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About the Validity of Alois Riegl's *The Modern Cult of Monuments*

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The extensive literature about heritage values makes it difficult to find a typology that can be used as a standard tool for value assessment. Instead of proposing a new typology, this article takes a step back to examine the value typology defined by Alois Riegl in *The Modern Cult of Monuments. Its Character and its Origin* (1903)[1] and, analysing it along with a sample of other typologies, to find out if it is still useful today and how it can be adapted to the changes in Heritage Conservation in Europe during the *circa* 120 years since its creation. The result is an updated value typology that could be applied to historical and recent heritage.

Keywords: heritage; Alois Riegl; value typologies; value assessment; cultural significance.

Introduction

In *The Modern Cult of Monuments*, Alois Riegl established a framework from which to analyse the meaning or importance of monuments, depending on the values that can be assessed to them. He established the following categorisation according to what can be appreciated in an object: commemorative values (age, historical, and intentional commemorative values) and values of contemporaneity (use, newness, and relative art values).

This categorisation has been since then a primary reference and one of the most relevant ones when considering the significance of a heritage object, being key in how preservation has been approached in Europe[2].

With his definition of historical value[3], Riegl takes the change of mind, also defended by Camillo Boito, that led to the *restauro filologico*, valuing the monument as a document, testimony of the passing of time in all its stages; and that also led to the current documentary value as a testimony of the construction systems and materials used in the past.

A similar approach was made by Cesare Brandi in his *Teoria del restauro*[4], in which he distinguishes the historical and aesthetic instances, which could be considered related to the age and historical values on one side, and on the other, the artistic ones defined by Riegl. In line with this, Sandro Scarrocchia[5] refers to the Italian *Comitato di settore per i beni architettonici e ambientali*[6], which states that the value system proposed by Riegl is much more articulated than the instance system theorised by Brandi. The two instances are the main aspects for cultural significance included in the Venice Charter[7], but the charter also takes into consideration the goal of dedicating heritage to a 'socially useful purpose'. This is related to the values discussed below, addressing in a way the concept of community.[8]

The range of meanings that can be assessed to heritage has grown as different categorisations have been proposed, but 'In most instances, they describe the same pie, but slice it in subtly different ways'.[9]

As Riegl points out, values can come into conflict, so when making an intervention there is always a choice to make regarding which ones are given preference,[10] and it is about those choices that controversy can arise. As Andreas Lehne states,

> How monuments should be treated? Riegl's answer: It depends on which values are the most pronounced. Here we have to understand that Riegl does not believe that any of these values ever exist in purity, they always appear in conjunction and thereby in constant competition.[11]

To be able to address possible conflicts among values for optimal decision-making, instead of looking just at the historical aspect,[12] it is necessary to determine a concise and operative value typology that could be used as a tool in both heritage protection and management.

The different slicing of the pie of values

Randall Mason[13] defines a new typology of values for the planning and management of cultural heritage, based on the typologies defined by Riegl, William Lipe, the Burra Charter by Australia ICOMOS, Bruno Frey, and English Heritage,[14] as it can be seen in Table 1. **[Table 1 near here]** Mason's paper offers a sample and analysis of typologies with Riegl's work as a starting point that ends with Mason's proposal as a revision that synthesises them. Mason's definition is centred on heritage management, but it is important to keep in mind that before heritage is subject to management, there is a process of acknowledgement, protection or listing of whatever may be considered heritage that is typically done, explicitly or not, via value assessment. The Burra Charter was revised and updated in 2013 but the typology remained the same (Mason omits the spiritual value as an independent one, added to the 1999 version and elaborated in the 2013 Practice Notes), while English Heritage (re-branded as Historic England in 2015) launched in 2008 its Conservation Principles, in which a new set of values was defined: evidential, historical, aesthetic and communal.[15]

As Mason states, a typology facilitates discussion and understanding of the significance assessment processes, and its use as a research tool 'keeps practitioners from having to continually reinvent the wheel. The benefit of using a common typology of values is that it lends comparability to the evaluation of different projects'.[16] Ironically, it can be seen how there are multiple typologies proposed,[17] some of them with redundant and overlapping values, that in the end hinder the use of a standard that could facilitate a global understanding and application in both valuing and managing cultural heritage. Frendheim and Khalaf[18] try to address this with a proposed framework that in actuality consists in a way of making explicit what already is the process of value assessment: firstly, recognizing features of significance (what can be considered

heritage), secondly proposing four aspects of value (the reasons to consider something as heritage —what is known as values in other typologies), and lastly applying qualifiers of significance (the importance of each assessed value, in whose addressing or management resides the complexity of heritage preservation, already pointed out by Riegl). Instead of proposing an adaptable typology that changes depending on the situation,[19] the use of one in which the flexibility resides in the meaning of the value, without overlapping, would allow getting the benefits of the use of a standard typology that Mason mentions.

Despite the different critiques to significance assessments by value typologies[20], their use as a tool for architectural heritage valorisation and management makes this type of systematic tool a necessary one to adapt conservation theory to practice in the European context, as its use could be implemented in a way that is compatible with urban planning (with the protection of non-designated heritage via local planning) and heritage legislation, so both protection and management can be governable at different scales and directions (top-down or bottom-up initiatives).

The validity of Riegl's values

The Modern Cult of Monuments shows how Riegl had a sensitivity ahead of its time (with the differences between what he understood as a monument and our current definition of cultural heritage), acknowledging the intangibility present in the appreciation of certain elements:

> We encounter well-documented instances of old artworks being piously preserved even during antiquity, but we cannot assume that these are symptomatic of a cult of unintentional monuments. Instead, they indicate that religious beliefs, in their vitality, possess not a commemorative (monument) value but rather a contemporary one. The cult was devoted not to the man-made object itself but to the deity temporarily occupying a perishable form.[21]

These words are early signs of what Laurajane Smith would later point out about the intangibility of heritage:

> What makes these things valuable and meaningful […] are the present-day cultural processes and activities that are undertaken at and around them, and of which they become a part. It is these processes that identify them as physically symbolic of particular cultural and social events, and thus give them value and meaning.[22]

The possible interpretations of Riegl's typology will allow covering almost all the numerous (sometimes overlapping and redundant) values defined. This categorisation might be updated with the strictly necessary additions that will be discussed below.

- **Age-value**: the fact of not being modern. Objects show their decay as a sign of the inevitable passing of time, the cycle of creation and destruction.
- **Historical value**: representing a moment in the evolution of human creation.
- **Intentional commemorative value**: keeping in the present a moment from the past.
- **Use-value**: having a function, and also being in condition to have one.
- **Newness-value**: in opposition to the age value, the object is appreciated for the fact of being new, a closed and finished entity, of not having any decay.
- **Relative art-value**: meeting the contemporary understanding of art and aesthetical taste.

The age and historical values can comprehend the ones called in other typologies informative, documentary,[23] scientific or educational, evidential and academic. Rarity is often associated with age, as the rarity or uniqueness of an object or practice is related to the impossibility of having more of the same of what there already is, and this usually derives from the fact that the object or practice would have originated in the past with

unrepeatable conditions. But as Frendheim and Khalaf[24] point out, rarity, among other terms present in value typologies, could actually be considered as a qualifier or multiplier and not a value in itself. The age-value can also cover part of the historic value as defined in typologies that do not have an alternative term for it. Although it may seem that there is an overlapping, it is important to maintain both age and historical values, as significance assessment can be applied to contemporary heritage, which does not belong to a past 'distant from us'. As such, it may be appreciated for its historical value and not the age-value, allowing a more precise assessment and comparison between historical and contemporary heritage. This does not exclude the fact that future generations could attribute historical and age-value to our current recent heritage. Although de la Torre[25] considers that age does not have cultural significance, its emotional basis[26] might provoke a deeper appreciation of other values alongside it. Also, maintaining age-value as a category helps to operate with significance assessment in cases where it is included in the legislation, for example, the protection of buildings strictly according to their age.

Regarding the distinction between historical and intentional commemorative values, it could not respond more adequately to current times, as the growth of what society understands as heritage[27] makes us appreciate even more what Riegl understood as unintentional monuments. The intentional commemorative value can also be applied to monuments or memorials of recent creation that would not have yet the consideration of historical. In this sense, the value would be located in-between the commemorative and contemporary branches of the typology defined by Riegl. These two types of value cover the historic and associative-symbolic ones in other typologies, and in conjunction with age-value, they may cover what in other typologies is considered as cultural value —perhaps a term too broad for the elaboration of a practical significance assessment.

The ‘values of contemporaneity’ also cover a wide range of terms present in different typologies. Newness-value is barely taken into consideration, perhaps because of the historical character of most of what it is considered heritage, but it could play a role in recent heritage, whose significance Longstreth[28] addresses referring to architecture from the second half of the twentieth century. The concept of newness defined by Riegl could be expanded to address those cases in which something is appreciated because of its innovative character, like a building technique in architectural or archaeological heritage or a certain machine in industrial or technological heritage.

Riegl coined the term relative art-value to confront the belief in an absolute artistic standard, acknowledging that the *Kunstwollen* changes over time. This relativity could also apply to different conceptions about art among different communities, englobing all the current aesthetic and artistic appreciation of heritage. Thus, this value remains valid today to be applied in significance assessments.

Use-value, as it was described by Riegl, has similarities with Louis Cloquet’s thinking about alive and dead monuments. Sette[29] points out Cloquet’s vision about the ‘moral beauty’ of historical buildings and how it is inseparable from the fact that they are being used. Other authors recognise that use is a fundamental aspect of architecture, in opposition to other types of heritage, and as such, it cannot be placed in a residual role in the preservation of buildings.[30] The same could apply to other elements and practices considered heritage that can fall into ‘fossilization’.[31] The concept of resource value by English Heritage[32] links use with direct economic value. In the last decades, the economic aspect of heritage has taken an important role[33] as people live in a consumer society and, in this sense, the typology by Riegl does not take it into consideration.

Riegl's typology still covers most of the cultural significance that might be assessed to architectural heritage after 120 years since its creation. It can be applied to historical and recent heritage. The changes in society since 1903 have made evolve preservation from 'monuments' to a wide spectrum of cultural heritage, with new issues that were still unknown a century ago. Instead of a brand-new value typology to be added to a long list, an update of Riegl's typology to adapt it to present times is proposed.

Introducing updates

There are values whose consideration has been increasing in the last decades, and as such, they need to be addressed to get a complete and useful typology as an effective tool in heritage valorisation and management. Considering the different typologies available, and after clearing overlapping and redundant concepts, two values emerge for consideration: economic and social.

In 1916 Max Dvorak acknowledged the economic relevance of monuments as an attraction for visitors, according to Lehne.[34] Although the economic aspect of heritage management is of vital importance to assure heritage sustainability and it needs to be taken into account in decision making regarding an intervention or site management project,[35] it is derived from cultural significance, not defining of it. As Neville Agnew points out: 'We should all remember that the economic benefits of cultural heritage evaporate if the social, aesthetic, and other values of cultural heritage are not respected and are lost'.[36] Stanley-Price also mentions economic value as a consequence of archaeological reconstructions.[37] In addition to this, Manlio Frigo refers to how the public interest of cultural-artistic values takes importance over economic interests at the end of the nineteenth century, and how Riegl in his draft for a legislative organization of heritage protection in Austria[38] distances himself from other legislations that take into

account the monetary value of the monument in an attempt to 'base his draft law in the "feeling about the age value"'.[39]

Thus, the addition of the economic value to Riegl's typology is proposed, as the one intended in other typologies as monetary, economic, and use (market),[40] regarding the direct economic activity of heritage. This value would be taken into consideration in significance assessments for heritage management, but not in heritage listing and protection.

If Riegl considers historical and age values as the values of the nineteenth and twentieth centuries respectively,[41] social value could be considered the twenty-first century's one, as, since the first signs of its appreciation with the Burra charter,[42] it has been acquiring ever more relevance.[43] This can be seen in some issues related to it like bottom-up heritage protection initiatives (starting from significance assessments of non-designated elements of places by an individual) and the inclusion of communities and non-expert stakeholders in heritage management,[44] in which the interaction between heritage and the community is gaining importance, as there is an acknowledgement of heritage as a social construct related to matters like memory, identity and loss, and the responses to Authorised Heritage Discourse.[45] This last point, although it was already elucidated by Max Dvorak in 1916,[46] had not been brought out as a primary aspect until recently. In its 1997 document, English Heritage emphasised the importance of public participation in conservation and acknowledge the relevance of 'locally important' heritage that may not fit in designation criteria, and later, the 2008 Conservation Principles would include communal value in its new typology, reflecting the increasing interest in the social role of heritage at different scales. As Smith points out, heritage is about the 'present-day cultural processes and activities that make it meaningful',[47] and in this sense there can be some processes and activities in people's everyday lives that

can build a sense of community regardless of the values defined until now, revealing social value. In the same line, Françoise Choay states that 'today conservation cannot be thought just in terms of discipline, as proposed by the Venice Charter, but in terms of a "societal" attitude'.[48]

Another aspect included in social value is part of what Mason[49] denominates nonuse (nonmarket) value. On one side, nonuse value is part of the economic values according to Mason as it is referred to option, bequest, and existence, which in Economics reflect the worth due to a possible market value in the future (an apartment can have bequest value because you could bequeath it to another person that would be able to sell it, taking advantage of the apartment's future monetary worth, and so on); on the other, it contains socio-cultural aspects as the reasons that give a possible market value in the future may derive from cultural significance. Besides, Frey and Pommerehne establish the option, existence, bequest, prestige, and education values as 'public goods or positive external effects in arts' defining them as 'goods and services that are not compensated for by the market'[50]. The economic aspect of non-use values falls into a potential economic one that would be assessed in the future, and again, it is not defining of cultural significance as it derives from it. Their sociocultural aspect falls into the rest of the values defined in the proposed updated typology.

The economic impact of heritage is another complex issue that could arise when assessing values in heritage management. How can the proposed value typology be applied? Françoise Choay[51] describes how since the Grand Tour there is a realisation of the capacity of heritage to become an asset and give an impulse to economic activity. When the repercussions of this are monetary, derived from a cultural significance that already exists, then they pertain to the economic value. When the activities related to heritage contribute to the development of the community, which leads to improving the

relations within it, the sense of identity and belonging, then social value is generated. This distinction is important because, although they can be connected, social value may be unrelated to economic reasons. On the other hand, there are well-known examples of economic activity that do not add social value for the local community, epitomised by overtourism in Venice and the reactions against it[52].

To avoid an overlapping, social value is introduced to the update proposal of Riegl's typology as the current meanings that help create relationships that nurture a community (its development, identity, sense of belonging). Regardless of the complexity of its assessment, it is necessary to be taken into consideration when studying the significance of cultural heritage.[53] The word 'current' is included to differentiate a meaning derived from a historical event (for which it would be assessed a historical or commemorative value). This does not exclude that social and historical values might be both assessed when new meanings originate, and that future generations would consider what at the present is a social meaning as historical value. Figure 1 synthesises the breakdown of the typologies highlighted by Mason[54] in relation to Riegl's typology and the proposed update. **[Figure 1 near here]**

The use of value typologies in heritage listing

Formal heritage listing and protection may occur at different scales, from the local to the supranational level, with the criteria for the declaration of Outstanding Universal Value from UNESCO's World Heritage Convention (WHC)[55] at the top of a pyramid that is extending its base to take into account the significance assessments by increasingly smaller groups[56]. In the 2019 Operational Guidelines for the implementation of the WHC, the Outstanding Universal Value is defined as 'cultural and/or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity'.[57]

The WHC defines then the criteria that determine that natural or cultural significance. These criteria define significance with expressions like '…represent a masterpiece…' (criterion I), '…interchange of human values…' (criterion II), "…bear a unique or at least exceptional testimony…" (criterion III), 'to be an outstanding example…' (criteria IV and V), and so on, giving loose indications that leave the space for the possibility of different interpretations. Michael Petzet signals that these criteria are strongly related to the historical (intending age and commemorative) and artistic values, but that they don't have to be limited to them, mentioning other values like scientific, ethnological, or anthropological.[58]

Descending to a smaller scale, at the national and regional level, it can be noted that in a sample of European countries (those in the 5+5 Dialogue: France, Italy, Malta, Portugal, and Spain) [59] the criteria for listing reflected in the different laws refer to having cultural importance or interest (in Spanish it is also used the term *valor* as a synonym of importance in the national and regional legislation regarding cultural heritage listing), defining it with concepts as historical, artistic, ethnographic, scientific, archaeological, geological, industrial, social, anthropological, or aesthetic importance, to name some of them.[60] Depending on how recent the law is, the kinds of importance may increase, adapting to the ever-increasing kinds and levels of heritage being appreciated or acknowledged.[61] These kinds of 'importance typologies' actually mix the 'what' with the 'why' regarding heritage. They overlap values like historical, artistic, or aesthetic, with types of heritage or fields in which the values of heritage may be appreciated. A succinct example of this difference between values and types of heritage could be a hypothetical factory from the nineteenth century: it might have historical and artistic values that make it be appreciated as industrial heritage or may contain features with a historical value (as a testimony) in the field of Engineering or Industry. Also,

English Heritage, already re-branded as Historic England, in its 2017 Conservation Principles consultation draft, shifted from a value typology to the terms 'archaeological, architectural, artistic and historic interest' to describe significance in line with the terms used in other policy and legislation.[62] These definitions of importance tend to focus on types of heritage, again allowing different interpretations about what makes them culturally significant.

Despite the issues, the variety of legislation seen above shows us a framework in which there is space for the use of value typologies for cultural significance assessments. Peztet stresses the importance of the correlation between the values present in the World Heritage Convention and the different laws for the protection of monuments worldwide (with the nuances that may exist among countries or cultures)[63]. The proposed updated value typology would be able to assess significance for the types of heritage currently defined or for those that may surge in the future without clashing with the mentioned regulations.

Conclusions

Value assessment continues to be the main method to address cultural significance, and there are myriad value typologies that have been proposed throughout the years that have not overcome the one defined by Alois Riegl, as seen in its analysis. So, instead of 'trying to reinvent the wheel', a way to bring it up-to-date to adapt it to the current framework in cultural heritage has been proposed, summarised in Table 2. **[Table 2 near here]**

According to Lipp, the postmodern cult of monuments is open to a plurality of meanings that a monument can absorb, so conservation has to both open monuments to and protect them from the diversity of life.[64] A values-based approach to assess cultural significance is compatible with this plurality[65], and a base for negotiation in the

valorisation and management of heritage could be achieved through the use of a tool like the proposed one. This updated typology could be applied to architectural heritage valorisation and management from the supranational to the individual scale, insofar as it can be compatible with the legislation issued at different levels of governance, in accordance with the values taken into account by the WHC. The typology is intended to avoid overlapping and redundancy, facilitating value assessment when analysing the different meanings that heritage can hold. This tool could be used by any individual or group for value assessment, as the definition of each value doesn't require expertise in heritage, while further analysis could allow extending the use of the typology to Heritage Studies other than architectural heritage and different communities or cultures outside of Europe.

Although inside each value different nuances can emerge depending on the case, this list has been thought to cover all of them and act as an umbrella that allows comparative work, maintaining this categorisation as concise and operative as possible in the search of the maximum reach of meanings with the minimum itemisation of values.

Disclosure statement

No potential competing interest was reported by the authors.

Notes

1. Alois Riegl, *El Culto Moderno a los Monumentos, Caracteres y Origen*, trans. Ana Pérez López, (Madrid: Visor, 1987); Alois Riegl, "The Modern Cult of Monuments: Its Character and Its Origin", trans. Kurt W. Foster and Diane Ghirardo, *Oppositions* no. 25: 21-51. These translations and the one contained in Alois Riegl, "Progetto di

un'organizzazione legislativa della tutela dei monumenti in Austria", trans. Sandro Scarrocchia and Renate Trost (Parte I), Ursula Layr and Sandro Scarrocchia (Parte II-III), in Sandro Scarrocchia, ed., *Alois Riegl: Teoria e prassi della conservazione dei monumenti. Antologia di scritti, discorsi, rapporti 1898-1905, con una scelta di saggi critici/Sandro Scarrocchia; prefazioni di Andrea Emiliani, Ernst Bacher, Elio Garzillo*, (Bologna: CLUEB, 1995), 171-236, have been consulted. For quotes in English, citations are to the English version.

2. Many authors recognise Riegl's pioneering role in the study of values: Sandro Scarrocchia, "Alois Riegl: Teoria e Prassi della Conservazione dei Monumenti" in *Alois Riegl: Teoria e prassi*, 22-116; Françoise Choay, "Riegl, Freud e i Monumenti Storici. Per un Approcio 'Societale' alla Conservazione" in Scarrocchia, *Alois Riegl: Teoria e prassi*, 455-465, 455; Maria Piera Sette, *Il Restauro in Architettura. Quadro Storico*, (Torino: UTET Libreria, 2001), 119; Calogero Bellanca, "The Values of Cultural Heritage in the Terminology of Restoration" in *Values and Criteria in Heritage Conservation. Proceedings of the International Conference of ICOMOS, ICCROM, Fondazione Romualdo Del Bianco, Florence March 2nd-4th 2007*, ed. Andrej Tomaszewski, (Florence: Edizioni Polistampa, 2008), 249-258, 252; Marta de la Torre, "Values and Heritage Conservation". *Heritage and society* Vol. 60 No. 2, November 2013, 155–166, 158, DOI: 10.1179/2159032X13Z.00000000011 and Carolyn Ahmer, "Riegl's 'Modern Cult of Monuments' as a Theory Underpinning Practical Conservation and Restoration Work," *Journal of Architectural Conservation*, 2020, 26:2, 150-165, 150, DOI: 10.1080/13556207.2020.1738727.
3. Riegl, *The Modern Cult of Monuments*, 21.
4. Cesare Brandi, *Teoría de la Restauración*, trans. María Ángeles Toajas Roger, 2nd ed. (Madrid: Alianza Editorial, 2002).
5. Scarrocchia, "Teoria e Prassi", 103.
6. Comitato di Settore per i Beni Architettonici e Ambientali. "Parere del Comitato di Settore approvato nella seduta del 12/4/88" in *Restauro e Città*, 1988, a. IV n. 10: 4-5.
7. ICOMOS, "International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter 1964)", 1964, https://www.icomos.org/charters/venice_e.pdf
8. Dinu Bumbaru, "Communities, Communications, Conservation Philosophy" in *Conservation and Preservation. Interactions between Theory and Practice. In memoriam Alois Riegl (1858-1905). Proceedings of the International Conference of the ICOMOS International Scientific Committee for the Theory and the Philosophy of Conservation and Restoration.*

23-27 April 2008 (Vienna, Austria), eds. Michael S. Falser, Wilfried Lipp and Andrej Tomaszewski, (Florence: Edizioni Polistampa, 2010), 254-268.

9. Randall Mason, "Assessing Values in Conservation Planning: Methodological Issues and Choices." In *Assessing the Values of Cultural Heritage*, ed. Marta de la Torre, (Los Angeles, CA: Getty Conservation Institute, 2002), 5-30.
10. Sette, *Il Restauro in Architettura*.
11. Andreas Lehne, "Georg Dehio, Alois Riegl, Max Dvorak - a Threshold in Theory Development" in Falser, Lipp and Tomaszewski, *Conservation and Preservation* (see note 9), 69-80, 71.
12. Scarrocchia, "Teoria e Prassi".
13. Mason, "Assessing Values".
14. Riegl, The Modern Cult of Monuments; Lipe, "Value and Meaning in Cultural Resources." In Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems, ed. Henry Cleere, (Cambridge: Cambridge University Press, 1984), 1-11; Australia ICOMOS, "The Burra Charter", 1999 https://australia.icomos.org/wp-content/uploads/BURRA-CHARTER-1999_charter-only.pdf ; Frey, "The Evaluation of Cultural Heritage: Some Critical Issues" in *Economic Perspectives on Cultural Heritage*, eds. Michael Hutter and Ilde Rizzo, (Basingstoke: Palgrave MacMillan, 1997), 31-49 and English Heritage, "Sustaining the Historic Environment: New Perspectives on the Future." English Heritage Discussion Document. (London: English Heritage, 1997). While Frey exposes the techniques that Economics provide for the evaluation of cultural heritage, he does not establish a typology explicitly. The authors assume this list is what Mason extracts from the text when referencing it in "Assessing Values".
15. Australia ICOMOS, "The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance", 2013, https://australia.icomos.org/publications/burra-charter-practice-notes/ and English Heritage, "Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment" 2008 https://historicengland.org.uk/advice/constructive-conservation/conservation-principles/
16. Mason, "Assessing Values", 9-10.
17. L. Harald Fredheim and Manal Khalaf, "The Significance of Values: Heritage Value Typologies Re-examined" *International Journal of Heritage Studies*, 2016, 22:6, 466-481, DOI: 10.1080/13527258.2016.1171247, 468.
18. Ibid, 466-481.

19. Mason, “Assessing Values”.
20. Some authors are critic with the use of value typologies as their concise character may omit different nuances from a significance assessment: Ioannis Poulios, “Moving Beyond a Values-Based Approach to Heritage Conservation”, *Conservation and management of archaeological sites*, Vol. 12 No. 2, May, 2010, 170–85; Fredheim and Khalaf, “The Significance of Values”; Nigel Walter “From values to narrative: a new foundation for the conservation of historic buildings”, *International Journal of Heritage Studies*, 2014, 20:6, 634-650, DOI: 10.1080/13527258.2013.828649 and Dan Chen and Ji Li “Process-led value elicitation within built heritage management: a systematic literature review between 2010 and 2020”, Journal of Architectural Conservation, 2021, 27:1-2, 1-16, DOI: 10.1080/13556207.2021.1909900. However, the concision provided by a typology allows an operative analysis by entities that have to manage different types and quantities of heritage.
21. Riegl, *The Modern Cult of Monuments*, 29.
22. Laurajane Smith, *Uses of Heritage*, (Abingdon: Routledge, 2006), 3.
23. Michele Lamprakos “Riegl´s ‘Modern cult of Monuments’ and the Problem of Value”, *Change over time*, 2014, 4 (2): 418-435, 420. Historical value is defined here as the monument being a document of a period or moment in the past.
24. Fredheim and Khalaf, “The Significance of Values”.
25. de la Torre, “Values and Heritage Conservation”.
26. ‘For Riegl the quality of age value is produced when the viewing subject contemplate the traces of the old contained in the monument; the value of the monument is thus realized through the emotions’. Lamprakos, “Riegl’s Modern Cult of Monuments’”, 427.
27. Michael Petzet, "What is Outstanding Universal Value?" in Tomaszewski, *Values and Criteria in Heritage Conservation* (see note 2), 315-321, 316.
28. Richard Longstreth, “The Significance of the Recent Past” in *APT Bulletin: The Journal of Preservation Technology*, 1991, 23(2), 12-24. doi:10.2307/1504380
29. Sette, Il Restauro in Architettura, 114.
30. Antoni González Moreno-Navarro, *La Restauración Objetiva (Método SCCM de restauración monumental): Memoria SPAL 1993-1999*, Vol. 1 (Barcelona: Diputación de Barcelona. Área de Cooperación. Servicio de Patrimonio Arquitectónico Local, 1999) https://www.diba.cat/documents/429042/f1f9717f-c5a0-4550-bce2-baf7aea71cd7 ; Javier Rivera Blanco, *De Varia Restauratione. Teoría e Historia de la Restauración Arquitectónica*, (Madrid: Abada Editores, 2008); Alfonso Jiménez, "Enmiendas Parciales

a la Teoría del *Restauro* (II) Valor y Valores." *Loggia: Arquitectura y Restauración*, 1998, no. 5: 12-29 and Choay, *The Invention of the Historic Monument*, 159.

31. Smith, *Uses of Heritage*.
32. English Heritage, "Sustaining the Historic Environment" (see note 15), 4.
33. As highlighted by Petzet, "What is Outstanding Universal Value?", 321 and Choay, *The Invention of the Historic Monument*.
34. Lehne, "Georg Dehio, Alois Riegl, Max Dvorak" (see note 12).
35. As pointed out by Jiménez, "Enmiendas Parciales"; Randall Mason, ed., *Economics and Heritage Conservation. A Meeting Organized by the Getty Conservation Institute, December 1998,* (Los Angeles, CA: Getty Conservation Institute, 1999); Erica Avrami, Randall Mason and Marta de la Torre, eds., *Values and Heritage Conservation: Research Report*, (Los Angeles, CA: Getty Conservation Institute, 2000) http://hdl.handle.net/10020/gci_pubs/values_heritage_research_report ; Marta de la Torre, ed., *Assessing the Values of Cultural Heritage: Research Report*, (Los Angeles, CA: Getty Conservation Institute, 2002), http://hdl.handle.net/10020/gci_pubs/values_cultural_heritage and Erica Avrami et al., eds., *Values in Heritage Management. Emerging Approaches and Research Directions*. (Los Angeles, CA: Getty Conservation Institute, 2019), http://www.getty.edu/publications/virtuallibrary/9781606066195.html
36. Quoted in Mason, Economics and Heritage Conservation, 11.
37. Nicholas Stanley-Price, "The Value of Reconstructed Archaeological Sites" in Andrej Tomaszewski, ed., *Values and Criteria in Heritage Conservation* (see note 2), 259.
38. Alois Riegl, "Progetto di un'organizzazione legislativa della tutela dei monumenti in Austria" Trans. Sandro Scarrocchia and Renate Trost (Parte I), Ursula Layr and Sandro Scarrocchia (Parte II-III), in Scarrocchia, *Alois Riegl: Teoria e Prassi* (see note 1).
39. Manlio Frigo, "Brevi note sul Progetto di legge per la riorganizzazione della tutela dei monumenti in Austria del 1903" in Scarrocchia, *Alois Riegl: Teoria e Prassi*, 499.
40. Bruno Frey, "The Evaluation of Cultural Heritage: Some Critical Issues", in Michael Hutter and I. Rizzo, eds., *Economic Perspectives on Cultural Heritage*, (Basingstoke: Palgrave MacMillan: 1997), 31–49; William D. Lipe, "Value and Meaning in Cultural Resources", in Henry Cleere, ed., *Approaches to the Archaeological Heritage: A Comparative Study of World Cultural Resource Management Systems*, (Cambridge: Cambridge University Press, 1984), 1-11; Mason, "Assessing Values".
41. Riegl, "The Modern Cult of Monuments", 29 (see note 1).

42. Australia ICOMOS, “The Australia ICOMOS Guidelines for the Conservation of Places of Cultural Significance (‘Burra Charter’)” 1979. https://australia.icomos.org/wp-content/uploads/Burra-Charter_1979.pdf
43. Marta de la Torre, “Values and Heritage Conservation”, *Heritage and society* Vol. 60 No. 2, November 2013, 155–166. DOI: 10.1179/2159032X13Z.00000000011
44. Susan Pearce, “The Making of Heritage”, in Avrami et al., *Values and Heritage Conservation: Research Report*, 59-64; Margarita Díaz-Andreu, “Heritage Values and the Public.” *Journal of Community Archaeology & Heritage*, 2017, 4:1, 2-6, DOI: 10.1080/20518196.2016.1228213 and Avrami et al., eds., *Values in Heritage Management.*
45. Kevin Lynch, *Wasting away*, (San Francisco: Sierra Club Books, 1990); Françoise Choay, *The Invention of the Historic Monument*, trans. Lauren M. O'Connell (New York: Cambridge University Press, 2001); Salvador Muñoz Viñas, *Teoría Contemporánea de la Restauración*, (Madrid: Editorial Síntesis, 2003); Smith, *Uses of Heritage;* Eric Hobsbawm, “Introduction: Inventing Traditions”, in Eric Hobsbawm and T. Ranger, eds., *The Invention of Tradition*, (Cambridge: Cambridge University Press, 2012), 1–14 DOI:10.1017/CBO9781107295636.001; Jorge Otero Pailós, Erik Langdalen and Thordis Arrhenius, eds., *Experimental Preservation*. (Zurich: Lars Müller Publishers, 2016) and David Lowenthal, *The Past is a foreign country – Revisited*, (New York: Cambridge University Press, 2015).
46. As quoted in Lehne, "Georg Dehio, Alois Riegl, Max Dvorak" (see note 12).
47. Smith, *Uses of Heritage*, 3.
48. Choay, “Riegl, Freud e i Monumenti Storici” (see note 2), 465. Choay stresses the role of heritage in the construction of societies and their identity also at a personal level and not just national or institutional, and how this must be crucial in the approach to conservation. See also Choay, “Le patrimoine en questions” *Esprit*, November 2009, No. 359 (11), pp. 194-222, http://www.jstor.org/stable/24269107.
49. Mason, “Assessing Values”.
50. Bruno Frey and Werner W. Pommerehne, *Muses and Markets. Explorations in the Economics of the Art*, (Oxford: Basil Blackwell, 1989), 19. Later in the text they acknowledge the ‘historical value’ that may be appreciated in some exhibits by art historians (p. 65). Thus, the authors do not consider the values listed a defined and complete value typology.
51. Choay, *The Invention of the Historic Monument*, 78.

52. Bruno Frey, “Reactions to Cultural Overtourism” Chapter 3 in *Overcoming Overtourism*. (Cham: Springer, 2021) DOI: 10.1007/978-3-030-63814-6
53. This is signalled by de la Torre, “Values and Heritage Conservation” (see note 2) and more in-depth by Siân Jones, “Wrestling with the Social Value of Heritage: Problems, Dilemmas and Opportunities.” *Journal of Community Archaeology & Heritage*, 2017, 4:1, 21-37, DOI: 10.1080/20518196.2016.1193996
54. Mason, “Assessing Values”.
55. UNESCO WHC, “Convention concerning the Protection of the World Cultural and Natural Heritage” in *Basic Texts of the 1972 World Heritage Convention*, 1-15, (Paris: UNESCO, 2019). https://whc.unesco.org/en/basictexts
56. Susan Pearce, “The Making of Heritage”, 61.
57. UNESCO WHC “Operational Guidelines for the Implementation of the World Heritage Convention” in *Basic Texts* 51-228, p. 70.
58. Petzet, "What is Outstanding Universal Value?".
59. Luis Miguel Sanz Rodríguez, “La Protección del Patrimonio Arquitectónico en los Países Europeos del Diálogo 5+5: Análisis y Comparación de la Legislación y Estudio de la Viabilidad de la Armonización de las Categorías en las que se Clasifica el Patrimonio Arquitectónico”. PhD diss. E.T.S. Arquitectura (UPM), 2020. https://doi.org/10.20868/UPM.thesis.66546
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62. Historic England, “Conservation Principles for the Sustainable Management of the Historic Environment. Consultation Draft. 10th November 2017” https://historicengland.org.uk/content/docs/guidance/conservation-principles-consultation-draft-pdf/
63. Petzet, "What is Outstanding Universal Value?".
64. Wilfried Lipp. “Vom modernen zum postmodernen Denkmalkultus? Aspekte zur Reparaturgesellschaft”. *Monumenta*, 2020, vol. 4, p. 137-158.
65. Aylin Orbaşli, “Conservation theory in the twenty-first century: slow evolution or a paradigm shift?”, *Journal of Architectural Conservation*, 2017 23:3, 157-170, DOI: 10.1080/13556207.2017.1368187

Table 1. Value Typologies considered by Mason (2002).

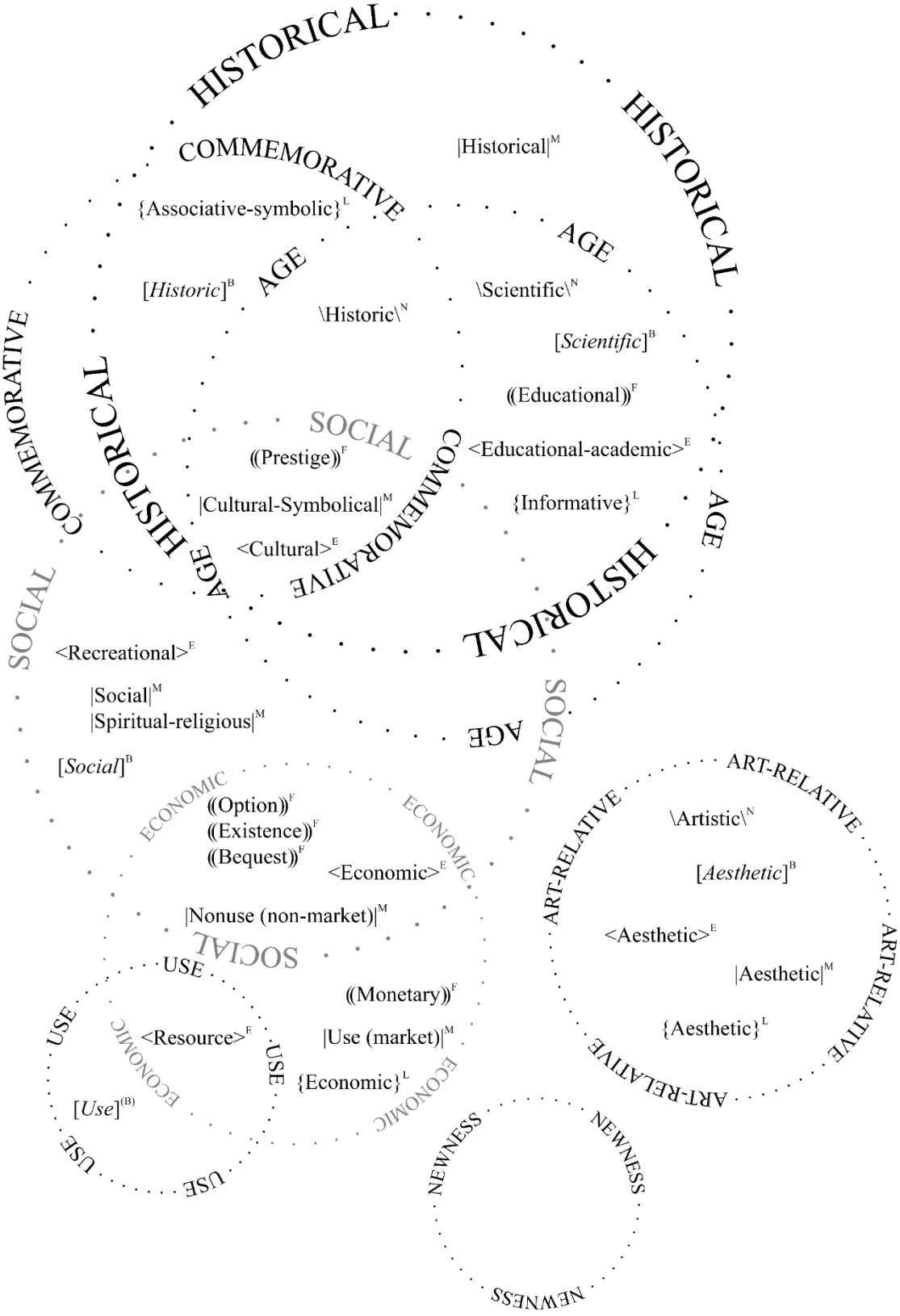
Riegl (1902)	**Lipe (1984)**	**Burra Charter (1999)**	**Frey (1997)**	**English Heritage (1997)**	**Mason (2002)**
Commemorative	Economic	Aesthetic	Monetary	Cultural	*Sociocultural*
Age	Aesthetic	Historic	Option	Educational and academic	Historical
Historical	Associative-symbolic	Scientific	Existence	Economic	Cultural/symbolic
Int. Commemorative	Informational	Social	Prestige	Resource	Social
Contemporaneity			Educational	Recreational	Spiritual/religious
Use				Aesthetic	Aesthetic
Artistic					*Economic*
Newness					Use (market)
Art-relative[a]					Nonuse (nonmarket)
					Existence
					Option
					Bequest

[a]Riegl's relative art value is omitted by Mason.

Table 2. Summary of the proposed value typology's update.

Age value	Not being modern. Representing the inevitable passing of time, the cycle of creation and destruction.
Historical value	Representing a moment in the evolution of human creation.
Commemorative value	Keeping in the present a moment from the past.
Use value	Having a function, and also being in condition to have one.
Newness value	Being appreciated for the fact of being innovative or new, a closed and finished entity, of not having any decay.
Artistic value	Meeting the contemporary understanding of art and aesthetical taste.
Social value	Nurturing the development, identity, or sense of belonging of a community with contemporary meanings.
Economic value	Market value (non-defining of cultural significance)

Figure 1:



{Lipe, 1984}L; [*Burra Charter, 1999*]B; ((Frey, 1997))F; <English Heritage, 1997>E; |Mason, 2002|M

Figure 1. Correspondence among values from the different various typologies cited in Mason (2002) and the update proposal of Alois Riegl's value typology from *The Modern Cult of Monuments* (1903).