

**Architectural Conservation and Historic Preservation**  
**Prof. Sanghamitra Basu**  
**Department of Architecture and Regional Planning**  
**Indian Institute of Technology, Kharagpur**

**Lecture - 13**  
**Ethics of Conservation**

Welcome to the next lecture. You remember last lecture we have discussed the various approaches of conservation. And we also mentioned that there is no hard and fast rule; it has to be decided case by case. So, it is case specific. So, if there is no rule, and so what are the guidelines, and what guides one team or conservators or a conservator to decide that which approach has to be taken, and for that we have to understand the ethics of conservation. So, today we will discuss about the ethics of conservation, these are not actually rules or acts, but these are guiding principles.

(Refer Slide Time: 01:02)

The slide is titled "Role of the Conservator". It features a central diagram with a book cover on the left and a flowchart on the right. The book cover is for "Science and Technology for the Conservation of Cultural Heritage" by M. S. Beggs-Candlish, H. Laverie, and J. Cane. The flowchart shows the word "CONSERVATION" at the top, with a blue arrow pointing down to the text "Scientific practice & Technical skills".

Conservation as it developed in the twentieth century has traditionally been viewed as a scientific practice in which the conservator applied technical skills to preserve cultural material

CONSERVATION  
↓  
Scientific practice & Technical skills

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

So, we have to see it in that context. So, let us see what is the role of the conservator. The conservator, conservation as especially in the twentieth century because professional conservation developed in only nineteen-twentieth century, developed in the twentieth century traditionally been involved into two aspects, one is the scientific practice which the conservator applied, and the technical skill also it is very important to preserve the cultural material. So, if we understand these two aspects and we are seeing the scientific

practice is very important, and the technical skill is very important, and that actually predominated the conservation practice or the role of the conservator.

Now, if we try to see that the example, so this is what generally a lot of documents, lot of guidelines have been prepared to where the major aspect is the science and technology, and how it is applied to the conservation practice. Now, in that case, so as I said the conservation and the scientific practice and technical skill, so these actually predominated the conservation scenario.

(Refer Slide Time: 02:29)

The slide features a yellow background with a blue header and footer. The title 'Role of the Conservator' is in green. The main text 'Construction, Preservation and Transmission of Cultural Knowledge' is in black. To the right, there are two images: the top one shows Humayun's Tomb in Agra, India, reflected in a pool of water, with the caption 'Humayun's Tomb'; the bottom one shows three craftsmen working on a large, intricate mosaic or wall painting, with the caption 'The Aga Khan Trust for Culture project & Nizamuddin Renewal Initiative.' The footer contains the logos for IIT KHARAGPUR and NPTEL ONLINE CERTIFICATION COURSES.

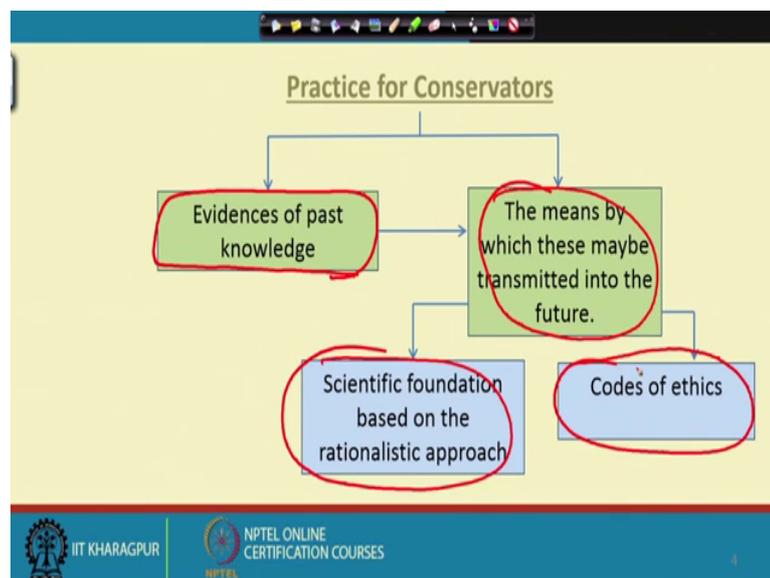
So, construction, preservation and transmission of the cultural knowledge that actually is the major role of the conservator, so one should not think that the role of the conservator is to just apply the technical knowledge, and to preserve the structure, it is the transmission of the cultural knowledge that is very important. And while a conservator applies the technical knowledge, one should be that should be kept in mind that he or she is actually through the process of conservation is transmitting the cultural knowledge which is embodied in that cultural activity artifact.

Let us take the example of the Humayun's Tomb. It is a World Heritage site, and it is the Aga Khan Trust for Culture project, and it is also very well known best practice because it is the Nizamuddin Renewal Initiative because it has incorporated the craftsmen which who actually stay in the vicinity and who have been traditionally practicing some of them. And to involve them in the conservation practice going out of the purview of the

Archaeological Survey of India involving not only the local craftsmen, but also the craftsmen from other countries, and involving the entire community that has become a very important aspect of the Humayun's tomb restoration process. And it continuously that community revival, involving them the community training them, so these are all very important part of that it is not.

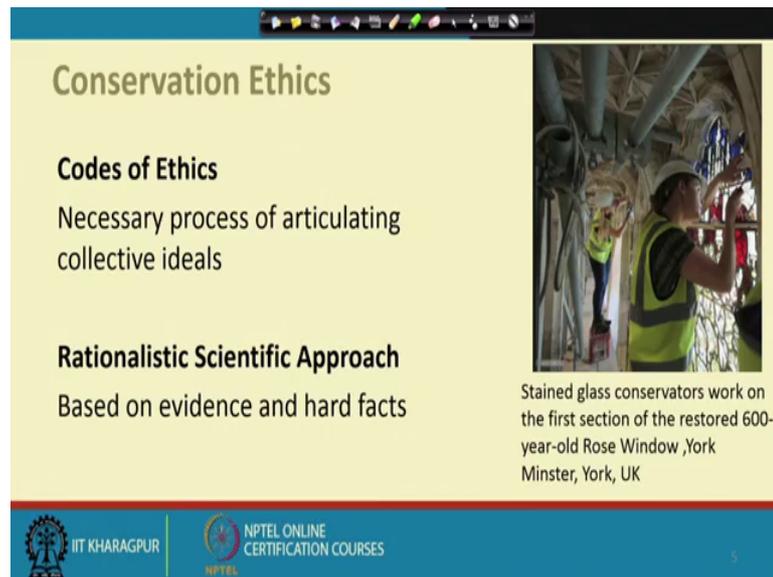
So, if you see the Humayun's tomb is just not preserving the structure or restoring the structure is important. But it is that what are the culture knowledge how to train them, how to transmit the knowledge to the craftsmen, training them, and also interpreting them and bringing them to the future generation present generation that has we played a very important role. So, rule of conservator is actually that.

(Refer Slide Time: 04:38)



So, as we can see here the evidences of the past knowledge, so the evidence of the past knowledge that is what is very important. And this means which this may be transmitted into the future, this becomes the practice for the conservation. And while conservator is doing that he has to understand this scientific foundation based on a rationalistic principle, and as there is no hard and fast rule one has to be guided by this code of ethics. So, these are very important part of the conservation practice when one has to understand these two aspect of the scientific foundation and the codes of ethics.

(Refer Slide Time: 05:36)



**Conservation Ethics**

**Codes of Ethics**  
Necessary process of articulating collective ideals

**Rationalistic Scientific Approach**  
Based on evidence and hard facts

Stained glass conservators work on the first section of the restored 600-year-old Rose Window, York Minster, York, UK

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

So, what are the code of ethics, and what is the. So, these are the two almost arms of a conservation practice. So, the code of ethics is necessary process of articulating collective ideas. So, here the individual dogma, individual aspiration, individual decision of the conservation person or the practitioner is not important. One has to understand that they are actually conveying the collective ideas of a community, and also that has to be the scientific approach has to be based on evidence and hard facts. So, these two things have to be very clearly borne in mind when we talk let us take the example of the York Minister I mean I will explain the case that it was actually a very important cathedral in Yorkshire in York and which could burned down.

(Refer Slide Time: 06:37)

**Conservation Ethics**

Codes of Ethics  
Necessary process of articulating collective ideals

Rationalistic Scientific Approach  
Based on evidence and hard facts

Restored Rose Window & Stained glass conservation York Minster, York, UK

The slide features a yellow background with a blue header and footer. The title 'Conservation Ethics' is in a bold, sans-serif font. Below it, two sub-sections are listed: 'Codes of Ethics' and 'Rationalistic Scientific Approach', both underlined. The text for each sub-section is in a smaller, regular font. To the right of the text are four images: a photograph of the interior of York Minster with a red circle around a stained glass window; a close-up photograph of a rose window with a red circle around it; a photograph of a man working at a table with a red circle around him; and a photograph of a stained glass window with a red circle around it. The footer contains the logos for IIT Kharagpur and NPTEL Online Certification Courses.

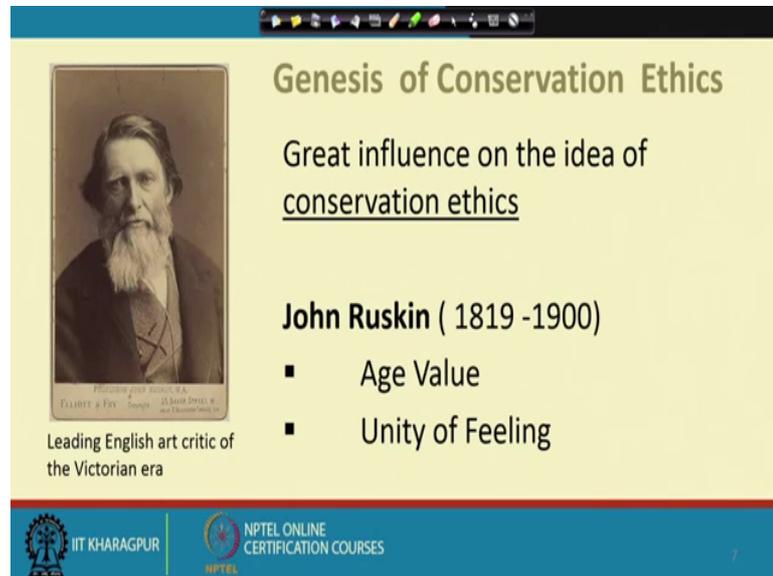
And in the process of burn down what happened is that the rose window that got completely burned. So, this rose window what we see here is actually got completely burned. And while it could burnt, fragments thousands of fragments of glass pieces were there. Just before it got burnt it was restored. So, it actually did not fall down, but it has minute cracks thousands of cracks which develop. As you can see that the entire sort of a burning the entire thing got burned out.

Now, the question became or the issue became that should the new rose window a stained glass window will be built and put up or the fragments are there which would should be restored or not. In that case Peter Gibson which is actually very well known person in this bit, the person who actually founded the (Refer Time: 07:37) trust he decided that a consolidation process. So, what he did is actually he injected a consolidate into that fragments, because they were all in place, but they were the crack. So, the crack sort of filled up the cracks, and they put the fragments into almost sandiest into two pieces of glass, so that original priests remain and put it back.

So, what we see today actually is the restored original stone glass or the stained glass window and by the process of consolidation. Now, here what we can see is that the rationalistic approach also became very important, and also the code of ethics. So, these two arms actually guided that what should be the process. It needed a lot of scientific

accrued skill training and other, but also that what should be done is guided by the code of ethics. So, these are very important aspects of the conservation practice.

(Refer Slide Time: 08:40)



**Genesis of Conservation Ethics**

Great influence on the idea of conservation ethics

**John Ruskin ( 1819 -1900)**

- Age Value
- Unity of Feeling

Leading English art critic of the Victorian era

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

Now, how did it all start? So, let us see the genesis of the conservation ethics. It is actually John Ruskin; and later on William Morris, we will see that later on when we will discuss about the history of conservation. He sort of we also leading art English art critic of the Victorian era. And he had a great influence on the idea of the conservation ethics. And two things actually were treated as a very important; one is the age value and another is the unity of feeling. This unity of feeling or the integration of the old structure are very important part of the conservation ethics and that is gradually the foundation of the ethics of the conservation practice that what should be done actually started.

(Refer Slide Time: 09:26)

**Conservation Ethics**

Conservation, thus, is a practice that focuses on the **preservation of cultural knowledge in objects**, the **AUTHENTICATION** of which creates an inseparable bond between the conservator and the conserved object

Conservator  
↕  
Conserved object

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

So, conservation, thus, is a practice that focuses on the preservation of the culture knowledge, who one must understand we are not talking about just the preservation of a structure, we are talking about the preservation of the culture knowledge in objects. So, these objects of buildings or artifacts, they actually embodied the culture knowledge which has been transmitted through generation. And the authentication of which creates an inseparable bond between the conservator and the conservation architect. So, here the conservator or the role of the conservative becomes a sort of in between the knowledge and the conservation objects, so that is very important. So, the conservator and the conservation objects, and the bond between them and now is sort of a creating that is an a very important aspect when we talk about the ethics of conservation.

(Refer Slide Time: 10:21)

The slide is titled "Conservation Ethics" and features a diagram on the left. The diagram shows "Conservator" and "Conserved object" in red circles, connected by a vertical double-headed arrow labeled "Bond" in red. The word "AUTHENTICATION" is written in red above the diagram. To the right of the diagram is a black and white portrait of Sir John Hubert Marshall, with text identifying him as the Director-General of the Archaeological Survey of India from 1902 to 1928. Below the portrait is a photograph of the Sanchi Stupa, with text indicating its "Excavation and restoration of Sanchi". The slide footer includes the IIT Kharagpur logo and the NPTEL Online Certification Courses logo.

So, authentication as we say the authentication is very important. The authentication and the conservator, and the conservator object, and this is the bond between them. So, this is a very important aspects to be understood when we talk about that. And let us take an example of Sir Marshall. Sir Marshall was the Director-General of Archaeological Survey of India as you can see in the beginning of the twentieth century. And he is the person who was responsible for conservation restoration of many of our traditional structure Sanchi Stupa is one example, I think even Harappa, Mohenjo-Daro and many other structure he sort of was responsible.

And when we are talking of the restoration of Sanchi Stupa. So, as you can see that there is an old photograph of Sanchi Stupa. You can see that what we see today of Sanchi Stupa, it does not match with the old photograph so that means, he actually embodied some of his knowledge about what Sanchi Stupa could have been and put the umbrella and the other structures on the top. So, his ideology, his thought process what he thought that should be ideal for the restoration of Sanchi Stupa is very important. So, here when we talk about Sanchi Stupa restoration, and that conserved object has a relationship with Sir Marshall's ideology of what restoration means so that is and that is a bonding what we are talking about.

(Refer Slide Time: 12:13)



**Conservation Ethics**

Conservation is thus established as both **ethical** and **scientific**

Not so authentic restoration of ceiling painting , Coochbehar Palace, West Bengal

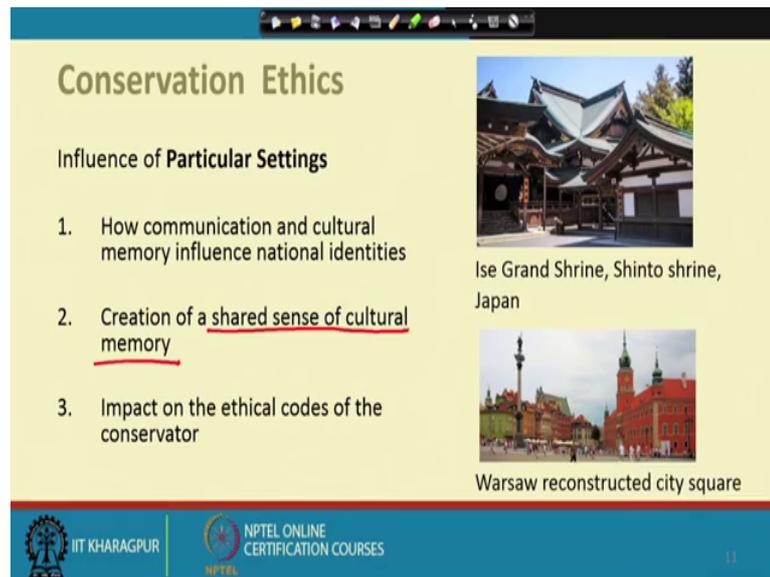
IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

10

So, conservation does is established as both ethical and scientific. So, again and again, I am saying that these two parts are inseparable. If you see that not this particular sort of structure this is a ceiling painting in Coochbehar Palace, which is under Archaeological Survey of India they have restored it. Now, if you see this painting as we can see that that what we see here this part, this is a restored part because it got damaged. So, Archaeological Survey of India restored it.

Now, this actually is not matching with the original part. And these type of restoration is not so authentic and it is not desirable also that to it could have been left like that partly whatever is that so that kept. So, that putting a new painting there, it was not very desirable in that case and as you can see that it is actually not matching very much. So, these are actually these techniques may be possible there are lot of techniques of cleaning of painting another thing. But what should be adopted in a particular case which scientific principle should be adopted and applied it actually is guided by the ethics that is why we are saying that they are actually very inseparable parts of the conservation practice.

(Refer Slide Time: 13:45)



The slide is titled "Conservation Ethics" and is part of an NPTEL online certification course from IIT Kharagpur. It discusses the influence of particular settings on conservation ethics. The slide contains three numbered points and two images. The first point is "How communication and cultural memory influence national identities". The second point is "Creation of a shared sense of cultural memory". The third point is "Impact on the ethical codes of the conservator". The first image shows the Ise Grand Shrine in Japan, and the second image shows a reconstructed city square in Warsaw.

## Conservation Ethics

Influence of Particular Settings

1. How communication and cultural memory influence national identities
2. Creation of a shared sense of cultural memory
3. Impact on the ethical codes of the conservator

Ise Grand Shrine, Shinto shrine, Japan

Warsaw reconstructed city square

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

Now, when we are talking about the conservation ethics also is important to understand that there is the influence of the particular setting, because case to case we said it varies. Now, when we are talking about settings how communication and cultural memory influence the national identities. So, from one culture to another culture, one nation to one nation, from one community to another community, the principles and ideology mean vary. So, one has to understand that and in spite of the technical knowledge and expertise, one has to understand that and ethics are also guided by that.

So, actually, when we talk about conservation we talked about actually create a shared sense of cultural memory. So, this also we must understand this shared sense of cultural memory is very important. If you remember that Tombstone which in the Australia we talked about that how it is sort of a created a conflict between two sort of communities and how it was resolved. So, the shared sense of cultural memory it has to be very it is very important to understand that.

And impact on the ethical course of the conservator. So, all these things and how it is impacting the ethical course on the conservator is very important to understand. For example, we have talked about the Shinto Shrines in Japan, where every 20 years the shrines are being constructed, and which is acceptable it is a part of the tradition. This shrine is actually for 4 century B.C, but what we see the structure is actually not very old is very new, but it is a part of the Shinto culture. Whereas, so it is totally new. We also

saw that the Warsaw City Center how it has been reconstructed because of a particular community's aspiration the spirit what they wanted to do, so that is why we have to understand that a conservator has to be guided by the ethical course which is also dependent on a particular context and a particular setting.

(Refer Slide Time: 16:10)

The slide is titled "Genesis of Conservation Ethics" and features a yellow background. At the top, there is a navigation bar with various icons. The main text on the slide reads: "After World War II official bodies were created that codified a set of values." Below this, there is a bulleted list with two items: "• The Charter of Athens (1931)" and "• The Charter of Venice (1964)". Underneath the list, it says "formulating codes in order to create a common ground". To the right of the text is a black and white photograph of a city, likely Venice, with the caption "Venice Charter" and "Reaction to World War II architectural reconstruction practice". At the bottom of the slide, there are logos for "IIT KHARAGPUR" and "NPTEL ONLINE CERTIFICATION COURSES", along with the number "12".

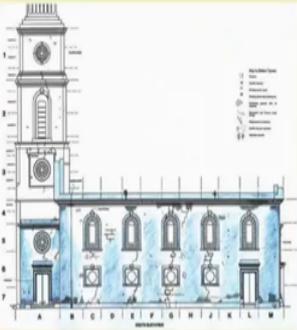
Now, when we are talking about the genesis of the conservation ethics as we say that it started with John Ruskin then followed by William Morris, but it got sort of codified after the Second World War. Because due to the Second World War a lot of devastation happened, a lot of heritage structure got demolished. And after the World War 2, thus there were official bodies we are created that codified a set of values. And first was the Charter of Athens, first of the Charter of Athens in 1931, and it was followed by the Charter of Venice.

So, this Venice Charter is very important in formulating course in order to create a common ground. So, that in spite of irrespective of which culture, there are certain common principles which sort of guides. And Venice Charter as we say that it is not really an act, they are not rules, but it is sort of a guiding principles which sort of guides a conservator what should be done in a particular case. So, this is very important to understand Venice Charter we will discuss sometimes in detail later on.

(Refer Slide Time: 17:26)

**Standards of Ethics**

1. The condition of the building, before any intervention and all methods and material used during treatment must be fully documented .



**St Luke's Church in London. A condition survey drawing with grid lines.**  
Key defects have been annotated into the drawing to convey the scope of repair. Blue shading represents areas of stonework which are well bonded to the brick structure behind. Areas of white represent voids behind the stonework which require grouting.

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

So, let us take one by one some of the standards of ethics which actually started or codified after the Venice Charter in 1964. And then each and every country has their own charter and others to guide that, but Venice Charter is almost a very common ground, it establishes a common ground. There are very few articles are there, but I am not talking about Venice Charter now I am just referring so Bernard Fielden's and we are talking about some of the almost like thumb rules for the ethical codes.

So, first one the condition of the building before any intervention and all methods and material used during the treatment must be fully documented. It is not just a measured drawing. It is a proper documentation or a condition mapping for the structure, the structure before intervention, and during the intervention what happened, which material, where each and everything must be painstakingly documented for the future generation this is a very important part of any conservation process.

For example, if you see here is the Saint Luke's Church in London, a condition survey drawing with the gridline. Now, the measured drawing definitely has been done, but the key defects has been annotated into the drawing to convey the scope of the repair. The blue shading areas represents the stone areas of stonework which are well bonded to the big structure behind. Areas of white represent the voids of the stonework and so on and so on. There will be a lot of drawings, photograph, documents, statement all of these sort of a very important to understand that at what state the structure was found, what was the

status, what are the different types of decay, and damage. And then during the conservation process what really has been done, stone by stone, brick by brick, element by element everything has been documented as sort of a holistically as possible, and all that sort of a with whatever a method which is more suitable for that particular restoration process.

(Refer Slide Time: 19:42)

**Standards of Ethics**

2. Historic evidence must not be destroyed, falsified or removed

*Fielden, Bernard (1989). Guidelines for Conservation : a technical manual. New Delhi: INTACH*

Sun temple at Konark, Odhisa

The slide features a photograph of the Sun temple at Konark, Odhisa, with several red circles highlighting areas of damage or decay on the stone carvings. The slide also includes the text 'Standards of Ethics' and a list item '2. Historic evidence must not be destroyed, falsified or removed'. At the bottom, there are logos for IIT KHARAGPUR and NPTEL ONLINE CERTIFICATION COURSES.

Second point it talks about the historic evidence must not be destroyed falsified or removed. If you see here the Sun temple of Konark, and we can see here that whereas this one is quite in a good stage, but this particular one is not in such a good state. There are some sort of a decay which sort of a happen, but nobody is trying to or even if you see this part, this part also this is not there. But nobody is trying to replace that or even nobody is trying to remove that this part, this part nobody is trying to remove that and replace that which a proper thing. Where the craftsmanship or the technical known how may be possible available it is available still the craftsmen can build that, but this is these is taken as a historic evidence. So, this is actually ethics says that this is not a desirable things not to fill up, until and unless it is required or essential for preserving the structure.

(Refer Slide Time: 20:55)

**Standards of Ethics**

3. Any intervention must be minimum necessary

*Fielden, Bernard (1989). Guidelines for Conservation :a technical manual. New Delhi: INTACH*

X ✓



Sun temple at Konark , Odhisa

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

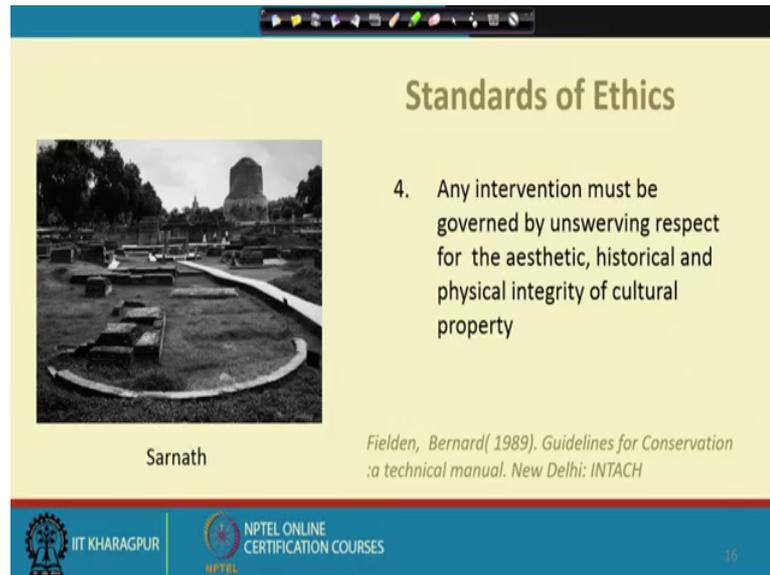
15

Like third ethical code says any intervention must be minimum necessary that when we talked about the approaches we talked about that. Any intervention must be minimum. If just taking care of the environment is possible we should not do the repair; if the repair is enough we should not do the consolidation. If the consolidation is an enough, we should not do the restoration. So, step by step one has to sort of a proceed. So, the guiding principle is that the minimum intervention.

Now, again if we talk about the Konark Sun temple, and if you see that case for example, if you see this one. You can see that there are certain parts, these parts which sort of actually is not desirable I mean because there are certain problems in that. But if you see these parts these parts of there, they are quite harmonic they have taken a minimum one, they have tried to match the material from far it actually not making very, very disastrous scenario.

So, what we see that this type of this intervention or preservation is not actually desirable, whereas these probably by because they have taken the profile this is more or less a correct way of preserving the structure or keeping the structure for posterity. So, any intervention must be minimum.

(Refer Slide Time: 22:23)



The slide is titled "Standards of Ethics" and features a photograph of the Sarnath archaeological site. Below the photo is the caption "Sarnath". To the right of the photo is a numbered list item: "4. Any intervention must be governed by unwavering respect for the aesthetic, historical and physical integrity of cultural property". Below the list item is a citation: "Fielden, Bernard( 1989). Guidelines for Conservation :a technical manual. New Delhi: INTACH". At the bottom of the slide, there are logos for IIT KHARAGPUR and NPTEL ONLINE CERTIFICATION COURSES, along with the number "16".

And any intervention must be governed by unwavering respect for the aesthetic historical and physical integrity of the cultural property. Now, we are talking about integrity now we will talk that in detail. So, this aesthetical historical and physical integrity they would have to be understood very well. In the last example, in the last example we saw that what we saw here is in this integrity is not maintained; whereas, in this case, the integrity is maintained physical, and both aesthetics and historical. So, these are have to be decided case by case and as we say that the most important thing to understand that we are dealing with the historical structures, so their respect for that structure has to be there.

I generally give an analogy for example, you love your grandmother or grandfather, now if you adjacently look at the young age photograph of your grandmother, she very beautiful with black hair and other thing, now (Refer Time: 23:33) are white hair and other thing, you respect her you love her. But you would not like to say that ok, you wear a wig, or you dye your hair, or you have to be straight as you looked at that time, no one has to understand that she has aged. She has to age gracefully as much as possible you one has to help her to keep in proper health, helper in the other thing, keeping good spirit and not to take her back to when she was 16 years or 20 years or in her younger age. One has to accept that. And then in that stage how best the building can be preserved. So, one and that is what we call the respect for the age.

And again I am saying the integrity of the cultural property for example, if you see here Sarnath, this is I mean this is a stoop stupor there with a lot of structure some sort of about (Refer Time: 24:39) it is here. But here the setting is important, the structures whatever stage they are is important to keep them as it is and that is very important to keep them and need to be take care of the surrounding, the ground treatment, the visitors movement everything comes within that. So, that is one of the very important part of when we are talking about the conservation of a structure group of structures or an area.

(Refer Slide Time: 25:07)

**Standards of Ethics**

5. Any proposed intervention should
  - be reversible if technically possible
  - at least not prejudice a future intervention whenever this may become necessary
  - not hinder the possibility of later access to all evidences incorporated in the object

*Fielden, Bernard( 1989). Guidelines for Conservation: a technical manual. New Delhi: INTA...*

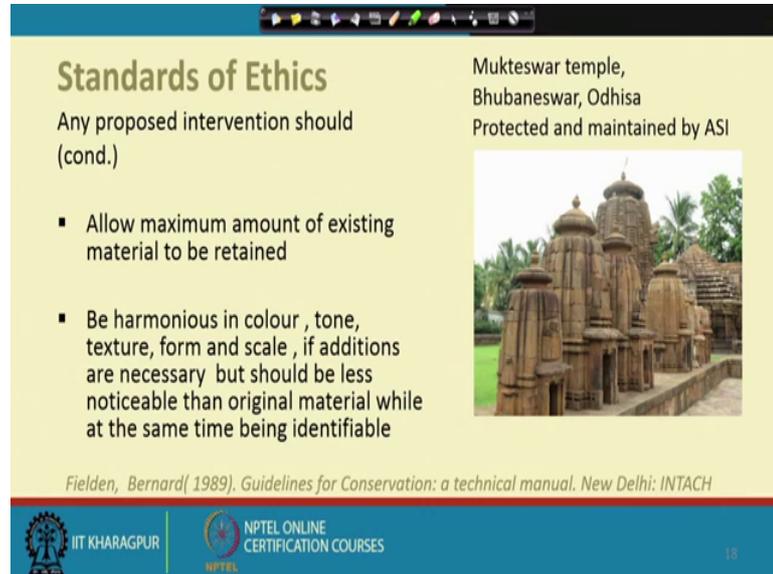
The slide features a yellow background with a blue header and footer. The title 'Standards of Ethics' is in a bold, dark font. Below the title is a list of five points, with the fifth point expanded into a bulleted list. To the right of the text is a technical drawing of a classical building facade with red circles and lines highlighting specific architectural details. The footer contains the logos for IIT KHARAGPUR and NPTEL ONLINE CERTIFICATION COURSES, along with a small video inset of a woman speaking.

Any proposed intervention should be reversible. And this is also another thing even if conservation ethic say that we can sort of used an improved or a modern technique which must be tested because the conservation or the old structure cannot be treated as a guinea pig but one is to understand it should be reversible. Because something has happened, but you some field in future some more advanced technique means sort of been discovered and so one has to be reversible technique that is a very important part. And at least not a prejudice whatever the intervention in turn, it should not prejudice a future intervention whenever this may become necessary. And not hinder the possibility of later access to all evidence incorporated in that object.

So, these are almost of guiding principles for intervention in an historical structure. For example, if you see this particular case there each and every element has been sort of what should be done, and which hole, and which color each and every decision has been

incorporated and with after a proper decision has been written there, before the conservation has been taken care of.

(Refer Slide Time: 26:28)



**Standards of Ethics**

Any proposed intervention should (cond.)

- Allow maximum amount of existing material to be retained
- Be harmonious in colour , tone, texture, form and scale , if additions are necessary but should be less noticeable than original material while at the same time being identifiable

Mukteswar temple,  
Bhubaneswar, Odhisa  
Protected and maintained by ASI



*Fielden, Bernard( 1989). Guidelines for Conservation: a technical manual. New Delhi: INTACH*

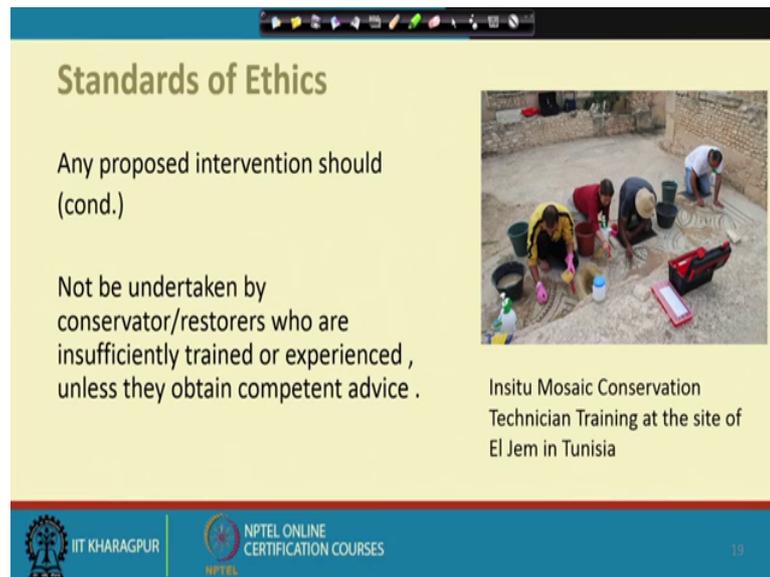
IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES | NPTEL

18

So, again we are continuing with the proposed intervention along maximum amount of existing material to be retained. This is again that there may be a part of the wall which has the own plaster, and it will be easier if you remove that old plaster and plaster the old wall, but it may be difficult, but still it is desirable that the old plaster be retained. We have seen some of the example in Pompeii and other that whatever the old plaster is there if they can be retained by consolidation another process retained that. It may not look beautiful, but that is not the objective of the conservation practice.

Be harmonious in color, tone, texture, form and scale, if additions are necessary but should be less noticeable than the original material while at the same time. You remember when we are talking about the Konark Sun temple that we saw that that it was very noticeable that the new material has been added. There are very good example Archaeological Survey of India very well preserves the things. So, here we take the example of the Mukteswar temple in Bhubaneswar Odhisa. And where we can see that it is there has been restoration, there has been some new element, there has been some sort of measures have been taken, but the veil that has been integrated with the site and the restoration process. It is a very good example one of the best practice of this beautiful structure of odhisan style of architecture.

(Refer Slide Time: 27:59)



**Standards of Ethics**

Any proposed intervention should (cond.)

Not be undertaken by conservator/restorers who are insufficiently trained or experienced , unless they obtain competent advice .



Insitu Mosaic Conservation Technician Training at the site of El Jem in Tunisia

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

Now, we are again continuing any proposed intervention should not be undertaken by a conservator, a restorator, who are insufficiently trained or experienced unless they obtain competent advice. For example, I mean when we go to a hospital we always say that the doctor the who has the license and other which has the experience that should be treated because one is dealing with a human life or even taking a journey by a flight we need an experienced captain or a pilot. Again when we are talking about the old structure and the conservation one must understand that these are irreplaceable and so the person who is doing the intervention should be an experienced one. And for that the training is important then here we can see that Insitu Mosaic Conservation. A technician training at the site of Tunisia where they are talking about they are being trained. So, this is a very important part we have to train the future generation in the proper techniques, and again guided by the ethics and which has to be discussed through the various repeated discussion, with the proper documentation, authentic evidence and others.

(Refer Slide Time: 29:15)

**Standards of Ethics**

Some problems are unique and have to be solved from first principle on a trial – and – error basis

Majhi Family Temple, Kharar, West Medinipur , West Bengal

IIT KHARAGPUR | NPTEL ONLINE CERTIFICATION COURSES

So, but all said and done with all these standards or ethics or the technical skill there will be cases there are cases where they will be very unique where we do not have a very sort of a set practice. So, each and every case is a learning experience. So, some problems are unique and have to be solved from the first principle on a trial and error basis. And one has to be more cautious during that. And this is an example of a beautiful structure in one of the zamindar family in a very small village or small town in a Kharar in West Medinipur. There are beautiful sort what we call were climb terrace of work, and there are the stones which gives the date which is an archival document. And these are very important part of the structures which are still there which are retained there. Whereas, some part of the structure has sort of a decade so much.

So, in this type of structure or whatever one has to be very cautiously deal with that and to be guided not only by the scientific techniques documents and other, but by the ethics and the course of conservation. And each case is an unique experience and a learning experience. Also one has to work under the proper experienced conservator and with a proper guidance, and proper discussion, and proper documentation one can intervene building. And these are the generally what we can see the thumb rules or the some of the course for the ethics what guides the conservation practice. So, we had talked about how the conservation Venice Charter and other. So, in our next course, we will talk about that how actually the conservation movement what we see today actually took shape the history of the conservation movement.

Thank you.