

CULTURAL ROUTES: TANGIBLE AND INTANGIBLE DIMENSIONS OF CULTURAL HERITAGE

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Since its creation in 1994, the International Committee on Cultural Routes of ICOMOS (CIIC-ICOMOS) has held numerous meetings¹ to discuss the theoretical scope of this category of cultural properties, as well as the measures necessary for its appropriate conservation and management. As a result of these events, we now have a scientific doctrine that allows us to state that cultural routes constitute a highly innovative field within the theoretical framework of cultural heritage conservation, whose implications extend to numerous topics such as the one that gave rise to the present scientific symposium of our organization: The Intangible Dimension, understood in a truly enriching manner.

The last event held by the CIIC took place in Madrid in May 2003. It was a Meeting of Experts from many different parts of the world whose main task was to formulate a concept of "cultural route", which, reflecting existing doctrine, would attain the highest scientific and technical standards. Their goal was to carry out the assignment entrusted to ICOMOS in the 6th Extraordinary Session of the World Heritage Committee (Paris, 17-22 March, 2002): the formulation of a proposal that could be included in the process of revision of the Operational Guidelines for the implementation of the World Heritage Convention, still pending to date.

Taking the conclusions and articles written in the above meeting of experts as a starting point, and elaborating on our own analysis and references to cases of special interest, in the present article we aim to show that the complexity of cultural routes transforms them into manifestations and ways of understanding cultural heritage from a wider dimension that combines tangible and intangible elements and essentially emphasizes the key human factor.

Indeed, throughout the course of history, human groups, driven either by their expansionist urge, commercial or economical reasons or their desire to spread their religious beliefs, -in fact, all of these and many other complex factors- have extended their domain to many different areas of the globe, have come in contact with and mixed with other groups, have travelled to diverse and remote geographical areas and have left material and spiritual marks of their passing, -while at the same time acquiring new goods, products, values, etc.- whose analysis, through the eyes of science, will allow us to improve our understanding of the tangible and intangible results of this process: the heritage of the peoples of the world, particularly as it refers to influences, to common values and to shared chapters of history.

The concept defined in the meeting of experts states that: A cultural route is a land, water, mixed or other type of route, which is physically determined and characterized by having its own specific and historic dynamics and functionality; showing interactive movements of people as well as multi-dimensional, continuous and reciprocal exchanges of goods, ideas, knowledge and values within or between countries and regions over significant periods of time; and thereby generating a cross-fertilization of the cultures in space and time, which is reflected both in its tangible and intangible heritage.² (See <http://www.icomos-ciic.org>)

One of the problems in defining with precision the topic we are addressing here has been the confusion generated between "tourist routes" -especially those of cultural interest- and "cultural routes". It is therefore necessary to clarify that there is a profound difference between the two concepts. A "cultural route" *strictu sensu* is neither invented nor designed: it is discovered. According to the text quoted above, we are referring to a physical route of historic importance. Unlike cultural routes, tourist routes can be designed and agreed on according to the interests of customers, geographical distances and access facilities, places of interest and many other factors that, logically, lack a scientific basis.

¹ Intercontinental Cultural Crossroads; Cultural Routes, Legislation and Cultural Tourism (1998) / The wine and the vine routes in the Mediterranean Cultural Heritage (1999) / Hispano-Portuguese Bastioned Fortifications Across Five Continents (1999) / Methodology, Definitions and Operative Aspects of Cultural Itineraries (1st part). (1999) / Methodology, Definitions and Operative Aspects of Cultural Itineraries" (2nd part) (1999) / 1. Intangible Heritage and Cultural Routes in a Universal Context; 2. Steps towards making a Pre inventory of Cultural Routes: a) Strategies and Teams; b) Projects and Contents (2001) / The conceptual and substantive independence of Cultural Routes in relation to Cultural Landscapes (2002) / All these documents can be consulted on the webpage of the CIIC: http://www.icomos-ciic.org/INDEX_esp.htm

² In the conference "Routes as cultural heritage" (Madrid, 1994), the following definition was proposed: A heritage route is composed of tangible elements whose cultural significance comes from exchanges and a multi-dimensional dialogue across countries or regions, and that illustrate the interaction of movement, along the route, in space and time. (<http://whc.unesco.org/archive/routes94.htm>) (It should also be added that the 1994 meeting resulted in the creation of the CIIC)

In addition, for a historic route to be classified as a cultural route, its use must have generated exchanges of people, goods, ideas, knowledge and values over a significant period of time.

These exchanges have undoubtedly contributed to moulding the architectural, artistic and utilitarian manifestations that we now understand to be material heritage, while they have altered or at least added valuable nuances to the collective soul of the nations involved in the process, contributing to transform their intangible heritage.

Regarding the heritage reflected in cultural routes, the experts' meeting in Madrid concluded that, taking into account the cultural richness and variety of both the relationships and cultural properties that may exist in a cultural route (monuments, archaeological remains, historic towns, vernacular architecture, industrial and technological heritage, public works, cultural landscapes, transportation means and other examples of the use of specific knowledge and technical skills), cultural routes are a suitable instrument for highlighting the fact that cultural reality is a multi-faceted evidence, which requires a multi-disciplinary approach. They also renew scientific hypotheses and allow technical, artistic and cultural knowledge to increase.

Can it be validly stated that a cultural route can not only include such a diversity of cultural properties, but also contribute to its explanation? The hypothesis we are putting forward implies an affirmative response to both parts of this question, to which the following should also be added: many of the expressions found along a cultural route are the result of the existence and use of the route.

This last statement is very logical when referring to inns or supply points in general, or churches or ritual sites on pilgrimage routes, for example. But it can also be understood as meaning that the origin of larger cultural properties, such as some cities that developed from sites where the trading or buying and selling of goods took place, was due to the existence of the great trade routes.

In order to corroborate the statements we have formulated and exemplified with specific cases, we will briefly review two properties that differ in nature, but which have both been declared World Heritage Sites: the Route of Santiago de Compostela (both the Spanish and French sections of the route) and the Quebrada de Humahuaca (Argentina).

The Route of Santiago de Compostela.

This pilgrimage route was inscribed on the World Heritage List in 1993 (Spanish section) and 1998 (French section). In the Brief Site Description, the Spanish route is referred to in the following terms: This route on the French-Spanish border was – and still is – taken by pilgrims to Santiago de Compostela. Some 1,800 buildings along the route, both religious and secular, are of great historic interest.

The route played a fundamental role in encouraging cultural exchanges between the Iberian Peninsula and the rest of Europe during the Middle Ages.

It remains a testimony to the power of the Christian faith among people of all social classes and from all over Europe.³

For the French route, the description in turn states: Santiago de Compostela was the supreme goal for countless thousands of pious pilgrims who converged there from all over Europe throughout the Middle Ages.

To reach Spain, pilgrims had to pass through France, and the group of important historical monuments included in this inscription marks the four routes by which they did so.⁴

The history of the Pilgrimage Route of Santiago reveals a number of highly interesting facts. For example, authors have established clear relationships between the route and the development of legal doctrine. To mention a specific example, we can cite the use of pilgrimage as a criminal penalty, contemplated under medieval canon law in the so-called "Penitentials" (Corriente, 1998).

Another legal aspect related to the route has implications for fields as important as humanitarian and international law. In fact, in the Upper Middle Ages, the rights of any person with the status of foreigner had not yet been recognized. Thus, anyone in foreign territory remained outside the law. This meant that this person was not recognized under the law, and was even prohibited from carrying out activities considered today as elementary, such as living in the city, selling or hiring and making a will, among others.

However, within this context, an exception was made with the recognition of a special legal status for pilgrims. Even though they were foreigners, they were granted permission to carry out activities from which they would have been banned were it not for their status as pilgrims.

Thus, provisions to this respect can be found in the canons of the 4th Council of León in 1114, a Decree of 1254 and other stipulations such as those of the Fuero Real, or royal charter, promulgated by Alfonso XI, with a Title devoted to pilgrims, whose aim was to ensure that their pilgrimage would not be impeded or that they would not be subjugated by force.

In 1434, John II established a safe-conduct for pilgrims travelling to Spain from Italy, France, Germany, Hungary, Sweden, Norway and other nations. It was decreed that they could not be arrested or their properties subjected to embargo. They were also recognized other rights such as the right to sell, buy, make a will and make use of their properties. This constitutes a very important chapter in the history of European and Spanish law.

³ <http://whc.unesco.org/sites/669.htm>

⁴ <http://whc.unesco.org/sites/868.htm>

We have chosen the legal aspect to highlight the intangible value related to the use of a cultural route with repercussions throughout Europe. As is logical, the religious phenomenon itself has an intangible and symbolic cultural content of great interest, to which should be added the associated manifestations of popular culture. Among the criteria used for the declaration of the French section, reference is made to the fact that the Pilgrimage Route of Santiago de Compostela bears exceptional witness to the power and influence of Christian faith among people of all classes and countries in Europe during the Middle Ages.⁵

As for material monuments, it suffices to recall the text of the UNESCO description quoted above. Material elements include engineering works such as bridges, architectural works such as hospitals, decorative works such as fountains, symbolic or directly religious works such as cathedrals, churches, transepts, etc.

In the criteria used for the declaration of the French section, it is stated that the spiritual and physical needs of pilgrims travelling to Santiago de Compostela were met by the construction of a number of specialized types of buildings, constituting a heritage appropriate to the functionality of the route.

The religious symbolism of the route remains valid today. The Pilgrim's Route to Santiago is still followed by pilgrims from all over the world, joined by other present-day trekkers, who, spurred by their urge to visit a site declared as having outstanding universal value, follow this centuries-old road. We will no doubt be able to witness this in the coming year, as 2004 is a Jubilee Year and thousands of pilgrims are expected. As they have done since the Middle Ages, they hope to receive the indulgence granted by the Apostle James.

The Quebrada de Humahuaca.

The Quebrada de Humahuaca was included on the World Heritage List during the 27th Session of the World Heritage Committee. The Quebrada de Humahuaca is an Andean valley formed by the course of the Río Grande along the Eastern Ranges of the Andes, and whose source is located over 4,000 meters above sea level at Arroyo La Cueva. It stretches for over 120 km to the south up to Cuesta de Bárcena, where the mountains decrease in altitude and the arid landscape is transformed into a lush forest. According to the text of UNESCO's Brief Descriptions, "The valley shows substantial evidence of its use as a major trade route over the past 10,000 years".

The declaration of Quebrada de Humahuaca was based on cultural criteria (ii), (iv) and (v). The reasons stated include the following: Criterion (ii): The Quebrada de Humahuaca valley has been used over the past 10,000 years as a crucial passage for the transport of people and ideas from the high Andean lands to the plains.

With respect to the continuous use of this area as a logical communication route between the two aforementioned regions, a number of interesting physical remains can be found, demonstrating the existence of a system of roads running mainly in a north-south, but also in an east-west, direction⁶.

Paths, tracks, roads, railway routes and paved highways are found in the Quebrada, as well as a network of trails connecting towns, cities, inns, work and supply places, etc., whose courses may have followed those of ancient Inca routes.

Notable within this context are sections of the Inca road⁷, consisting of segments of varying length with small walls marking their boundaries.

⁶ In the N-S direction, the route is indicated basically by the Río Grande that links the Valley of Jujuy to the "puna" or high Andean plateau, extending for 155.4 kms. This route is described as the most important road connecting the high Andean lands and the southeastern plains of South America.

In the E-W direction, the Quebrada is transected by transversal routes that connect areas of the puna to the forests and Chaco region.

One of the major sections of these routes is the Quebrada de Purmamarca, which links Salinas Grandes (Great Salt Pan), the puna, the Salar de Atacama (Salt Pan of Atacama) and its oasis in Chilean territory and the Pacific Ocean through the Abra de Pibes or the Abra de Lipan mountain passes, and which has been in continuous use from pre-Hispanic times to the present.

⁷ Although Quebrada de Humahuaca includes some sections from the Inca roads, we should not make the mistake of identifying these great South American roads with the portion of its route in this Argentinean valley. If we think about the structure of Inca domains, we will realize that this southern end of their territory is actually quite remote from their most important center.

From another perspective, there is an issue that concerns us and to which we must refer when discussing Inca Roads. In document WHC-03/27.COM/INF.13, presented in the 27th Session of the World Heritage Committee, in relation to the multinational project, Qhapaq Ñam, it is stated that: *Specific references to potential nomination as a cultural landscape were made in the experts' meeting on cultural landscapes in the Andean region (Eliás Mujica Barreda, editor, Cultural Landscapes in the Andes, UNESCO Lima, Pear. 2002) and the International Workshop on cultural landscapes held in Ferrara, Italy, on the 11th and 12th of November, 2002 (Cultural Landscapes. The Challenges of Conservation. Conclusions of the International Workshop, UNESCO, Ferrara, Italy, 2002)*

This way of presenting the Qhapaq Ñam as a cultural landscape leads us to the conceptual debate existing between those who consider that the great trade routes of humanity can be included in this category, and those who, like us, propose that they are actually cultural routes, and that use of the term "cultural landscape" is inadequate and inappropriate. Due to the importance of this subject, we include at the end of this article a chart in which the key differences between these categories of cultural properties are specified.

⁵ <http://whc.unesco.org/sites/868.htm>

Tambos can also be identified⁸. They are known to have been used as supply centres along the road, but also as storage systems that, strategically located throughout Inca territory, were large storage houses used as an efficient alternative to supplement food needed during periods of drought or other conditions affecting agriculture.

Related to Andean religious beliefs (not limited to the Quebrada de Humahuaca), the apachetas⁹ existing at this site confirm its value and can be included in an Andean tradition of ancient origins. As custom requires travellers to pray and leave a testimony of their passing at these stone mounds, the number of apachetas existing in the area is considered to be evidence of the intense traffic along this route. Piañas¹⁰ are also representative testimonies to the Andean culture, and are still elements of contemporary practices.

To the above should be added the continuous use of the site as communication route. This is borne witness to by the railroad, a means of transport no longer in use, but whose material remains, consisting of old buildings and infrastructure works, dot the territory. Today, modern highways are the means of communication linking one town to another in the Quebrada and the previously mentioned geographical areas, now extending even to other countries.

In addition to the portions of the road dating from Inca times, we should also refer to those sections belonging to the Hispanic period, and which are obviously part of a much longer route known as the "Royal Intercontinental Route".

We also find inns and other administrative centres from this period, including Posta de Hornillos, which dates to 1772; churches such as Santa Rosa de Lima in Purnamarca, and a number of typical villages such as Humahuaca itself.¹¹

Let us now turn to non-material manifestations, the intangible heritage of Quebrada de Humahuaca. As was stated in the previously quoted definition of the concept of a cultural route, these may be either historic or contemporary in nature, i.e., used even in the present.

This is the case of Humahuaca (as well as the Road to Santiago de Compostela to which we previously referred). It is therefore of special interest to know the spiritual manifestations of its inhabitants, whose living culture is the result of the two large cultural influences that converged there (Quechuan and Spanish) and the process of intermingling that took place between them.

An intangible value that we are able to witness in the site itself is the value granted to the manifestations of this cultural heritage by its inhabitants, a value that was enhanced by the whole process prior to the declaration of the site as World Heritage. Project sponsors organized the population into local commissions in each of the major towns, so that inhabitants were informed of the process on a continuous basis, were able to participate in the decisions and could consider themselves to be genuine participants in the process.

This recognition of their heritage is reinforced by a deeply- rooted Andean identity. It is our understanding that in this century we cannot speak of the Andean identity while ignoring the Spanish period. Hence, for example, Spanish is the most widely used language, with Quechuan being more restricted to use within the family and during certain ceremonies. With regard to Spanish, archaisms dating to the Spanish Golden Age coexist with Quechuan words and linguistic structures, Americanized Arabian expressions and recently-introduced neologisms, creating a language similar to the "Andean Spanish" used from Southern Colombia to Northwestern Argentina¹².

With regard to music, in the Quebrada indigenous elements also coexist with others from the Spanish Golden Age, as well as with Creole and contemporary elements. Instruments of indigenous origin are used, such as the Quena, the Pinkillo, the Erkencho and the Erke, which have their roots in Quechuan traditions, coexisting with the Tarka or Anata and the Sikus (panpipes) of Aymaran tradition.

Without undergoing significant variations, instruments such as the Quena (an end-blown flute) can be found practically throughout the Andean region. We mention it to highlight a simple manifestation of a cultural process that took place along the Inca road.

We could also speak of instruments of Aymaran origin related to the area of influence of this ethnic group (Peruvian plateau, Bolivia and Chile).

Similar observations can be made with regard to the most common melodies, which are the Huayno, the Kaswa, the Carnavalito, the Kaluyo and others, of which the Carnavalito has become the typical popular dance of the Quebrada de Humahuaca, always accompanied by percussion instruments

⁸ They have been found in the areas known as Humahuaca, Maimará and Ciénaga Grande.

⁹ These are ceremonial rock piles that are gradually built by travelers, who usually add a rock each time they reach the mountain pass.

¹⁰ Small constructions usually in the shape of dwellings.

¹¹ While in the case of Inca roads we noted that, if considered as a whole, they represent a larger reality than that encompassed by Humahuaca, in the case of the Royal Route we must make a similar observation, but stressing the breadth of this route, which stretches across continents. Obviously, while it is true that this historic route passed through the Quebrada, in no way can the latter be thought to be representative of this entire route, whose study is currently being undertaken by the International Committee on Cultural Routes (CIIC).

¹² Quebrada de Humahuaca. A 10,000-year-old Cultural Route. Proposal for Inscription on the UNESCO World Heritage List. Province of Jujuy, Argentine Republic, 2002

A manifestation of popular culture that is deeply rooted throughout the Quebrada is found in the so-called Copleadas, which are popular folk songs accompanied by the *caja*¹³ or the *erkencho*¹⁴. These folk songs reveal their Spanish origin in that they are poetic constructions in octosyllabic verse.

With respect to religious manifestations, as in the rest of the Andean territory, cult is rendered to Pachamama¹⁵, the main ritual being payment to the earth, a practice widespread throughout the Andean area, and which is known in Humahuaca as *corpachada*. However, as in the other territories, inhabitants of this area identify themselves as Catholics, and images such as those of the Virgin Mary, Saint James or Saint Ann are part of their religious cults. Each town has its own patron saint, in whose honour festivities are held with the participation of both local inhabitants and those from surrounding towns. The major festivity is that of Nuestra Señora de la Candelaria, patron saint of the town of Humahuaca since 1640. Of special importance are also the pilgrimages to the Sanctuary of the Virgin of Punta Corral, located at an altitude of over 3,500 meters.

The two examples presented here show the importance of the study of cultural routes, properties that, as we have argued throughout this article, are the points of confluence between tangible and intangible manifestations resulting from the multiple exchanges that have taken place throughout history between the peoples who have made use of the route.

In 2001, the CIIC of ICOMOS held an event devoted specifically to the topic of the relationship between cultural routes and intangible heritage. It was organized with the intention of contributing to the preparation of the present seminar, which was initially planned to be held in 2002. In this event we presented a paper in which we made a proposal with which it seemed appropriate to us to conclude the present line of argument.

We stated that routes are the interrelated communicating vessels through which reciprocal flows of cultural elements between diverse points have passed; a network through which the vital fluid of the culture that today makes up the “intangible heritage” of cultural routes has flowed: the language, accents and characteristic uses of each region, the religion and marked mixing of rituals visible in the Andean Catholic world, the philosophical and religious conceptions of life and death, rituals, profound values, beliefs, family ties, oral literature, songs and dances. All these significant cultural traits and many others are the result of the creativity of each people, but also of their contact with other civilizations. (Martorell, 2001).

Regarding the conceptual differences between Cultural Routes and Cultural Landscapes.

As we indicated when referring to Inca Roads, we consider of great importance to formulate the conceptual differences between these two terms and so help put an end to the theoretical debate between defendants of one term or the other. With this aim, we have prepared the following chart:

¹³ A type of percussion instrument (drum).

¹⁴ A wind instrument of Quechuan origin.

¹⁵ Quechuan term meaning “Mother Earth”.

	Cultural Landscape	Cultural Route
By their origin	The work of man is determined by a natural environment that influences its basic features.	A cultural route is clearly the work of man designed as a means of communication and transport.
By their essence	Reveals (and is the result of) the relationship between man and a given natural environment.	It is a means and a testimony to the complex relationships of communication and exchange between distant cultural groups.
By their function	Explains the ecological and cultural functioning of a given environment, in which even the human component is understood in terms of the degree of its impact on the natural environment.	A cultural route is a historic route of communication.
By their extent	Even in the case of linear elements, cultural landscapes are understood within the context of an ecosystem	The extent of a cultural route is defined by historically-determined limits, which are independent of natural boundaries.
By their structure	It should be understood in terms of a model such as the "patch-corridor-matrix" model, encompassing the cultural element. In the case of a linear landscape or corridor, natural connectivity is essential.	The structure of cultural routes conforms to the multiple designs of a communication route. <i>The collection of heritage properties of diverse nature making up cultural routes was created by interactions and intense relationships, which have produced different structural configurations of the routes, such as linear, belts, corridors, cross shapes, networks, etc. (See CIIC, 1999)</i>
By their importance	Although both concepts are equally important, cultural landscapes are ideal to explain the relationship between man and nature.	Cultural routes are important to understand the relationships, exchanges and inter-influences between two or more cultural groups linked by an established cultural route. From the point of view of the understanding of cultural heritage that has shared roots and influences, it is a key term.
By their constituent elements	The key element is an ecologically-determined natural environment. The works of man are confined to this environment and influence its main features.	The key element is the communication route itself. Many other manifestations of heritage related to the road and its function can be found along its path: inns, storage sites, ports, defensive constructions, urban centres, cultural landscapes, etc.
By their study	The key elements to understand a cultural landscape are its ecological features and the degree of human intervention on them*. Important elements include works of irrigation, constructions, ritual centres related to the values of the site, etc; in particular, elements related to the use of the environment, its transformation, protection, etc.	The key elements to understand a cultural route are the physical route itself, the properties associated with its function, the tangible and intangible manifestations of heritage related to the process of communication and dialogue between the peoples involved, etc.
By applicable indicators	Key indicators will include elements such as biodiversity, the presence of endangered species, biotic and abiotic flows and their changes, the impact of man on these changes, the impact of breeding of domestic animals, traditional patterns of land use, traditional activities, traditional building materials and constructions, water management, etc.	Key indicators will include: structure of the road network and its material substrate, historical data on its use, the existence of cultural manifestations of shared origin along (or at specific points) of the road, constructions associated with the function of the road, common linguistic or culinary uses, etc., inter-influences in activities such as music, communication elements, etc.
By their dynamics	The specific dynamics of a cultural landscape should be understood in terms of the life equations occurring within the interior of an ecosystem with a given matrix. The works of man have impact on these equations. This ecosystem has natural boundaries as soon as the elements of the matrix cease to be predominant in the territory. It obeys natural laws and human influence on them.	The dynamics of a cultural route are given by comings and goings of peoples and goods along its length. It is determined and delimited by historic research on this process. Even when environmental conditions have significant influence on certain routes (e.g., those related to maritime navigation), the dynamics of the route do not follow natural laws but clearly human processes and interests, and therefore are understandable only as cultural phenomena.

* We are not necessarily referring to visible works. Even the rate of plant renewal in areas where man has intervened, or other equally subtle interventions, can be considered. Thus, many now assert that every "landscape" is a "cultural landscape", because, either by the value placed on it when appraising it or by his intervention to a greater or lesser degree, man has participated in its definition. *Beginning in the 1950s, and more forcefully by the 1970s, scholar and writer J. B. Jackson, founder of Landscape magazine, and cultural geographers such as Pierce Lewis began insisting that all landscapes were inherently cultural. (Ingerson, 2000)*

ABSTRACT

Cultural values are to be preserved, for life to have a human meaning. Becoming, over many centuries and places, has established the founding roots of bio-ecodiversity for human cultures as well, which are the most genuine embodiment of immaterial values. The impact of ethnic groups, beliefs and imported lifestyles and cultures has developed into colonial, utilitarian geopolitical set-ups, destructive for preminent congenital values (African and South-American countries). The recent history of the European civilization has developed at varying rates, since the transfer of immaterial values has been distorted by all-invading rationalism and insensitive technology.

The human time of "knowing how to be" has been ostracized by that of having plenty of more and more alternative things. Now, the past must be read in the continuity of the present, even if, for the advancement of science, this is infused with the future. Humanity is waiting for new cultural developments, running towards the sources of life through the perception of the sense (expressions) the memory of the immaterial (values), the images of places (signs). To preserve this understanding, experiences and conditions drawn from innate immaterial values are presented – with the Nature of the sites and the shapes of the monuments in Guatemala, Japan, Malaysia and Africa.

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Updated: April 2002

Alberto Martorell-Carreño (Puno, Peru; 1969) was conferred a Bachelor's Degree in Jurisprudence and the professional title of Lawyer by the Santa Maria Catholic University of Arequipa (Peru, 1991). He was awarded fellowship of the Santiago Bernaldez Foundation in 2000 for pursuing post-graduate studies in the Autonomous University of Madrid, Complutense University of Madrid, University of Alcalá and Europarc, Spain, obtaining the degree of Specialist in Protected Natural Areas.

Martorell is currently enrolled in the Doctoral Studies Program on Politics of the Autonomous University of Madrid, Spain, his current area of research being cultural and natural issues and development policies.

Alberto Martorell has worked in cultural and social development since graduation.

From 1991 to 1993 he was Lawyer for the National Cultural Institute's regional office in Arequipa, Peru. From 1995 to 2000 he held the position of Advisor in the Honourable Congress of the Republic of Peru, in Lima, working as Specialist on Cultural and Natural Heritages, as well as on Sustainable Policies in Tourism, and development issues concerned to the mentioned areas.

Alberto Martorell has participated in several meetings on cultural and natural conservation issues, nationally and internationally. In 1997 he presented a paper in the Iberoamerican Meeting of Chroniclers, Principals and Majors of World Heritage Cities, held in Guanajuato, Mexico. In 1998 he attended both the Seminar and the Annual Meeting of the International Scientific Committee on Legal, Administrative, and Financial Affairs, held in Toledo, Spain.

The same year Martorell delivered a paper on Cultural Heritage in Guanajuato, Mexico, by invitation of the ICOMOS International Scientific Committee on Cultural Routes.

In 2000 he was Lecturer in the Cycle of Conferences on Peruvian Cultural Heritage organized by the Honourable Congress of the Republic of Peru.

In 2001, acting as representative of the President of ICOMOS Spain, Alberto Martorell was key speaker in several conferences and meetings, including the Scientific Meeting of the council of La Laguna (Tenerife, Canary Islands), the Conference on Cultural Routes of the European Association of Wine Regions, the Seminar on Cultural Heritage and Tourism of the University of Valencia's Master's Programme on Conservation, and 'The Iberian Frontier' International Summer Course of the University of Extremadura (Elva, Portugal).

In April 2002, in his condition of voting member of the ICOMOS International Scientific Committee on Legal, Administrative, and Financial Affairs, Martorell participated in the Seminar and Annual Meeting of the said Committee held at the University of Georgia (Athens, Georgia, USA), celebrated jointly with the 14th Annual Red Clay Conference, both in cultural and natural conservation.

Alberto Martorell holds a Membership of both Peru and Spain ICOMOS National Committees. He is the Voting Member on behalf of ICOMOS Peru in the ICOMOS International Scientific Committee on Legal, Administrative, and Financial Affairs. During the meeting of Latin American Historic Towns (Toledo, Spain; 2001), Martorell was elected Deputy-General Secretary of the Iberoamerican Subcommittee of Historic Towns. In ICOMOS Spain he is Principal Researcher of the 'Camino Real Intercontinental' Project, and was entitled to the Fellowship for this project.

In 2002, Martorell was a member of the team in charge of the organization of the XIII ICOMOS General Assembly (Madrid, 2002).

In the General Assembly of ICOMOS Peru, held in Lima on January 2003, he was elected as Vice-President of International Affairs.

Alberto Martorell has authored and published three books on his research on cultural heritage legislation and policies: 'Patrimonio Cultural: protegiendo las raíces de nuestra historia' (Cultural Heritage: protecting the roots of our history) was edited by The National Library of Peru in 1994; 'Patrimonio Cultural: Políticas Contra el Tráfico Ilícito' (Cultural Heritage: Policies Against Illicit Trade), was edited by Fondo de Cultura Económica in 1997 as an issue of its prestigious collection 'Política y Derecho', whose foreword was written by Ambassador Javier Pérez de Cuellar, then President of the World Culture Commission and former United Nations' Secretary-General. This book consists of an analysis of the politics, national and international documents on illegal traffic of cultural goods.

Martorell's third book 'Machu Picchu: Patrimonio en Peligro' (Machu Picchu: Heritage in Danger), was published in 2000 as the result of his work for the protection of this World Heritage monument, declared both for its cultural and natural values and listed as endangered by the World Monument Fund in 1999.

He has been the coordinator of the book on the Proceedings of the ICOMOS Seminar on World Heritage held in Madrid in 2002.