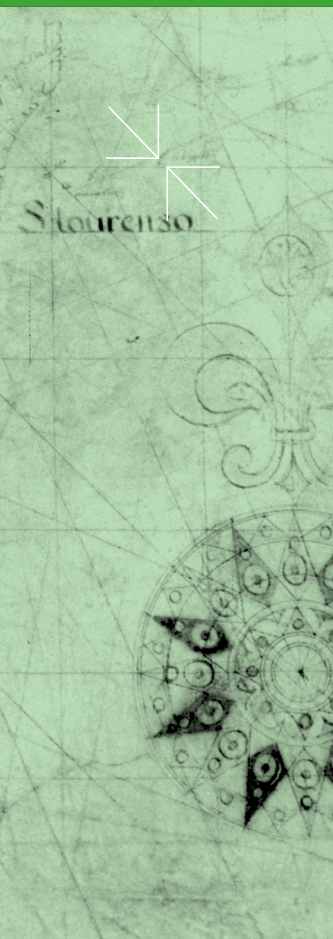


e-phc²²



Methodological guide for the drafting of projects for the conservation of movable assets

Publisher:
Regional Ministry of Culture
and Sport. Regional
Government of Andalusia

IAPH editorial team:
María Cuéllar Gordillo
Cinta Delgado Soler
Carmen Guerrero Quintero

Copyright:
Regional Ministry of Culture
and Sport. Regional
Government of Andalusia

Editorial support:
Candela González Sánchez
José Manuel Santos Madrid

Coordination of the edition:
Andalusian Institute of
Historical Heritage

Translation:
Morote Traducciones

Design:
Manolo García nz

Scientific Coordination:
José Luis Gómez Villa, IAPH
Araceli Montero Moreno, IAPH

Layout:
Teresa Barroso Ruiz

Authors:
José Luis Gómez Villa, IAPH
M.º del Mar González González,
IAPH
Araceli Montero Moreno, IAPH
Paula Montilla Gómez, D. G. of
Historical and Documentary
Heritage
Reyes Ojeda Calvo, IAPH
Valle Pérez Cano, IAPH
Eva Villanueva Romero, IAPH

This work is licensed under a
Creative Commons Attribution-
NonCommercial-NoDerivatives
3.0 Spain Licence.

The full licence is available at:
[http://creativecommons.org/
licenses/bync-nd/3.0/en/](http://creativecommons.org/licenses/bync-nd/3.0/en/)

YEAR OF PUBLICATION: 2025
ISBN: 978-84-9959-524-5

Cover details:
The Retreat of the Saracens,
Juan Valdés Leal;
Nautical Chart, Historical
Archives of Jerez

Cover images: Colossus of the
Victorious Faith (Giraldillo),
Seville; Sculpture of San Simón,
Jerez (Cádiz);
Mantle of the Virgin of Zocueca
(Bailén, Jaén); piece from the
Tartessian necropolis of La
Joya (Huelva). Photos: Fondo
Gráfico IAPH

Direction of IAPH's programme
of publications: Juan José
Primo Jurado, General Director
of the Andalusian Institute of
Historical Heritage

Coordination of the IAPH's
publications programme:
Marta Sameño Puerto,
Director of Research and
Transfer

Methodological guide for drafting projects for the conservation of movable assets

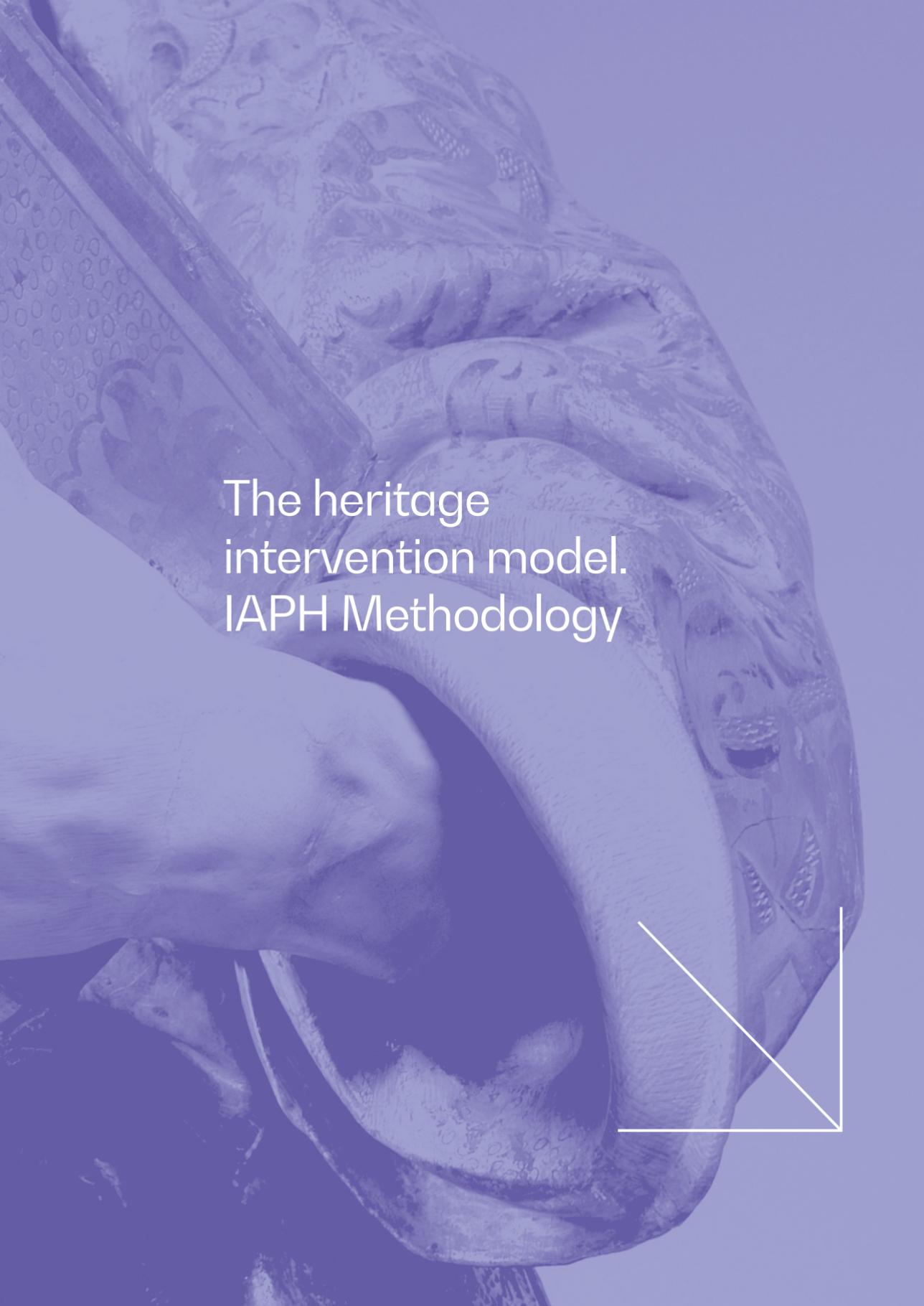
Coordination

José Luis Gómez Villa, Andalusian Institute
of Historical Heritage

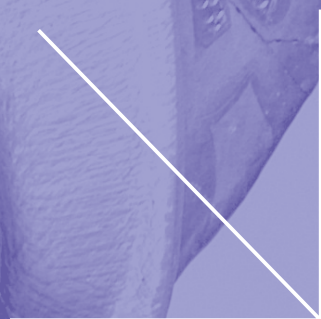
Araceli Montero Moreno, Andalusian Institute
of Historical Heritage

02





The heritage
intervention model.
IAPH Methodology



For more than thirty years, the Andalusian Historical Heritage Institute has been creating, based on the evolution of the conservation theory and its diverse experience, a methodology for working on cultural assets. This methodology, continuously revised and fully aligned with that outlined in the principles of the heritage conservation project of the Andalusian Historical Heritage Law, has been built from a continuous desire for improvement.

Thus, based on the axiom “to know in order to intervene”, generalised in many other institutions, or national and international regulations and recommendations, the IAPH has addressed in its theoretical developments and, above all, in its praxis, a way of intervening in heritage in which the minimum contents of the project must be considered.

Basic concepts for a new times

This way of intervening came about thanks to the creation in 1989 of a comprehensive heritage centre. The aim was to create an institution in Andalusia that would reflect and augment the international cases of the Istituto Superiore per la Conservazione ed il Restauro (Rome, 1939), the Institut Royal du Patrimoine Artistique (Brussels, 1957) or the Instituto del Patrimonio Cultural de España (Madrid, 1985), among others. Inspired by international standards, especially Italian, in the postulates of knowledge for the systematisation of the study and characterisation of cultural assets learned from the Franceschini Commission and in the current critical and scientific restoration of the theories of Camillo Boito, they are based on, in terms of conservation, both the first General

Plan for Cultural Heritage and the first Andalusian Historical Heritage Act. The attribution of functions to the IAPH between 1989 and 1991 stems from these.

Among these functions, priority is given to serving as a framework and reference in terms of intervention in cultural assets and, in a very special way, in movable assets, in which the IAPH has applied a renewed view of heritage as a science, as a social reference, as a tool for communication and as a vision of our future. Since its creation, the IAPH has been committed to improvement in the fields of research, conservation and the enhancement of cultural heritage. In all these fields, the concept of innovation has been associated with the need to respond with new methodological and procedural tools to the growing complexity of the protection of cultural heritage, especially regarding the ways of intervening in it. Systematic responses have been given, and occasionally made public, in the form of standardised documents and methodological processes based on good practices.

The demand for a comprehensive approach to heritage assets and the prominence of planning, the revision of concepts and approaches or new needs in the field of conservation of cultural assets have guided the path of the IAPH. In this way, not only have the procedures, tools and techniques applied evolved, but so has the organisation itself and its position in conservation, in line with the evolution of the cultural framework and changes in the social awareness of heritage.

Over the decades, while perfecting how to approach intervention in heritage, it has been necessary to offer new arguments that, within the framework of

The IAPH has taken a fresh look at heritage as a science, as a social reference, as a tool for communication and as a vision of our future


regulations or recommendations, from a scientific or technical point of view, offer solutions to the casuistry of historical or cultural heritage. We started with an intervention understood only as a measure of conservation-restoration, and still associated with historical or artistic objects, and gradually evolved to a concept extended to different types of measures, from intervention to restoration or reparation, from environmental control to maintenance.

Starting with the project tool as a critical reflection, and with the incorporation of agents, disciplines and knowledge, the IAPH developed a series of heritage conservation and restoration experiences that defined the initial way of proceeding. The reference project for the Royal Chapel of Granada - as a starting point -, interventions in large-scale works or participation in large thematic exhibitions, without forgetting experiences in the always delicate and hotly debated historical, artistic and devotional heritage of the imagery of the religious brotherhoods of Andalusia were the foundations of this methodology in its first steps.

Science and technology: knowledge and tools

At the same time, the way of understanding heritage is maturing in two directions. On the one

hand, the need to provide answers from science and technology to the new problems of heritage conservation. On the other, expansion in the way of addressing the social approach and recognition of cultural assets. This double need, which is so important in the changing world, makes it possible to include new stakeholders and knowledge that now contribute to solving the problems. In addition to the traditional heritage disciplines (archaeology, architecture, art history, essential for the very definition of historical heritage), it is necessary to add very different scientific-technical fields, including chemistry, biology, engineering or physics. Over the decades, disciplines from the humanities have been added, such as sociology, communication or anthropology, new branches of science or technology or other areas that manage the economic or financial resources. Moreover, it is in this transition that the IAPH has also perceived the need to establish strategies which, together with political measures, permit the responsible involvement of both technical officers and the society that perceives and enjoys the heritage. Social participation and co-governance also play a decisive role in the conservation and restoration processes, in the profitability of the known for the sustainability of heritage measures, in the need for transparency and accessibility across the board.

The diversity of knowledge, disciplines and expertise and shared responsibility are leading to the methodological needs for intervention, with projects that mark this evolution. The project for the restoration of the Giralddillo,  which gives its name to the bell tower of the cathedral of Seville, the new heritages now recognised or the interventions in movable assets that involve the methodological expansion of the critical conservation project within global

In addition to the traditional heritage disciplines (archaeology, architecture, art history), it is necessary to add very diverse scientific and technical fields, such as chemistry, biology, engineering and physics

conservation programmes (Salvador [↗](#) and San Telmo [↗](#) in Seville, Santo Cristo [↗](#) in Malaga) show other trends in methodological maturity.

This path is travelled not only with our own means, but also by drawing on the experience of other fields which now, thanks to the ease of communication in the international case, or thanks to specialisation in university studies at all levels, make it possible for the way conservation projects are approached to be increasingly diverse, kaleidoscopic and complex. The restoration of the Giraldillo or the project for the methodological development of the conservation of polychrome wooden altarpieces, within the framework of collaboration with The Getty Conservation Institute, are new doors to institutional collaboration and the development of methods and principles. Based on the experiences of the IAPH, these should be socially and scientifically returned for professionals in the field. If the experiences of the Evangelistas [↗](#), Santa Ana [↗](#) or the Hospital de San Lázaro, are added to the methodological document for altarpieces, the maintenance and incorporation of reporting officers or those directly

involved in the various measures continues to be present in major research, intervention and methodological standardisation projects, such as that of the Roman Ephebos of Pedro Abad, in the Archaeological Museum of Cordoba.


A methodological construction in which the Institute has travelled and shared experiences with top-level professionals and institutions, such as Seville Cathedral, the Cathedral Mosque of Cordoba, the Alhambra, Medina Azahara, the Museum of Malaga, the Museum of Fine Arts of Seville, the Institute of Cultural Heritage of Spain, the Monte Madrid, Cajasol and Caixa foundations, public and private universities. These have all enriched the ways of approaching, from the point of view of intervention, the guardianship and protection of cultural heritage. In this sense, the intervention of the Murillos de la Santa Caridad (Seville) was of particular note as an integral conservation and restoration and social transmission measure.

The ongoing conceptual debate of the 21st century

The need to bring conservation tools and methods into line with the contemporary approach to heritage led the IAPH to improve, firstly, its knowledge strategies, not only by broadening its field of study to include new types of cultural assets (the so-called emerging or new heritages), but also by incorporating a complexity into its methodological procedures, able to respond to the new socio-cultural demands for its conservation.

In this new socio-cultural demand, based on the heritage value of the assets, dimensions such as ethnological, territorial, landscape or perceptive, among others, appear, bringing about the improve-

ment of the instruments that organise the processes of intervention. New types of documents begin to be developed that, under a more transdisciplinary than multidisciplinary perspective, allow the interpretation of heterogeneous realities (which integrate material and non-material components) in permanent evolution, in order to offer responses to the new conditions in which the management and conservation of heritage is carried out.

Under the auspices of the conservation and restoration needs of movable assets, unique initiatives emerge that extrapolate the critical conservation project to new supports or types, such as the programme to conserve silverware assets or the project for updating terms referring to unique heritage works. This brings the scientific value of heritage to the way of conserving and restoring the steps in the process. Also, as a result of the maturing of the processes, major interventions have arisen that define deeper points of reflection on the ways of approaching (planning, acting, managing) or looking at heritage, in which the discourse of values determines the decisions and criteria. The first of these includes the integral intervention in the church of Santo Cristo de la Salud in Malaga . From the discourse of the value of heritage or the scientific and technological application for its preservation, the way of approaching intervention on assets in use is updated. Assets, whose subjective or emotional charge begins to be as decisive as the traditional values for the identification of cultural assets, with projects such as the Cristo de la Agonía (Bergara, Guipúzcoa) or the Cristo del Amor (Seville) as proof of the conceptual debate.

Following this continuous line in its methodological approach, in recent years the IAPH has been

In this new socio-cultural demand, based on the heritage value of the assets, ethnological, territorial, landscape and perceptual dimensions appear

committed to the social transfer of the knowledge and experience with which it has approached the conservation and restoration of heritage. This is understood as part of its social and scientific responsibility, but also as part of the heritage that the professionals who make up its centres have contributed with their actions and research, together with all those who, in response to the needs of the projects, have been called upon. The transfer actions may also include technical conferences and presentations, conferences and specialised courses, which also serve to update the method.

At present, progress in diagnostic and cultural assessment procedures for intervention on assets is outstanding, in addition to the boost to procedural tools and reflexion in terms of criteria with which to approach the conservation project. As a result, measures that require the development of techniques, treatments and materials are adopted, with a commitment to projects that allow further exploration of their knowledge and applicability. These include the ensemble of the Mantle of Nuestra Señora del Valle (Seville) to innovate in the treatment of historical embroidered mediums.

This *Methodological Guide for the drafting of conservation projects for movable assets*, in which the technicians of the current General Secretariat for Culture of the Regional Ministry of Tourism, Culture and Sport collaborated, or its participatory dissemination strategy, are part of the updating and methodological development necessary for conservation based on quality parameters. A way of acting which, proven from experience, is now demanded for cross-cutting interventions, both in training and business entrepreneurship, either from the public administration itself, or from the university sphere or in the promotion of business activity.