

Questions about 'authenticity'

Jukka Jokilehto

Jukka Jokilehto is an architect, and urban planner and educator. He is currently the Chief of Architectural Conservation Programme at ICCROM in Rome and President of ICOMOS Instrumental Training Committee.

Tradition and History

Human understanding has been an area of concern for philosophers of the Ancient World, from Plato and Aristotle, to Descartes, Locke and Kant in more recent times. Man is subject to a learning process, *paideia*, that draws from experience both relying on past achievements and using the creative spirit to develop these lessons further. The social and cultural environment as well as communication between cultural groups provide a basis for the "cross fertilisation" of ideas and experience, and therefore make the result, the cultural heritage, a common property of all nations.

John Locke gives credit to history, saying that "I would not be thought here to lessen the Credit and use of *History*: 'tis all the light we have in many cases; and we receive from it a great part of the useful Truths we have, with a convincing evidence".¹ In the past, authorities and traditions have been given varying degrees of respect in different cultural areas and periods; the world has also been changing continuously although the rhythm has been varying from one context to another. In ancient Egypt, traditional forms were strictly binding allowing only gradual changes over many centuries. In other areas, such as Europe, building traditions changed more rapidly even in Antiquity and the Middle Ages; also in South East Asia, e.g. in the Khmer culture, forms and decorative elements of temples have changed fairly rapidly over a few centuries.

History and tradition are of great interest in relation to the conservation and restoration of cultural heritage; so is the question of the authenticity in what is being transmitted to future generations. *Tradition* can be understood as "transmission of statements, beliefs, rules, customs, or the like, esp. by word of mouth or by practice without writing"² from generation to generation. A division is generally made between traditional and industrial society in relation also to their approach to the definition and treatment of cultural heritage.

Traditional Society

The essence in the foregoing type of society is perhaps well illustrated by Prof. Seyyed Nasr who -- introducing Sufi traditions in Persian architecture -- has defined 'tradition' as follows:

There is nothing more timely today than that truth which is timeless, than the message that comes from tradition

*and is relevant now because it has been relevant at all times. Such a message belongs to a now which has been, is, and will ever be present. To speak of tradition is to speak of immutable principles of heavenly origin and of their application to different moments of time and space. It is also to speak of the continuity of certain doctrines and of the sacred forms which are the means whereby these doctrines are conveyed to men and whereby the teachings of the traditions are actualized within men.*³

The concept of a 'living tradition' is different from that related to the "reinvention of traditions" in the nineteenth century as a part of the Romantic mediaeval revival in Europe; such inventions included the royal costumes and ceremonies in England, and were accompanied with 'restorations' of buildings and artefacts. Similar 'romantic traditions' were later introduced even to India. This type of invented 'tradition' is clearly part of the industrial society that has already lost its sense of the pre-industrial traditional spirit.

One can see, on the other hand that a living tradition continues providing a framework for design and construction; as Nader Ardalan, an Iranian architect, defines it, this tradition:

*transmits models and working rules, thereby guaranteeing the spiritual validity of forms for the artist. It is through providentially revealed forms and the spirit of the esoteric dimension that the tradition lives; and it is through divine grace that man is able to be part of the tradition and to practice his art.*⁴

Traditional Repair and 'Restoration'

A related issue is the understanding that, especially in early times, works of art were originally destined to serve in a cult; they could be conceived as instruments of magic. Only later could one see the development of a secular artistic appreciation.⁵ Concerning the *cult value* of an object, what was important was perhaps not so much its visibility but rather its existence. This may be observed in the almost ritual carving of architectural details in ancient temples in places where nobody could ever be expected to see them, or in paintings and sculptures placed in churches and temples beyond their visibility to the public or even to priests.

Various religions developed rituals⁶ to transmit messages from generation to generation, and to guard the sacredness of the structures and objects concerned.

Essential in the repair and maintenance, as well as in the eventual renewal, of structures that are part of traditional continuity is their "esoteric dimension", their non-physical essence and spirit. So long as a tradition continues, constructions may be maintained, repaired, rebuilt, repainted or redecorated respecting traditional forms and rituals; authenticity could be identified — if it is at all possible — not so much in the originality of material or form, but rather in the process.

However, there are many examples in Antiquity of the importance given to the 'sacred' material of works of art. Such was the 'conservative' repair of the statues of Rameses II in the temple of Abu-Simbel by his successor Sethi I in the 3rd millennium B.C., and the refusal of the Greeks to rebuild the temples destroyed by Persians in the fifth century B.C.⁷ The problem of 'growth and change' was also raised by Greek philosophers. According to a legend, the galley of Theseus had been preserved by the Athenians for a long period of time, and after the old timber had been — at intervals — gradually removed and replaced with new, the question was raised whether the ship was still the same or different, i.e. what was its material authenticity.⁸

The question of how the concept of 'restoration' relates to Oriental shrines or temples in our present century has often been asked. One may ask when traditional continuity ends? and under what conditions traditions could eventually be revived, or whether this is at all possible. A recent article by Lieven De Cauter and Lode De Clerq refers to ritual reconstruction of Japanese temples as *restauration mythique* ('mythical restoration'), and they continue:

Il se pourrait dire que cette 'renaissance' mythique soit la forme originelle de toute restauration: le rétablissement concret du temple n'est alors rien d'autre que la répétition rituelle de l'ordre, de l'instauration d'un ordre mondial. La restauration présuppose l'instauration; l'ordre du monde ne peut se maintenir qu'au prix de cette répétition récurrente. La restauration mythique conserve bien plus qu'un simple édifice.⁹

According to the authors, the origin of all restoration is the idea of the re-establishment of such a temple as a ritual repetition of its original construction. Restoration could be seen in relation to continuous political evolution that may cause a break in the mythical continuity, and be conceived as the 'reintroduction to the past and the re-establishment of the closed continuity'. Whether this is the case or not, this 'restoration' certainly is not related only to the material consistency of the temple, but especially to the relevance of its traditional function, the 'non-physical heritage'.

Traditional Continuity

In several countries, such as the Pacific Islands (Oceania), cultural heritage is considered to be not in the objects but rather in the knowledge and skill of producing them, understanding the forms and colours. This production

is also related to religious rituals, and have magical significance. Many objects are produced for specific events, and then destroyed afterwards. In order to be allowed to produce such objects, one needs a licence, and even for the specific colours there are permits that have to be acquired. Traditions are partly transmitted through apprenticeship, partly they are handed down orally; therefore 'orality' becomes a significant part of the cultural heritage. This was also the case with oral traditions in Finland recorded since the nineteenth century, and expressed e.g. in the *Kalevala*.

The continuity of the significance of a construction can be conceived to be quite powerful. One has only to think of the rituals that Sixtus V performed when restoring Egyptian obelisks in Rome at the end of the sixteenth century, to remove the 'evil spirits', and to demonstrate the strength of the Catholic church. The destruction and reconstruction of the Basilica of St. Peter's in the early 16th century was also a demonstration of this belief that even the complete physical transformation of the monument would not change its 'indestructible essence'.¹⁰

At the same time, the church also profited from the mythical significance of ancient pagan sites when the most significant sites were carefully selected for building Christian churches (e.g. in Latin America) — or, in a more abstract manner, by when Christian significance was given to previously pagan festivities. (e.g. Christmas was also the birth day of Mithra.)

The importance of the traditional non-physical cultural significance was also recognised by the World Heritage Committee in December 1993, in Cartagena, when reviewing the nomination of the Tongariro National Park in northern New Zealand. This principal sacred area of the Maoris had been previously nominated a World Heritage Site on the basis of natural criteria; now it was recognised also under cultural criteria as an associated cultural landscape even though there were no physical structures on the site to list.

Modern Concept of History

While there have been similarities between the Orient and Western countries in ancient times, Europe has since gone through a development that has placed it in a particular position especially in relation to the concept of 'history'. The writing of History started a long time ago, e.g. in ancient China and Greece perhaps in the 1st millennium B.C., and by Arabs at least since the 8th and 9th centuries. The idea of using scientifically valid methods to achieve a critical understanding of human activities through history is still relatively recent dating mainly from the 18th and 19th centuries in Europe, although the roots of these changes are further back in the past. Of special significance is the Renaissance, that 'came to realize that Pan was dead — that the world of ancient Greece and Rome (now, we recall, *sacrosancta vetustas*, "hallowed antiquity") was lost like Milton's Paradise and capable of being regained only in the spirit'.¹¹

History occupies a significantly different position as an

essential part of the activities of society — thus assuming tasks that were previously given to religion, philosophy or even poetry. At the same time, however other fields including philosophy, ethics and aesthetics too have developed, and together have contributed to forming the origins of modern critical thought.¹² This development has had its consequences on the whole of society, and Paul Philippot has written about this turning point as follows:

*The origins of historic preservation are linked with those of the modern historical consciousness, which matured toward the end of the 18th century. The word preservation - in the broadest sense, being equivalent in some cultures to conservation or restoration -- can be considered, from this point of view, as expressing the modern way of maintaining living contact with cultural works of the past. This way of maintaining contact evolved after the outburst of the Industrial Revolution, and the development of a historical conscience brought an end to the traditional link with the past, which may be said to have lasted, in various forms, from the origin of civilisation to the end of the 18th century.*¹³

This historical consciousness developed gradually from the Renaissance with a growing interest in exporting ancient sites and structures, first in Rome and Italy, and later, since the 18th and 19th centuries, in the whole of the Mediterranean and also in other continents. The 'father' of the development of systematic archaeological methodologies for the analysis and study of ancient works of arts and monuments was Johann Joachim Winckelmann. A continuous search for truth and artistic quality was his driving force, and at the same time he contributed to the clarification of the principles of modern conservation and restoration. At the same time aesthetics was the subject of research of philosophers from Baumgarten (who coined the word) to Immanuel Kant, Lessing (Laocoon), Herder, Friedrich Schlegel, Hegel, Schiller, Goethe.

As a result of a feeling of a lack of continuity, nineteenth century Romanticism saw the conscious revival of many features from the past. This was assisted in the writing of historic novels, Sir Walter Scott and Victor Hugo in the front-line, and even in the invention of 'tradition', i.e. pompous ceremonies with costumes, 'restored' knights, castles, palaces and house museums. In this context the modern conservation movement, headed in England by John Ruskin and William Morris, emphasised the fact that a work of art, even a minor construction, reflects the conditions of its period, its cultural, economical, social and political situation. Therefore, artistic or craft production in a specific period in time takes its significance from this relation becoming unique. Time is irreversible, and therefore the reproduction of an object in a later period becomes a new construction, normally a copy; otherwise it is a fake intended to be passed off for the original.

At the beginning of the 20th century, Benedetto Croce wrote his *Teoria e storia della storiografia* (Theory of Historiography), where he characterised 'history' as different from writing 'chronicles'. A chronicle is merely a 'mechanical' record while history results from a critical

evaluation and a thinking process. Therefore, history gains in actuality, and philosophy becomes historical philosophy. He emphasised that the real basis of history was in life and thinking, one representing the source document, the other the critical approach, both being a constituent part of the history itself:

*E il documento e la critica, la vita e il pensiero, sono le vere fonti della storia, cioè i due elementi della sintesi storica; e, come tali, non stanno innanzi alla storia, ossia innanzi alla sintesi, al modo che s'immaginano le fontane a colui o a colei che vi attinga col secchio, ma entro la storia medesima, entro la sintesi, costitutive di essa e costituite da essa.*¹⁴

Restoration and Authenticity

The first important study by Croce concerned aesthetics; his *Estetica* was published in 1902 and was soon translated into several languages. His influence was important especially in Italian conservation philosophy; Giulio Carlo Argan and Cesare Brandi based their approach on his teaching, but his influence is also felt as a fundamental basis in international conservation principles and in the critical historical approach to the definition, evaluation, and treatment of cultural heritage resources.

Argan has maintained that art is a product of the human mind (*l'arte è un prodoto. 'dello spirito'*) and not of science, and that the structure of human behaviour is historical. The study of this behaviour, and of art, i.e. history, instead will use scientific methods; these methods can be always reviewed and updated, and therefore, he states, they can be used in any cultural area of the world:

*Provando... che la storia è scienza perché è il solo modo di studiare il comportamento umano, la cui struttura è storica, e che soltanto i suoi metodi debbono essere, come ogni metodo scientifico, riveduti e aggiornati, si prova che il metodo storico può spiegare anche fatti estranei all'area dello storicismo europeo e che, dunque, l'accusa dieurocentrismo, mossa dallo scientismo allo storicismo umanistico, non regge.*¹⁵

The so-called 'restauro' critico', to the development of which both Argan and Brandi made an important contribution, aims at the rediscovery and display (*mise-en-valeur*) of the original 'text' of the work of art. It is fundamentally a conservation activity, being based on the careful analysis and conservation of the existing material of the work of art. The process is based on a critical historical examination of the work and requires in most cases highly sophisticated laboratory techniques and analyses. Argan has emphasised that while the sciences have given an essential instrument for these analyses, they have not substituted the restorer's humanistic approach; this approach did mean 'shifting restoration activity from an artistic to a critical sphere'.

In his theory of restoration, Brandi concentrates on the restoration of works of art, distinguishing them from 'industrial' products whose 'restoration' would aim at the re-establishment of their functionality. Restoration of works of art, however, is based on their critical definition and take

into account especially their aesthetic and historic values. The first aim is to conserve the original material of the work of art, its *material authenticity*; secondly the aim is to *re-establish its potential unity as far as this is possible without committing a fake and without cancelling significant traces of its history*.¹⁶

Like Croce, Brandi distinguishes between 'chronicle' and 'history'; i.e. he is not in favour of "absolute conservation", but aims rather at defining what is aesthetically and historically significant in the particular work of art concerned. In the case of a conflict between artistic and historic aspects, he gives priority to the artistic, considering that works of art are primarily artistic. On the other hand, restoration depends on the material existence of the potential unity of the work of art.

In reference to Brandi, one can see authenticity in two principal references: the artistic authenticity and the historic authenticity of the work of art. As John Ruskin has seen it, these two authenticities are necessarily related. An artist is part of his society and related to his/her own historic time characterised by its specific cultural, political and socio-economic conditions.¹⁷ Any artistic creation thus depends on this context but also contributes to it, a relationship that Alois Riegl has defined as *Kunstwollen*.¹⁸

As mentioned above, Walter Benjamin¹⁹ has noted that artistic production had started with the creation of ceremonial objects destined to serve in a cult, and that these objects thus had *cult value*. Even in relation to cult objects, there was a question of their authenticity. In the Middle Ages, in the cases of *furta sacra*²⁰ of relics, verification of the authenticity was an important part of the process of *translatio*, i.e. removal of relics to a new place through acquisition or theft. (Here the material itself had no intrinsic aesthetic or artistic value as the question was often only of a piece of bone, cloth, wood or earth.)

The question of authenticity in relation to art works became mainly relevant since the Italian Renaissance, when an appreciation for secular beauty, the *artistic value* of the work, developed through an emphasis on exhibiting works of art in collections. Consequently what Benjamin calls *exhibition value* became increasingly important and had an impact also on the whole question of aesthetics.

Plato had some difficulty in defining the significance of art, for to him an artist was mainly copying nature; therefore, art was understood to be an inferior level of 'creation'. His successors, from Aristotle to Renaissance artists, Bellori and Winckelmann, developed a theory, where the *idea* of creation was within the creator, the god; the artist — being sensitive, through observation of nature, was able to perceive the original idea, and then 'improve' on nature through his own creative contribution.²¹ For Winckelmann, conservation of the material authenticity of antique works of art was essential as a fundamental reference for any art-historical research, as well as for its value as part of the learning process even in contemporary art.

Benjamin has noted that before the Industrial Era, works of art were produced by hand; while copies were made

(e.g. by pupils to learn the craft, by the masters themselves to diffuse the works, and by third parties in the pursuit of gain), the *original* maintained its significance as *the first and the authentic*. Since the nineteenth century, this situation has gradually changed; works of art are now appreciated by much larger masses of people than ever before, new techniques are developed, such as photography and films, specially designed for *mechanical reproducibility*. In this new cultural context, too, 'authenticity' needs to be reconsidered. When the 'original' becomes a multitude, one can hardly speak of authenticity in the traditional sense. Also the question of copying acquires a new meaning.

On the other hand, considering that mechanical reproducibility is part of the definition of our present society, part of its *Kunstwollen*, this will necessarily have an impact on the definition and treatment of authentic artisan works of art from the past. As Paul Philippot²² has pointed out, conservation of the material authenticity of historic works of art is today essential as a fundamental reference, *forma mentis*, for the verification of any interpretation. This authenticity is currently threatened due to the availability of large quantities of copies of different qualities reproduced in a great variety of forms and sizes to match every taste; unfortunately these copies often do not correspond to the original, and therefore also mislead the observer, and "bombard" him/her so that an interest in studying the original is easily lost. Umberto Eco²³ has referred to the risk of not only falsifying single works of art — as in wax museums, but going much further and introducing a whole fictitious environment with its own 'scientifically' produced mechanisms, a *'falso assoluto'*.

The relationship of art and museums is a question that has often been posed. Quatremère de Quincy has spoken about museums in his *Considerations morales sur la destination des ouvrages de l'Art* (1815) claiming that *'Le musée est la fin de l'art. Les pièces de l'histoire en deviennent les extraits mortuaires; les leçons qui reçoivent les artistes sont des leçons mortes'*. Filippo Tommaso Marinetti, in his 'Manifesto of Futurism',²⁴ has cried 'We will destroy museums, libraries, and fight against moralism, feminism, and all utilitarian cowardice. [...]'. More recently, Marguerite Yourcenar has observed that antiquities that have come to us have suffered from the ravages of time and ill-advised restorations, and are now finally 'imprisoned' in museums.²⁵ Already Quatremère saw Rome as a 'living open-air museum', where objects had their significance as part of their specific topographic location and in relation to each other,

*C'est-là que le ciel, la terre, le climat, les formes de la nature, les usages, le style des édifices, les jeux, les fêtes, les habillemens, se retrouveroient encore en harmonie avec la sculpture antique*²⁶

One could say that these ancient objects were there, authentic in relation to their setting. Similarly, Argan has observed that an object is not only the object itself alone, but the object in relation to its context:

Come l'oggetto non è soltanto la cosa, ma la cosa in

*relazione con altre cose e in primo luogo con il soggetto che la pensa, così il soggetto non è soltanto l'individuo, ma l'individuo in relazione con gli altri individui e con le cose, l'individuo nella società.*²⁷

Philippot continues to state that the critical consciousness of today, by its very nature, tends to isolate and distance the object. In a word, the aim to preserve the historic and aesthetic authenticity, have either failed their target, or have not been enough to guarantee the authenticity of these historic resources.

*Que l'on opte pour le maintien strict de l'original, comme dans le cas des ruines conservées comme telles, ou pour la reconstruction scientifique à l'identique - solution qui devrait rester exceptionnelle —, l'objet acquiert aujourd'hui un statut muséal. La ruine entretenue n'est plus naturelle, comme elle l'était pour Du Bellay à la renaissance ou pour les romaniques. Colonial Williamsburg n'est plus une ville ancienne, mais un musée en plein air. Cette dernière solution pousse d'ailleurs, par sa logique interne, à une reconstruction toujours plus complète du passé ...*²⁶

Restoration itself, as a modern approach to the treatment of the heritage of the past, was born out of a need to avoid losing some essential values, an operation of *sauvegarde et mise-en-valeur*. With the broadening of the concept of cultural heritage, from works of art and historic monuments to the built environment and cultural landscape, also questions of treatment and conservation management of these resources also need to be properly understood.

Prof. Guglielmo De Angelis has pointed out that the process of restoration as it was defined in the Venice Charter is referred to as 'a highly specialised operation' and not to any treatment of old structures. De Angelis claims that it is necessary to be careful in the use of appropriate terminology that clearly defines the type of intervention required. The aim of restoration, as expressed in the Charter, is "to preserve and reveal the aesthetic and historic value of the monument, and it is based on respect for original material and authentic documents." When the question is more about the built environment in general (still important), the objectives of the process should perhaps be differently placed.

In his *Manifesto* of 1877, William Morris claims that cultural heritage can include a wide variety of properties.

*If, for the rest, it be asked us to specify what kind of amount of art, style, or other interest in a building, makes it worth protecting, we answer, anything which can be looked on as artistic, picturesque, historical, antique, or substantial: any work, in short, over which educated, artistic people would think it worth while to argue at all. [...]*²⁹

And a recent Unesco definition of cultural heritage takes this definition into an even broader context.³⁰

The cultural heritage may be defined as the entire corpus of material signs -- either artistic or symbolic -- handed on by the past to each culture and, there, to the whole of humankind.

This definition gives a good idea of the difficulty in using the concepts of restoration and authenticity without a clear understanding of what they mean or should mean in each case.

The aim of the World Heritage Convention of Unesco is to protect sites that represent "outstanding universal value". For this purpose, the World Heritage Committee maintains a List that is expected to represent the richness and variety of the world's heritage, either due to the intrinsic value of a site as "a unique artistic achievement" or as an outstanding example of a class of heritage. The Committee, in the *Operational Guidelines*, has further defined that authenticity of a resource is one of the fundamental conditions for its acceptance to the World Heritage List; the Guidelines refer to four aspects of authenticity that should be taken into consideration, namely:

- a) Authenticity in design
- b) Authenticity in materials
- c) Authenticity in workmanship
- d) Authenticity in setting

The treatments that would follow, considering each 'type' of authenticity separately, may vary in its emphasis, but the fundamental idea is to consider these different authenticities together, and give special attention to the question of the material authenticity of the heritage resource. One would generally not accept that a copy, a reconstruction or a 'full restoration', even if well done in terms of design and workmanship, meet these criteria. It is essential that the heritage resource has been effectively built in the period(s) concerned, and therefore has 'historic authenticity'. It is understood on the other hand that time leaves its mark in the form of an ageing process, *patina*, as well as eventual transformation in time. Conservation management of these resources is subject to the general principles that are reflected in the Venice Charter and in Unesco Recommendations, as well as in the intentions of the World Heritage Convention itself. The practical implications of these principles have been recently discussed in the *Management Guidelines for World Cultural Heritage Sites* by B. M. Feilden and J. Jokilehto.³¹ (Some draft paragraphs are reproduced in the appendix to this paper.)

Authenticity related to the Living Essence of Heritage

If the principles of conserving the aesthetic and historic authenticity of a monument or site are followed to the letter, as Philippot has pointed out, there may still be problems. The end result may turn out to be rather artificial or even *kitsch*. This is particularly relevant when we move from works of art or historic, archaeological monuments to historic urban area, residential buildings, villages, rural landscapes. In this context, perhaps the use of the word "restoration" may need to be taken with caution. Similarly, the concept of authenticity is to be clearly defined to understand up to what point it may be relevant.

The sixth international congress of architects in Madrid, 4-9 April, 1904, passed a resolution which emphasised the distinction between dead and living monuments. In later international recommendation, this distinction was avoided

because it was believed that even archaeological monuments were capable of giving a message, and could therefore be considered "living". One of the aims of conservation today is to guarantee that due consideration be taken of relevant cultural values when dealing with historic urban or rural areas; this has been emphasised in many recent documents, such as those of the Council of Europe (1975) and Unesco (1976). The European Charter of the Architectural Heritage, adopted by the Council of Europe in Amsterdam in 1975, states:

This heritage should be passed on to future generations in its authentic state and in all its variety as an essential part of the memory of the human race; Otherwise, part of man's awareness of his own continuity will be destroyed.

Similarly the Recommendation of Unesco concerning the safeguarding and contemporary role of historic areas, adopted in Nairobi in 1976, declares:

Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded.

We can see that the essence in living historic areas is not only the historic buildings and structures, but also the functions and the social structure of the area. In many examples, 'restoration' of historic town centres has led to the gentrification of these areas, i.e. the removal of the inhabitants and replacement with wealthier social classes. In some cases, these may result in turning these areas into tourist areas with ample hotels and other services.

These changes, much debated in the past two decades, easily contribute to the complete change in the character of historic areas, and certainly to a loss of their original authentic character. This would happen even if all original stones were still in place, but generally such restorations and consequent structural and 'typological' changes cause a further reduction of the original historic character. These changes are even more evident in small places and in traditional rural villages. Such sites tend to be transformed into holiday resorts for urban population, and often accommodate large numbers of foreign visitors. Policies for the control of these transformations need to be planned well in advance taking into account both regional and local planning requirements, accompanied with appropriate guidelines and norms.

These changes would have been in the mind of the participants of the 1975 Unesco seminar in Africa, where particular attention was paid to safeguarding cultural authenticity, and recommendations were formulated to:

(Recommendation 1.) Considering that culture is the very essence of a nation's destiny, [...] Recommends to African Member States that they: (a) rediscover and draw on the authentic sources of their cultures hidden beneath historical falsification, denigration and alienation of all kinds; [...] (f) derive the utmost advantage from this authentic cultural heritage by disseminating it and adapting it to the contemporary needs of their peoples.³²

The aim of restoration was — and perhaps should still be, to bring back to the attention of society, values, that otherwise risk being lost, both in the sense of culture and in relation to economics and sustainable development. As Sir Bernard Feilden has often said, one can imagine the heritage — in a way — as the 'client', or the 'patient' of our conservation efforts. This client or patient needs to be listened to, its significance and its authenticity need to be understood in relation to its social and cultural setting. There may be a need to pay attention not only to the material and artistic qualities, but also to the authenticity related to traditional continuity and to the quality of life. This is said in the Charter of Venice in the following words:

Imbued with a message from the past, the historic monuments of generations of people remain to the present day as living witnesses of their age-old traditions. People are becoming more and more conscious of the unity of human values and regard ancient monuments as a common heritage. The common responsibility to safeguard them for future generations is recognised. It is our duty to hand them on in the full richness of their authenticity.

One could also remember John Ruskin's, claim that nobody has really understood the true meaning of the word 'restoration', that each time has its spirit, and that copying does not reproduce the life and work of the spirit of the workman who is there no more; each generation gives life to new constructions. It is perhaps worth thinking of Ruskin's words:

There was yet in the old some life, some mysterious suggestion of what it had been, and of what it had lost; some sweetness in the gentle lines which rain and sun had wrought.³³

Conservation is not only keeping the material, but also recognising this spirit, this 'non-physical' essence and authenticity of the heritage, and its relation with society.

- ¹ John Locke, 1985, *An Essay Concerning Human Understanding*, Clarendon Press Oxford, 664
- ² *Shorter Oxford English Dictionary*
- ³ Ardalan & Bakhtiar, 1975, xi
- ⁴ Ardalan & Bakhtiar, 1975, 10
- ⁵ Benjamin, 1979, 226
- ⁶ Frazer, 1960
- ⁷ Jokilehto, 1986, 24
- ⁸ Plutarch, "Theseus", *The Rise and Fall of Athens*, Penguin, 173
- ⁹ De Cauter & De Clerq, 1993, 95
- ¹⁰ Guillaume, 1993, 56
- ¹¹ Panofsky, 1970, 112
- ¹² E.g. Simpson 1988; Croce, 1989;
- ¹³ Philippot, 1976, 367
- ¹⁴ Groce, 1989, 25; published first in German in 1912, and in Italian only on 1917.
- ¹⁵ Argan, 1984; see also Jokilehto, 1986
- ¹⁶ Brandi, 1963
- ¹⁷ Ruskin, *Stones of Venice*, 1850
- ¹⁸ Riegl, 1982
- ¹⁹ Benjamin, 1979
- ²⁰ Geary, 1993
- ²¹ See e.g. Panofsky, 1968
- ²² Philippot, 1991
- ²³ Eco, 1991
- ²⁴ Marinetti, F.T., in *Le Gigaro*, 1909
- ²⁵ Yourcenar, 1990
- ²⁶ Quatremère, 1836
- ²⁷ Argan 1984, 45
- ²⁸ Philippot, 1991, 11
- ²⁹ William Morris, 1877 (*The Society for the Protection of Ancient Buildings*, SPAB, was founded by Morris on 23 March, 1877)
- ³⁰ Draft Medium Term Plan 1990-1995 (Unesco, 25 C/4, 1989, p.57),
- ³¹ Feilden and Jokileht, 1993
- ³² Unesco, 1975
- ³³ Ruskin, J., 1849, {*Lamp of Memory*}, *Seven Lamps of Architecture*

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