridgwood and Ingval Maxwell in support of COTAC's stated Educational Aims and Objectives.

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# COTAC Insight 1: The Need to Appreciate the Built Heritage

## Unit 1 Learning Handbook: What is Special and Why?

### Link 1: Understanding Conservation Unit 1: Cultural Significance (or Worth)

Understanding the conservation, design period and location of a place is important and it is necessary to recognise what has occurred in the past. Significance **[Worth]**, value and position in the landscape are also essential aspects of understanding. This Insight Unit 1 might usefully be read in conjunction with [www.understandingconservation.org](http://www.understandingconservation.org) Unit 1.

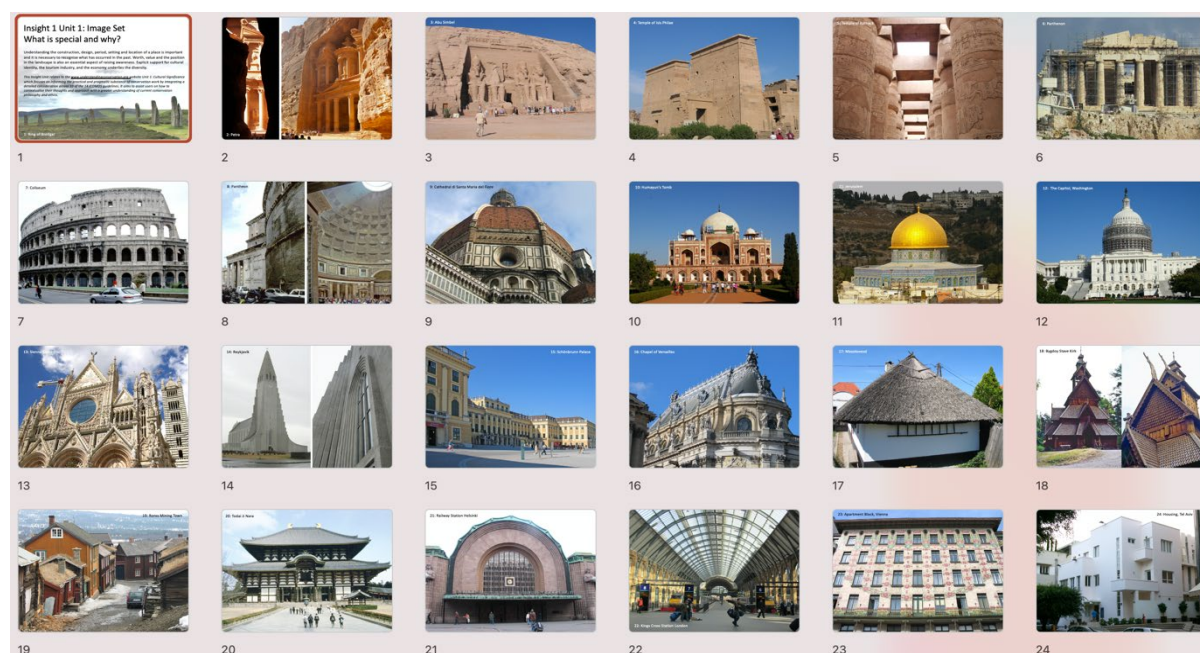


## Understanding Conservation

### Unit 1: Cultural Significance [or Worth].

Unit 1 of [www.understandingconservation.org](http://www.understandingconservation.org) focuses on informing the practical and pragmatic substance of conservation work by integrating a detailed consideration across 9 of the 14 ICOMOS Education and Training Guidelines. It aims to assist users on how to contextualise their thoughts and approach with a greater understanding of current conservation ethics.

### Link 2: Unit 1 Image Set Thumbnails (The full Image Set is incorporated as part of Unit 6)



Insight 1 Unit 1 is supported by the above Image Set to illustrate some important international structures that might be considered good places to visit. But all of them need to be cared for in the correct manner because, to not do so would undermine their value and worth to their country, community, tourism and individual visitors. The full Image Set is incorporated as part of **Unit 6: Seeing What You are Looking At** (Image Set © Ingval Maxwell)



### **Unit 1: Thumbnail Image Set: Brief Captions (See Full Captions in Unit 6.1)**

- 1 Ring of Brodgar: What might be special and why
- 2 Petra: Initial surprise followed by wonder- how did they do it
- 3 Abu Simbel: So special they had to take it apart and reconstruct it
- 4 Temple of Isis Philae: An amazing size of a structure
- 5 Temple of Karnak: large stone lintels on columns to create internal spaces
- 6 Parthenon: Classical chic and elegance split between Athens and London
- 7 Coliseum: Look what is possible by simply using arches
- 8 Pantheon: A concrete dome on a circular plan
- 9 Cathedral di Santa Maria del Fiore: a double dome on an amazing interior
- 10 Humayan's Tomb: Built before the Taj Mahal
- 11 Golden Dome over a spiritual place
- 12 Washington: A dome that has links with Edinburgh
- 13 Siena Cathedral: a wedding cake of beautiful details
- 14 Reykjavik: This is what can be achieved with concrete
- 15 Schönbrunn Place: What can be achieved using a simple set of building materials
- 16 Chapel of Versailles: Adding ornamental details everywhere on the building
- 17 Mezokovesd: A roof grown on the ground used to protect against snows
- 18 Bygdoy Stave Kirk: A complete building built with wood that grew on the ground
- 19 Roros Mining Town: Using all available local building materials
- 20 Todai Ji Nara: The wonder of a large timber building
- 21 Helsinki Railway station: A modern use of the arch
- 22 Kings Cross Station: What structural engineers can produce
- 23 Vienna: Applied tile decoration
- 24 Tel Aviv: What modern architects started to produce

## **1.1 Introduction**

**Worth:** *covers what might be of value to you, society and the wider world* – [cultural significance]. How does the Heritage affect us?

In this exercise some guidance will be provided to help understand what built environment conservation is all about. Explanations will be given to explore the meaning of some of the terms and expressions regularly used in conservation. It will also help understand the thinking behind how conservation practice operates.

At the end of the Unit a few simple questions [***based directly on the wording used in each document***] will be posed to help gain clarity of built environment conservation.

What we see in our built environment is a reminder of our past, shedding light on things that have helped our society to grow and develop. The story is improved by questions such as why it was built, how was it built, how we can use it to see our history and what has changed over its lifetime: But probably most important - why we value it. The study of buried or partially exposed remains of ancient structures [*archaeology*] coupled with the study of historical structures that still exist, provides us with some clarity in being able to understand what, why and how things were built.



Orkney



Jordan



Florence



Japan

The above images offer a brief a time lapse of historical structures across the globe from Stone Age to 20<sup>th</sup> century, from the UK to Jordan, Europe, and Japan; showing how ideas for structures have changed and developed and, rather important, how they offer a mirror on the history of their associated society and of our world. In some ways, there remains a constant, for example the impact of the setting of Brodgar and tent-like structure of the Yoyogi Olympic Arena by Kenzo Tange in Tokyo. **The most important constant however is people.**

**It is people who have had the ingenuity and creativity to form these constructions in honour of their beliefs, reflecting on their society and offering us and future generations a record of history and a sense of place.**

## **1.2 Conservation**

Conservation means many things to different people, but for those working to safeguard the Heritage, it means looking after what we have already built so that it can be used now [*sustainable re-use*] and by future generations as well as offering a record (when properly conserved) of how we lived in the past. Buildings change and are modified to suit needs, this can mean trying to adapt them without too much damage, or loss of the information they contain about our past and the people who originally made them. This requires them to be modified and developed with good guidance that can be adapted for each individual site, location or project so that the work can be tackled in an appropriate and least damaging way.

Conservation is about guiding change and re-use where buildings and their record might otherwise be lost due to demolition or inappropriate modifications.

It is also about appreciating what might surround them and how others might value where they have been built – this is how a **place** is appreciated by its people [*context and setting*] and sometimes the wider world. These aspects are important and need to be considered when work is to be carried out. Conservation practice adopts five recognised principles, these are:

1. **Minimum intervention** – only carrying out minimum work which is necessary to repair, maintain or change the use
2. **Minimum loss of authenticity** – only carrying out work that does not change too much of what is thought to be valuable
3. **Minimum loss of original fabric or material** – by not removing anything that is required to keep the building special along with its record, chronicle or archive of history
4. **The ability to reverse any changes** – making sure that what might be added can be removed in the future without creating more damage to contained record
5. **The need to be clear and ‘honest’** about what is new work and thus avoid deceiving the viewer into thinking it might be part of the original

Perhaps then some simple statements to help define conservation:

- *Conservation is not about resisting change it is about allowing appropriate change.*
- *Conservation is about doing research to underpin and decide upon an appropriate way of carrying out change.*
- *Conservation is about keeping an ‘open mind’ about a building’s value and how it can accommodate change or re-use.*
- ***Conservation means looking after those buildings and structures that are important to us. This can be through management of repairs, appropriate re-use, sometimes preservation and always, appropriate intervention without loss of the things that make them important to us. It is about those things that we, as a society, value and want to preserve or protect.***



### 1.3 The Heritage

***The Heritage is all aspects of the history of our society, including buildings, settings, their contents and how we affect them: Combined this reflects on our society and how it has changed.*** Many buildings might be considered as providing a record document or logbook of their history: This as well as still existing; allowing us to use them as a source of historical information. They reflect social and historical change; they have great value in helping understanding how we have developed. Heritage value is contained in both old and newer structures throughout all periods of our history. It is about places and things that we value and, how we affect that value with things that we do to those buildings and places.



15<sup>th</sup>C Oxburgh Hall (original + later 19<sup>th</sup>C changes)



20<sup>th</sup>C University of East Anglia before and after protective applied surface treatments

Examples to illustrate the range of issues involved might include:

A 19<sup>th</sup>C mill building in an English textile town has heritage value to that town's industrial history and social change. Similarly, iconic bottle shaped hovel ovens [*kilns*] of a Potteries town reflect on its historical industrial processes. These and similar buildings and settings offer a ***sense of place*** to local people.



18<sup>th</sup>/19<sup>th</sup> century Quarry Bank textile mill



Bottle or hovel ovens of a Potteries town



A mining village and museum in Midlothian reflects, as a mirror might, the industrial and social history of coal mining in Scotland.



Lady Victoria Mining Museum



A Midlothian mining village

The ship building heritage of Glasgow and the River Clyde in Scotland offer reflections of its past history involving local as well as its national and international importance. The River Clyde is fundamental to Glasgow's society and history. It was used as a transport route for holidaying Glaswegians "*...goin doon the watter...*" to their annual holiday destination of the Isle of Bute, using one of many paddle steamers like the conserved and restored Waverley. So things as well as buildings and places can reflect our society and its history.



Central Station and the Waverley paddle steamer used by Glaswegian holidaymakers before the advent of package holidays abroad



A Ferry and rail terminal at Wemyss Bay, North Ayrshire: a transport-interchange for Glasgow people holidaying on the Isle of Bute: Designed by James Miller 1903 for the Caledonia Railway.

Northern Ireland's Belfast's shipyards reflect its maritime importance – the Titanic was built there for the White Star Line, but sadly was sunk on its maiden voyage in 1912 when it was in collision with an iceberg in the north Atlantic resulting in the loss of many lives. It is, therefore, an icon of both social and historic interest.



The Titanic Centre, Belfast, explores building the ship and the circumstances of its disaster

These regional examples are rather like how museums are used to review and study examples of things from the past: But in a rather more direct, interactive and appropriate way in relation to situations, people and communities!

*In summary, a heritage building or asset can be a structure or artefact, consisting of both old and newer examples, that reflects what our society has achieved and provides us with memories and information about our past.*

## **1.4 Enriching Worth**

### ***Things that add to a society and how it is valued by its community***

The term cultural significance is commonly used in conservation: in this series of **Insight** documents we have adopted a simpler and, perhaps, easily understand term: **Worth**.

You will often come across [*significance*] **Worth** as a value when studying conservation of the built environment – so, what does it mean and why and how is it used.

Simply explained, enriching **Worth** is a way of expressing a form of social status when referring to historic buildings, assets or sites. By way of example: Windsor Castle provides us with a lot of information about our monarchy and its history. It is also a very important and enriching part of the local townscape and landscape; as well as being of national importance. It has been subject to many, many, periods of change and development. These changes can be effectively



read in order to understand how, why and by whom it was changed. It is the role of the conservation practitioner to help us to be able to read the history of changes to a building – rather like we might read a history book. This building or readable site ‘book’, with its many scribbled margin notes reflecting change, is a real and ‘touchable’ reference source. We visit it because it is an important part of our history; we look at it with admiration for the skills of the craftsmen and women who have effected some of the changes and developments over time. We look at how it was built and how it has used materials in its construction and decorations. How its use might have changed over time provides a mirror of the patterns of fashion and social change over the period of its development. So, this helps to establish the **Worth** not only of the building itself but how it is associated with and, how wider society uses it and values it. This is how its **Worth** [*its cultural significance*] might be defined. This basic principle can be applied to many similar examples across the UK and the wider world, exemplified by the following images.



Timber frame vernacular buildings in Suffolk



Bo'ness and Kinneil Heritage Railway



A canal side building in Staffordshire



Blickling Hall, Norfolk. A country house

## 1.5 Components of Worth

As we will discuss and define: the factors that impact on **Worth** can be both physical and emotional and include some of the following:

Factors that are, perhaps, based on our personal/emotional response to the Heritage

1. *Social worth*
2. *Spiritual worth*
3. *Overall worth*



Festival time, Edinburgh



Marton, Cheshire



Buxton, Derbyshire

Factors that are more physical relating directly to a particular building or structure:

1. *Architectural worth*
2. *Aesthetic worth*
3. *Historical worth*



London



Almeria



Prague

By splitting the factors of **Worth** like this, we can see that in addition to physical factors there is also an emotional response to why we value the Heritage. Taking each factor separately we can establish that the values that we impose on a place are complex and multi-faceted.

These various aspects of **Worth** are analysed in the following pages.

## **1.6 Social Worth**

*The secular [non-religious], productive and governmental elements of Worth.*

Over time our society has developed and changed how it looks after itself. Different periods of history have imposed changes that directly affect people and thus places. These changes are often reflected in how we have constructed our buildings. In times of strife and war we built our buildings to defend against attack from enemies – castles being a good example.





Norwich's Norman Castle



Craigmillar Castle, Edinburgh

In times of peace we developed a less defensive frame of mind and built our buildings to please our eye offering a more decorative approach to how they look and add to our towns, villages and landscape.



Lyme Park, country house, Cheshire



Timber frame buildings, Lavenham, Suffolk

During the 18<sup>th</sup> and 19<sup>th</sup> century Industrial Revolution, we created our buildings to satisfy manufacturing needs. These patterns of social change had a direct impact on how our historical buildings look, providing us with physical examples of those patterns of change and reflecting how our local area has developed over time.



New Lanark



A water pumping station, Mill Meece, Staffordshire





A mid 19<sup>th</sup> C Scottish manufacturing village



Arnol Township, Lewis: Then and now

The above and similar images are useful tools to see how a place might have changed over time and, by comparison with current views, we can see exactly how change has affected a place. Historical images are very useful in looking at how places, people and their society have developed.



The Wedgwood Pottery factory [left] Etruria, Stoke-on-Trent © E J D Warrillow – now demolished, all that remains is the Roundhouse [right] within a car park of a large new office block. The canal is the Trent & Mersey. The original factory was built where it was because it could make good use of the new canal to transport its raw materials and finished products.

## **1.7 Spiritual and Religious Worth**

**Including monumental architecture: *the emotional and wellbeing elements.***

Our places of worship reflect on how our society focus has developed, not only as regards styles but also on the make-up of society and its pattern of change reflecting both aggressive invasion and benign migration. Early church architecture, during the medieval Norman period, produced some of our finest examples of church and cathedral buildings. Smaller, more local churches have also contributed to the architecture of worship and religion. But of course, this religious architectural landscape also reflects how established faiths have changed and been influenced by creation of new elements, like post Reformation Protestantism and later Non-conformist Methodism: This alongside importation of faiths such as Islam, Buddhism, Hinduism etc., so all these differing influences have produced a patchwork of architectural

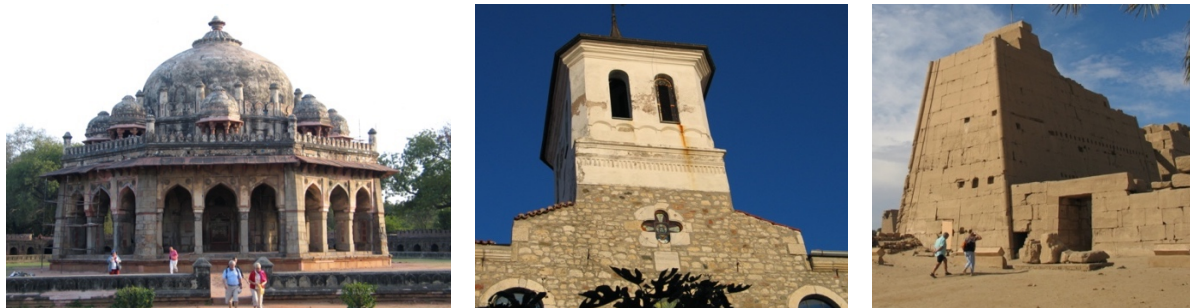
styles and structures that have contributed to how our cities, towns and villages look. Even graveyards have had a huge impact on landscape with major burial centres like the Necropolis in Glasgow and Highgate Cemetery, London where the philosopher Karl Marx is buried amongst other world famous people. We also use architecture to commemorate historical events and help remember those who gave their lives in war time such as the Cenotaph in London and other locally based memorial and remembrance structures.



Cathedral, village Church and Methodist chapel in the UK



Memorial and remembrance structures: The Necropolis, Glasgow; Battle of Largs, Scotland and Bomber Command, London



Temple and faith buildings around the world, in order: France, Greece, Japan, India, Bulgaria and Egypt



## **1.8 Overall Worth**

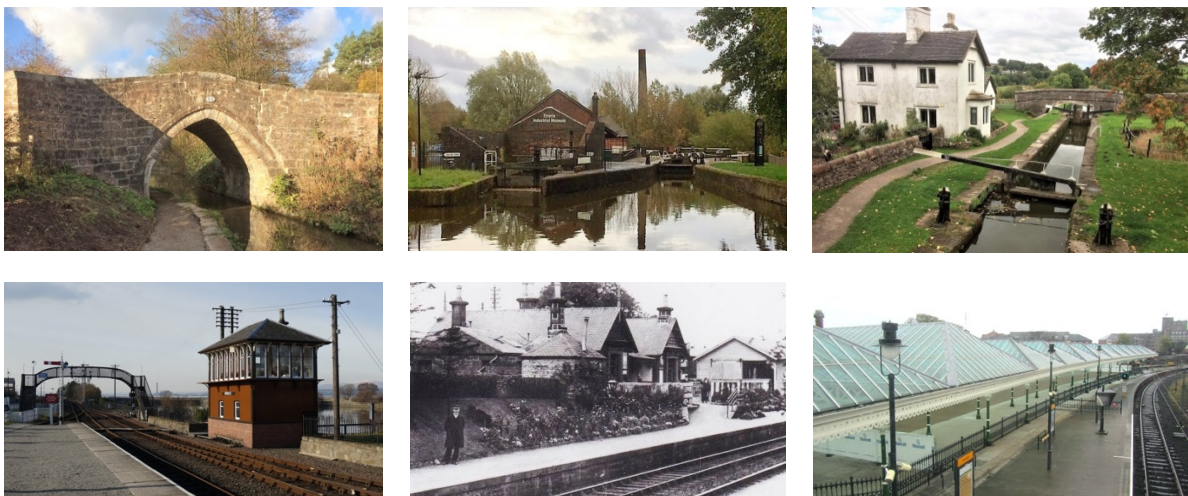
***Those elements when looked at together add to our community identity.***

More secular architecture has also influenced our town and cityscapes when, in the Industrial Revolution of the 18<sup>th</sup> & 19<sup>th</sup> century, civic and municipal buildings saw an enormous increase in number and quality. Many of these buildings were funded by huge wealth generated during that period of history.



Municipal and civic buildings

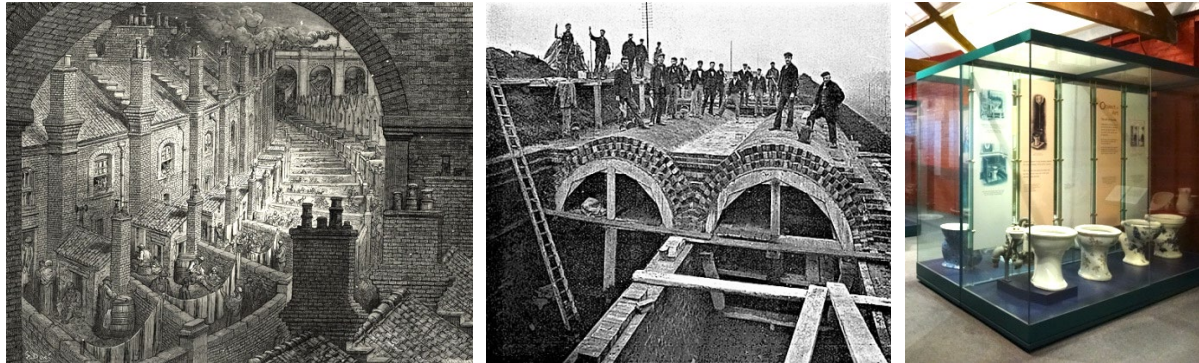
This period also saw vast developments and improvements in transport including road up-grading, the construction of canals and the development and expansion of railway networks. Alongside improvements in transport came a parallel increase in buildings and structures associated with them adding another dimension to local landscapes: Including importing of non-local building materials that had a major impact on how buildings looked.



The impact of transport on landscape



All of which adds to the background 'tapestry' of history that has resulted in our built heritage environment. The early years of the Industrial Revolution saw a huge migration from a previously rural based agricultural economy to one centred on factories and city living. This brought with it an associated increase in mass housing – the ubiquitous terraced housing of the 19<sup>th</sup> and early 20<sup>th</sup> century. However some of this, it is sad to say, resulted in unhygienic, crowded and insanitary conditions with associated disease. But many social improvements eventually resulted including clean water supplies, a vast underground sewerage system and the invention of the flushing toilet, in doing so, greatly improving the nation's health.



Historical slum housing – now demolished and cleared but demonstrating poor quality Victorian housing. Sewer improvements and Victorian flushing toilets

However, despite the sudden appearance of overcrowded and insanitary terraced housing in city areas, there was a parallel social improvement movement under the influence of forward thinking and socially aware industrialists who saw the need for and provided good and improved accommodation and living standards for the health and welfare of their workers.

Examples from the past where industrialists were ahead of the game are offered at New Lanark in Scotland, Bourneville near Birmingham, Port Sunlight near Liverpool, Quarry Bank Mill/Village in Cheshire and other examples across the UK. These new industrially based communities were often built in the countryside adding to better living conditions for workers. Some working conditions however were unsafe and unhealthy and did not improve until the Introduction of several Factory Acts in the mid to late 19<sup>th</sup>C. This was especially applicable to very young '*apprentice*' or indentured worker children, who received no pay!



Workers' housing New Lanark, Scotland



Workers' housing Quarry Bank Mill, Cheshire



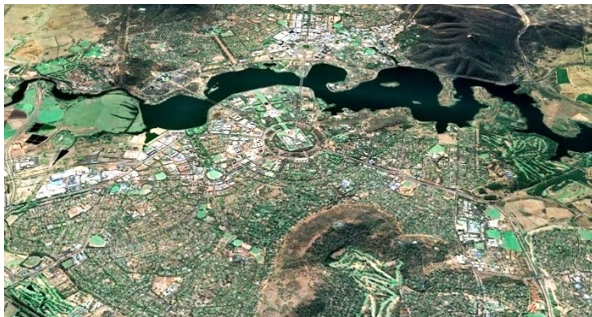
Post WW2 New Towns were built to accommodate displaced people who had lost housing during the Blitz, towns like Welwyn Garden City, Letchworth and Milton Keynes being good examples of our changing past. Garden Cities became a strong movement in the 20<sup>th</sup> century with many international urban centres adopting the principle of integration of city and green landscape such as Singapore, Canberra [*capital of Australia*], or Brasilia [*capital of Brazil*].



Welwyn Garden City © Google Earth



Letchworth Garden City © Google Earth



Canberra, Australia © Google Earth

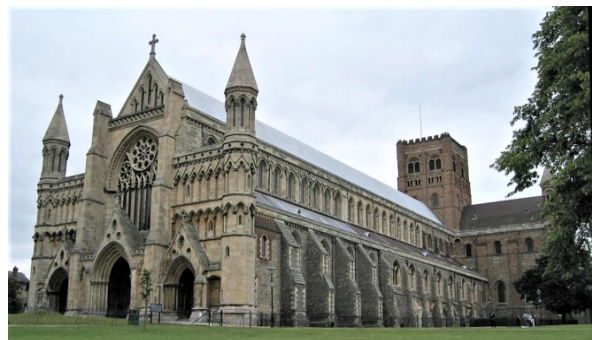
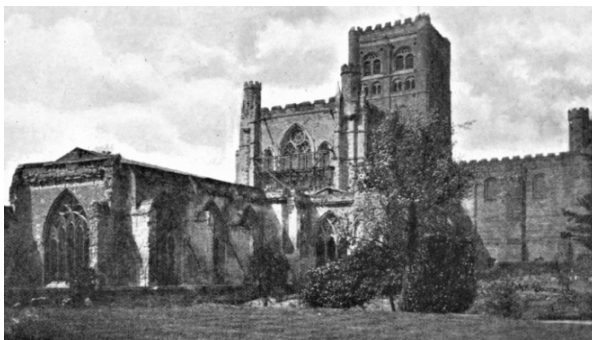


Brasilia, Brazil © Google Earth

## 1.9 Architectural Worth

*The built environment and its ability to add, through design to our society.*

A building or structure's perceived value lies in how we see it for a variety of reasons but one relates to its design appeal, or its architectural **Worth**. It may represent a particular architectural style that clearly offers a good example of a design period in history. Or it may represent the work of a famous architect. These examples of **Worth**, for whatever reason, needs to be protected from damage by inappropriate change from original form to one that may, or may not, represent current thinking or fashion.



St. Albans Cathedral before and after Victorian 'Gothic restoration' by George Gilbert Scott and Edmund Beckett, 1<sup>st</sup> Lord Grimthorpe

But of course, architectural aesthetics is a constant pattern of development as design appreciation changes with fashion and later enriching influences – today's designs, currently 'grating' with some may well become acceptable and even applauded in the future.



Ravello and the Amalfi Coast Region, Italy

As an example: the above photographs are of Ravello and the Amalfi Coast region in Italy – the images show how this part of Italy is normally seen and appreciated, with its geometric shaped houses, villas and whitewashed churches clinging to steeply sloping cliffs.

The row above is certainly traditional while the following images are certainly modern. The following images are of a modern building equally set on steeply sloping cliffs in Ravello.

They are of an auditorium and recording studio by Oscar Niemeyer, the world famous Modernist architect of the purpose built Brazilian capital Brasilia. The building brings a different, modern, aspect of use and Worth to the community of Ravello.



An auditorium and sound studio in Ravello by architect Oscar Niemeyer

We have shown that design influences affecting how our buildings look change over time. The following examples indicate how the appearance of buildings can change as time passes; even over a relatively short period of about 100 years. Both are good example of the adoption of design influences that reflect time related fashion and style.





Two quite different approaches to architectural design: both in the UK built within 100 years; one early 20<sup>th</sup> C the other early 21<sup>st</sup> C. Both represent different periods of contemporary architecture and approach to design

## 1.10 Aesthetic Worth

### *The basic beauty of things.*

Aesthetic worth simply put means quality of design and form that pleases the viewer. So, it can thus be personal as well as neutral or impartial.

A personal view: as interpreted by the viewing individual – his or her personal opinion about how it looks and why they feel it is of good design. The personal view, in a sculpture suggests that the object is inherently beautiful but, an individual's opinion of it might allow the viewer to consider it differently – the personal view!



Roman sculpture



A coal mine pit head winding gear



Mosaic floor

By comparison with the Roman Sculpture, the central photograph of a coal mine might be considered ugly because of its haphazard collection of disjointed buildings and structures. But, like most things '*beauty is in the eye of the beholder*' – the ever present personal opinion. Despite the personal view and opinion about the coal mine it has **Worth** as an example of industrial development imposed on landscape where the design of it is not the primary reason for its creation or existence.

The Mosaic floor is not only of archaeological/historical interest but also demonstrates fine artistic qualities and craftsmanship to be considered by many to be beautiful.

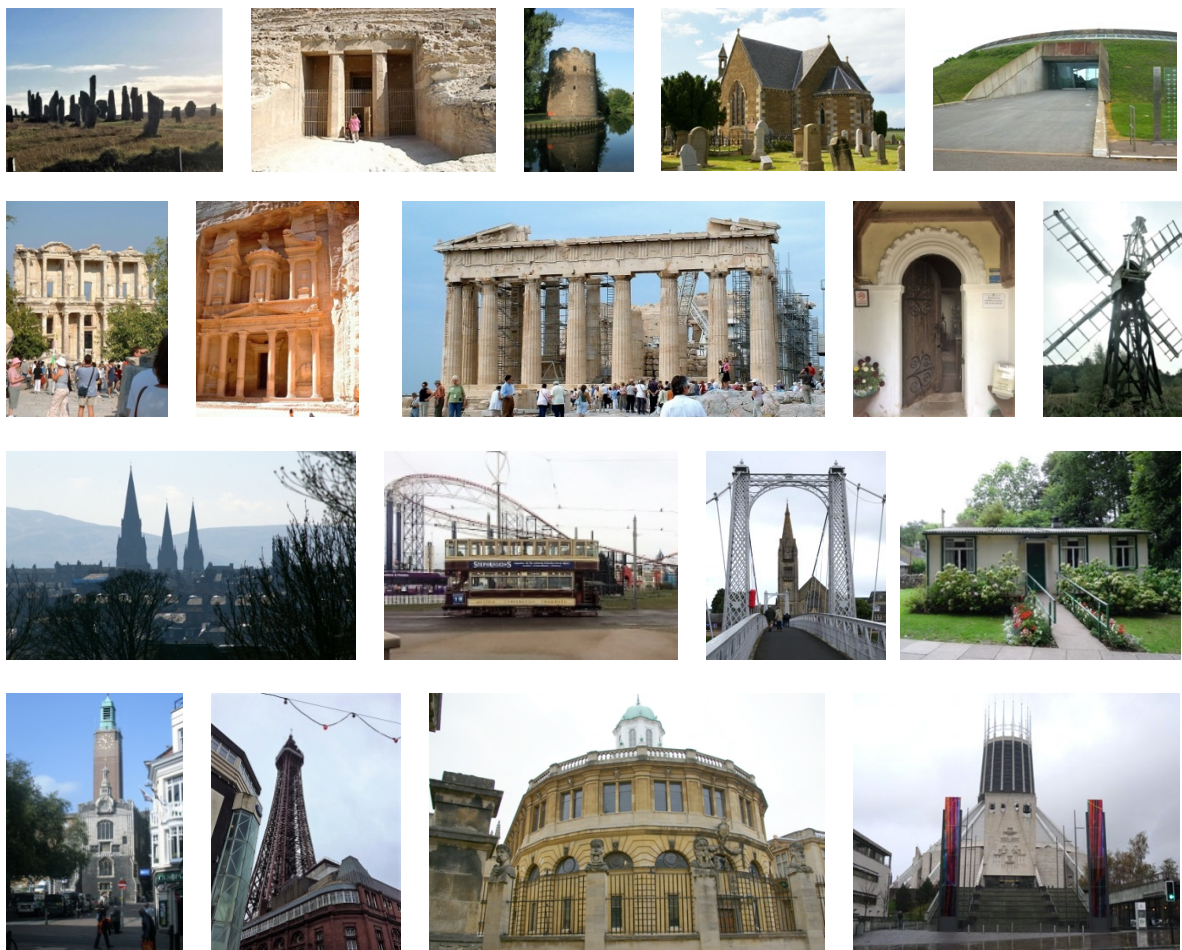
All these examples help to understand that assessment of beauty is a complex of many influences and opinions. It is, therefore, important when evaluating an object that we should try not to impose values that are specific to our own view but also take account of other opinions.

### 1.11 Historical Worth

***Based on events and things from the past.***

Historical **Worth** is much easier to assess than aesthetic worth in that 'historical', relates to important events from the past.

Such events, when commemorated or reflected in the built environment, have historical **Worth**, particularly to its local population and covering an important stage in social history: So, the coalmine winding gear [*previous image*] whilst exhibiting little or no aesthetic worth is, nonetheless, of historical **Worth** to its community and the story of coal mining.



Some examples of local, national and international buildings and structures considered to be of historical **Worth**



## 1.12 Context and Setting

*How a building or structure looks as a whole with others around it.*

In addition to buildings and structures the setting or context within which they are sited is important. It is essential when considering planning and constructing new developments that (where situated within an historic area) due regard is given to the impact of new on old: Essential if unnecessary damage to the overall setting and thus **Worth** is to be avoided.



City of London



Longton, Stoke-on-Trent



China Town, Singapore

***Scale, character and use of materials in new developments, need to be assessed against how they might adversely impact on an historic setting.*** Sometimes adverse impact might be ignored or not even thought about when new developments are being planned.



Similarly, inappropriate use by conversion will seriously detract from the setting and context of an historic structure. This includes imposed signage, corporate identity and advertising banners. This is particularly important when previously non-commercial buildings are subject to a commercial change of use.



Buxton, Derbyshire



South Queensferry, West Lothian



This shopfront in Bury-St-Edmunds was once a single facade. It was visually split into two with imposed corporate identity incorporated on the left. Its natural rhythm is now disrupted: The shopfront on the right is suggested as a better 'conservation' approach to that of the left.

### **1.13 Conclusion**

The skill and responsibility of conservation therefore is in ability to recognise what, where and how something is significant when measured against the six basic components of **Worth** – social, spiritual, overall, architectural, aesthetic and historical.

An original structure might have been subject to various periods of intervention where its original design may have been compromised. It may in the past have been subject to say, fire or flood, vandalism, general decay, neglect, poor maintenance, and/or other combined man-made and natural events.





The progression of a fire, on taking hold, can be relentless in its destruction

The various interventions over time may have gained their own importance or are simply authentic of their period: thus, telling the story of the building. The difficulty for conservation is to work out what, or which should or should not be retained – the original (most certainly) or, the historically authentic (but not original) later work. So, thorough and detailed evaluation of the original building or its later additions is required before making any decision about what to keep, what to remove and how best to achieve proposed change when working on a heritage project.

***The basic questions always to ask is: how is this building or structure special, why are we doing this, how shall we achieve it without damage, how might the work affect Worth?***



Queen's College, Cambridge University, showing many periods of development and change



University of East Anglia, UK, original structures – architect Denys Lasdun 1960's with 21<sup>st</sup> century applied surface protective treatment to Ziggurat form accommodation blocks.



Liverpool Waterfront. Challenges to World Heritage Site status

## Unit 1 Questions (Answers are based directly on wording contained in Unit 1)

### What have we learned about what is special and why?

1. Complete the following by using the wording of the fifth conservation **principle**: *The need to be clear and 'honest'...*
2. List three factors that are, perhaps, based on our personal response to the Heritage – in terms of **Worth**.
3. List three factors that are more physical and relate directly to any particular building or structure – in terms of **Worth**
4. Explain the difference between spiritual and secular **Worth**?
5. Is heritage value only applicable to very old or ancient buildings or assets?
6. From the text description used in this document, define what **Worth** means.
7. What is an alternative definition of **Worth** used more generally in conservation?
8. From the descriptions used in this document define what each of the **6 components** of **Worth** are and what they mean.
9. What are the five recognised **principles** that are adopted in conservation work?
10. Complete the following bullet point definition conservation of used in the early pages of this document:  
*Conservation means: Looking after...*
11. Define **The Heritage**, using the description used in this Study.
12. What do buildings like textile mills and Potteries bottle ovens offer to local people?
13. Complete the following extract:  
*In summary, a heritage building or asset can be a structure, both old and new...*
14. Name three factors that should be considered when planning new developments within historic settings.
15. In conservation what is the basic question always to ask?



## Unit 1 Answers

1. *...about what is new work and thus avoid deceiving the viewer into thinking it might be part of the original.*
2. Social Worth, Spiritual Worth and Overall Worth
3. Architectural Worth, Aesthetic Worth and Historical Worth
4. Spiritual Worth – religious, Secular – non-religious
5. Heritage value applies to all periods in history both ancient and modern
6. Worth; *...covers what might be of value to you, society and the wider world.*
7. Cultural significance
8. Factors that are personal: Social, Spiritual and overall. Factors that are physical: Architectural, Aesthetic and Historical
9. *Minimum intervention; Minimum loss of authenticity; Minimum loss of original fabric or material; The ability to reverse any changes; The need to be clear and 'honest'*
10. Conservation means: *... those buildings and structures that are important to us. This can be through management of repairs, appropriate re-use, sometimes preservation and always, appropriate intervention without loss of the things that make them important to us. It is about those things that we, as a society, value and want to preserve or protect.*
11. *The Heritage is all aspects of the history of our society, including buildings, settings, their contents and how we affect them: Combined this reflects on our society and how it has changed.*
12. A sense of place
13. *... a heritage building or asset can be a structure, consisting of and both old and new, that reflects what our society has achieved and, provides us with memories and information about our past.*
14. *Scale, character and use of materials*
15. *The basic question always to ask is: how is this building or structure, special, why are we doing this, how shall we achieve it without damage, how might the work affect Worth?*