



VENICE CHARTER AND THE DEVELOPMENT OF AUTHENTICITY

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ABSTRACT: Authenticity has been a concern for many centuries. In the 19th century, during the restoration interventions on Notre Dame, it was obvious that authenticity was linked solely to the original material of the monument. It was in the Venice Charter of 1964, that there was an attempt to define authenticity.. Since then, the perception and understanding of what is authentic has changed. This shift in meaning is partly due to changes in the sanctioned definitions of chartered documents, which influenced the values society attributed to their heritage. Values counteracted this by becoming wider in scope. Though the Venice Charter mentioned authenticity, it did not specify the attributes heritage should maintain to be considered authentic. This was to change when intangible and tangible heritage were considered as criteria for inscription in World Heritage Sites, particularly with the pivotal contribution from the Japanese experience of intangible heritage when they joined the World Heritage Convention. Once intangible and tangible heritage were considered for inscription in World Heritage Sites, authenticity was pushed to consider other attributes than materiality alone. The understanding of authenticity was developed through discussions regarding World Heritage Sites like Abu Simbel, the Historic Centre of Warsaw and Mostar Bridge, which were enlisted as World Heritage Sites after major interventions or reconstruction works were carried out on them. The article concludes with a discussion regarding how the characteristics of the material used, in particular in a case of reconstruction, could influence the authentic or truthful experience of a historic site.

KEY WORDS: Authenticity, material, Outstanding Universal Value, World Heritage Sites

1. Introduction

The aim of this article is an overview of how authenticity gradually became central to conservation interventions. It discusses the concept of authenticity as conceived in the 19th century and how it evolved in the 20th century. The main influence for changing the definition of authenticity emerged within the emerging discourse of what constituted heritage developed in the 20th century. Also, when different cultures showed interest in joining UNESCO, this spurred the development of how authenticity was defined. Up to the middle of the 20th century, authenticity depended on a clear identification of heritage's original material. By the end of the 20th century, the definition of authenticity was no longer seen as dependent on the original material of heritage. The concluding argument is that materiality should be considered in conservation interventions as the experience of space is influenced by the characteristics of the material used. Using the material with the correct materiality, or rather characteristics, will promote the authentic form and value the intangible importance of the monument.

2. 19th Century

In the field of conservation, England and France are two of the most influential European protagonists that shaped the way restoration developed in the 20th century in Europe. On the one hand, in France, Viollet Le Duc, himself an acclaimed architect, well connected with the government in France, was particularly influential. His interventions on historic buildings influenced the way restoration was carried out, not only in France, but also further afield. On the other hand, in England the art critic and historian, John Ruskin was very influential with his writings. He had a very romantic view towards architecture and the intrinsic values that historic buildings possessed¹.

Viollet Le Duc followed what is known in the 19th century as stylistic restoration. This implied that a building was expected to be harmonious in style to be aesthetically pleasing. Interpreting the structure's aesthetics was more important than revealing the historic layers it had absorbed over the years. Viollet Le Duc prioritized aesthetic values more than historical values. This implied that the historical material of the structure was considered less important to preserve than the aesthetic value.

When the principal aim of an intervention is stylistic restoration, the documentary evidence relating to a building is given less importance. Stylistic restoration, as defined by Viollet Le Duc, implied that a building was to be finished to a state of perfection. Hence, any layer of history that disturbed this 'perfection' or purity of style, should be removed. Though Le Duc was popular at the time, his interventions on historic buildings were not always received with approval.

¹ Denslagen W. (2009). *Romantic Modernism nostalgia in the world of Conservation*. Amsterdam: Amsterdam University Press; Earl J. (2003). *Building Conservation Philosophy*. Shaftesbury, UK: Donhead; Jokilehto J. (1999). *A History of Architectural Conservation*. Oxford, England: Butterworth-Heinemann.

In fact, in the case of the interventions on Notre Dame Cathedral, Paris, In 1861, Ferdinand de Guilherme said that the authenticity of Notre Dame had been brought into question because of the amount of original building fabric that had been removed². Another similar quote is made by G. R. Burnell, who wrote: ‘In this case M. Viollet le Duc can be accused of having restored the works of the cathedral literally to death...’³.

In England, John Ruskin followed a very different approach to architectural intervention, reflecting his archaeological approach to the value of original fabric. He believed that when one creates something, the creator imparts something of themselves to the object of their creation, hence the statement, " The work of the craftsman is not possible to imitate and is valid as an expression of the soul of the performer." Ruskin thus believed that once something was lost, it could not be restored to reflect its authentic production and often compared architecture to nature, stating that, like nature, what lives is expected to wither away and die; hence, for architecture to be alive, society must accept the fact that it will also one day die⁴.

At the end of the 19th century, at the third Congress of Engineers and Architects of 1883, which was held in Rome, the question of the importance of the history of a building was put forward to give importance to the different interventions carried out on historic buildings or rather the different layers of history found on a heritage building. One of the points that materialized from this meeting was that any additions or replacement of material should be identifiable from the original building fabric, even if it copied its original form. This development showed a wider recognition to aid the legibility of the different layers of history that are introduced to a building over time.

Another important aspect that was raised in this meeting is that the additions, which reflect different periods of time, are to be considered monuments in their own right. It is added that they are to be removed only if they are artistically and historically inferior to the existing building. Hence the importance of materiality was reinforced as integral to the development of the monument. The abstracts of the Resolution of the Third Congress of Engineers and Architects in Rome 1883 is given below⁵:

'RESOLUTION OF THE THIRD CONGRESS OF ENGINEERS AND ARCHITECTS', ROME 1883

-such additions or renovations should be executed in different character from that of the monument, taking care that the new work should not unduly disturb the appearance of the old building.

² Denslagen W. (1994). Architectural Restoration in Western Europe: controversy and continuity. *Architectura & Nature Press*. (p. 97). Amsterdam.

³ Ibidem (p. 100).

⁴ Mehr S. (2019). Analysis of 19th and 20th Century Conservation Key Theories in Relation to Contemporary Adaptive Reuse of Heritage Buildings. *Heritage*. DOI:10.3390/heritage2010061.

⁵ Jokilehto J. (1999). *A History of Architectural Conservation*. Oxford, England: Butterworth-Heinemann.

-it would be advisable anyhow that the additional or renewed blocks, whilst taking the original form, should still be made of obviously different material, or that they be clearly marked with an engraved sign or better still with the date of the restoration, so that not even here a careful observer be misled.
- Any additions or alterations which have been made to the first structure in different periods of time will be considered as monuments and treated as such, except in the case that they are obviously inferior artistically and historically to the building itself, and at the same time detract or obscure some important parts of it; then removal or demolition of these alterations or additions appears advisable'

3. 20th Century

3.1. Madrid 1904

At the beginning of the 20th century, an important meeting was held in Madrid in 1904 with the Sixth International Congress of Architects⁶. where a number of issues were discussed, including the importance of formally categorizing monuments to reflect their cultural use. It was here recommended that monuments should be divided into two types, namely living or dead monuments.

Dead monuments were those that served past civilizations but have no further use due to the fact that they are functionally obsolete, and hence, the original structure should be left intact. Living monuments, on the other hand, still retain some justifiable utility to society and are, therefore, open to future interventions. In 1904 International Congress of Architects identified criteria of whether monuments were still serving the purpose for which they were originally built.

This identification of different monument typologies led to the distinction that certain kinds of interventions should only be carried out on appropriate kinds of monuments. The dead monuments would be intervened on in such a way as to preserve them in their current state whilst protecting them from being reduced to ruins through further neglect. The live monuments, on the other hand, would need to be restored so that they will continue to be used, and was justified here by the assertion that '....in architecture utility is one of the bases of beauty'⁷. A conservation intervention, in this article will be understood as covering all interventions that can take place on heritage, that is preservation, restoration, rehabilitation etc. Restoration, on the other hand, will be more of a surgical operation and could involve the removal of layers of history which are of no value to the monument, so as to the interpretation of the history of the monument whilst allowing it to be made use of.

⁶ Madrid Conference. (1904). Sixth International Congress of Architects, <https://docslib.org/doc/4463614/recommendations-of-the-madrid-conference-1904-sixth-international-congress-of-architects>.

⁷ Ibidem.

Furthermore, the Madrid 1904 Congress stated that interventions on living monuments should be carried out in such a way that the interventions respected the different layers of history and that the unity of style of the monument be preserved. It was proposed that the different layers of history that would have been carried out in a distinct style should be preserved if the style used had intrinsic merit and did not negatively impact the aesthetic balance of the monument⁸.

Hence, the Madrid 1904 resolutions identified that preserving the style of a monument is of critical importance to interpreting its historical authenticity. Style, in this sense, contributes to the aesthetics of the monument, as well as the layers of history that come to light in the monument's materiality. Hence, we see, at the beginning of the 20th century, the 'materiality' of a monument developing into a guiding and independent principle when intervening on them.

3.2 Athens Charter

In 1931 a conference was organized by the International Museums Office. The conference was the First International Congress of Architects and Technicians of Historic Monuments and adopted certain recommendations that would later become the Athens Charter.

In fact, it was Le Corbusier, a modernist architect, who drafted the Athens Charter at the Fourth Assembly of the International Congresses on Modern Architecture (1933) using the recommendations made at the Athens conference of 1931. This Charter was an important milestone in the development of conservation. It reflects the broader engagement among specialists worldwide of the concepts of international heritage.

The 1934 Athens Charter's main aim was to control damage through the loss of material as well as layers of history. It states that restoration projects were now to be subjected to 'knowledgeable criticism'. In this way they aspired that historic value and the character of the monument would be best protected. To aid this concept, it was recommended that modern techniques and materials may be used in restoration works. In retrospect, it is now recognized that this recommendation was a dangerous path to follow since not all modern materials are necessarily compatible and could actually cause deterioration and damage, hence resulting in the loss of historic fabric⁹. This is evident in some interventions which took place in Pompeii in the 1960s. In La Casa di Giulia Felice, in Pompeii reinforced concrete was used in the 40s and 50s to replace a roof. By the end of the 20th century, the reinforcement started to rust and the roof was creating damage to the archaeological structure of the building¹⁰.

⁸ Ibidem.

⁹ ICOMOS. (1931). *The Athens Charter for the Restoration of Historic Monuments – 1931*. <https://www.icomos.org/en/167-the-athens-charter-for-the-restoration-of-historic-monuments>.

¹⁰ Esponda M. (2010). Assessment of the use of reinforced concrete in the preservation of historical buildings. *8th International Symposium on the Conservation of Monuments in the Mediterranean Basin: Monument Damage Hazards & Rehabilitation Technologies*.

3.3. Venice Charter 1964

At the beginning of the 20th century, a wider awareness arose of the need for national organizations to come together to protect their cultural heritage. Global cultural protection was largely a result of the impact of the First World War and the creation of the League of Nations. Hence, as stated above, the Athens conference was organized and resulted in the compilation of the Athens Charter.

The destruction of heritage that society experienced during the Second World War pushed this issue further to the forefront. During the Second World War, attacks known as 'Baedeker attacks' intentionally targeted heritage sites, and consequently, historic towns and cities experienced the devastation and loss of their heritage. It was following this wartime devastation that the United Nations and UNESCO were established.

After the Second World War, in 1957 the First Congress of Architects and Specialists of Historic Buildings was convened in Paris. It was recommended that all countries that lacked a central organization to manage and protect heritage sites should set up such an organization. At this congress, UNESCO also suggested that all member states should join the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), which had its seat in Rome.

The Second Congress of Architects and Specialists of Historic Buildings was held in Venice in 1964. The first resolution that was adopted was that an International Restoration Charter was needed, which was to be known as the Venice Charter. The Venice Charter had to deal with the control of development in historical centers. With the introduction of the automobile, many town planners in the early 20th century suggested clearing up entire blocks of historic centres to accommodate the car and its parking. With the event of the Second World War, as stated above, in some scenarios, historic centres suffered the loss of entire blocks, and town planners were positive about this, as these clearances had happened without their demand.

Hence, one of the most important attributes of the Venice Charter of 1964 was the awareness it introduced regarding the context of historic buildings. In fact, the first article reads:

'ARTICLE 1

The concept of an historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or an historic event. This applies not only to great works of arts but also to more modest works of the past which have acquired cultural significance with the passing of time¹¹.

¹¹ ICOMOS. (1964). *International Charter for the Conservation and Restoration of Monuments and Sites. (The Venice Charter 1964)*. <https://www.icomos.org/en/participer/179-articles-en-francais/ressources/charters-and-standards/157-thevenice-charter>.

The loss of fabric within a historic centre implies the loss of character of the historic town and the degradation of the environment. Besides this the Venice Charter is one of the first instances that the issue of authenticity is advocated for.

It is recognized in the preamble of the Charter that it is society's duty to safeguard heritage for future generations: 'It is our duty to hand them on in the full richness of their authenticity.' This is a particular challenge, due to the rapid changes which were occurring in society in this period. Also, because only the tangible aspect of heritage is considered to be protected, this implies that materiality is of singular importance.

4. Cultural Landscape, Intangible Heritage and Authenticity

4.1. Cultural Landscapes

Cultural landscapes came about when the preservation of cultural properties and the conservation of natural landscapes were brought together. This was a very important evolution of the 1972 UNESCO convention as it recognized that people interact with their natural surroundings and hence leave an imprint. On the other hand, the natural landscape needs to be protected as well.

Recognizing the importance of this link between nature and humanity, it was accepted that change must be recognized and permitted. Cultural landscapes will constantly be impacted by society and, hence, are very dynamic. This led to the acceptance that conservation in itself intrinsically implies change. Embracing change as being part of conservation implied that for heritage to be kept alive and used by current and future societies, it became implicit that one must allow for possible change even in the materiality of heritage. Thus, if materiality changes, authenticity can no longer depend solely on the original fabric¹².

4.2. Intangible Heritage

Once this interaction of society with landscape became the focus of debate, intangible heritage was also brought to the forefront. UNESCO defines intangible heritage as:

'Intangible Cultural Heritage (ICH) refers to the practices, representations, expressions, knowledge, skills, and instruments that communities, groups, and, in some cases, individuals recognize as part of their cultural heritage. Unlike tangible cultural heritage, which includes physical artifacts such as monuments, buildings, and artworks, intangible cultural heritage encompasses living expressions inherited from our ancestors and passed on to future generations. This includes oral traditions, performing arts, rituals, social practices, festive events, traditional craftsmanship, knowledge about nature and the universe, and traditional craftsmanship. Intangible cultural heritage plays a vital role in maintaining cultural diversity, fostering social cohesion, and promoting sustainable development¹³.

¹² UNESCO, World Heritage Convention. <https://whc.unesco.org/en/convention/>.

¹³ UNESCO. Intangible Cultural Heritage. <https://www.ichgovernance.com>.

Hence, the broader definition had to be revisited as intangible heritage now would also be considered as a criterion for the inscription as a World Heritage Site (WHS). For any heritage site to be listed as a World Heritage Site, as will be seen later on in this article, the 'outstanding universal value' of its heritage must be identified and linked to its authenticity. Hence, if intangible heritage is to be considered for possible World Heritage Sites, the definition of authenticity could not be reliant on materiality alone.

4.3. Authenticity - Nara Document 1994

More changes came about in 1992 when Japan joined the World Heritage Convention. Japanese culture influenced how authenticity was perceived due to their culture of conservation. The fact that Japanese temples, in particular, are constructed of wood and over the years, due to maintenance, the wood is constantly replaced. The structure would not be original by a purely material definition of authenticity. When they replaced the timber, they would do so by performing a ceremony within the temple, which had to remain exactly the same. Thus they would preserve not only the original form but also the traditional ceremony. This also implied that they protected both the tangible and intangible values of the site.

Hence, with the understanding of authenticity, as was defined in the mid-twentieth century charters, Japanese wooden structures could never be considered authentic. This would imply that they would never be considered as possessing outstanding universal value and hence would never be considered as a World Heritage Site. Though UNESCO was meant to be set up for the global protection of heritage, it was evident that, in fact, it was very European-oriented as it did not truly consider all cultures.

In fact, the Japanese language does not have a direct translation for the word authenticity. When they refer to authenticity, the word they use is closer to the concept of truthfulness. This became the new approach towards authenticity, so that for heritage to be considered authentic, regardless of whether tangible or intangible – it needed to be truthful to the original cultural context of its creation. This debate culminated in the setting up of the Nara Document of Authenticity in 1994¹⁴.

4.3.1. Nara Document 1994

The Nara Document of 1994 aimed to establish the importance of authenticity when intervening in cultural heritage. It links authenticity to collective memory and, as is clearly stated in Article 4: '...the essential contribution made by the consideration of authenticity in conservation practice is to clarify and illuminate the collective memory of humanity'¹⁵.

¹⁴ Stovel H. (2008). Origins and influence of the Nara document on Authenticity. *APT Bulletin* 39 (2/3). (pp. 9-17). https://www.iccom.org/sites/default/files/publications/2020-05/convern8_01_hstovel_ing.pdf.

¹⁵ ICOMOS. (1994). *The Nara Document on Authenticity*. <https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/386-the-nara-document-on-authenticity-1994>.

Article 9 of the Nara document states that attributed values are at the core of any conservation intervention. The interpretation of these values depends on how truthful or credible the characteristics that embody these values are retained and hence give authenticity to the cultural heritage.

'Article 9

Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity'¹⁶.

The Nara document then outlines the characteristics of the source of the cultural context that would need to be protected and perhaps recreated. To reinforce society's memory of the lost or damaged cultural heritage, the question put forward at this point is how the materiality of the material used in the new intervention could aid to reinforce the memory of these lost sources of culture.

Article 13 goes on to aid in the recognition of what characteristics cultural heritage may possess to qualify as being authentic:

'Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include, form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined'¹⁷.

This led to a shift towards greater recognition of intangible values as part of a property's authenticity. The sources determining authenticity from this point on did not depend solely on materiality. The sources now include meanings like spirit, feeling, and tradition. Though all these attributes would exist in material objects, they could now be considered to exist without the original material and still considered to be cultural heritage.

5.WORLD HERITAGE LIST - Outstanding Universal Value

To be inscribed as a World Heritage Sites, cultural heritage has to possess outstanding universal value. This in turn, as mentioned above, is linked to the authenticity of the site. To be in a position to evaluate this, UNESCO set up operational guidelines. The operational guidelines changed over the years as values attributed to heritage developed and as the definition of what is considered to be heritage changed or was modified. The first operational guidelines of 1977, stated that the

¹⁶ Ibidem.

¹⁷ Ibidem.

attributes that would contribute towards the authenticity of the object were based on material attributes. This can be evidenced in the examples explained below, namely the inscription of Abu Simbel Temples in 1979 as well as the inscription of the historic center of Warsaw in 1980.

These guidelines were further edited and formally adopted in 1980 by UNESCO committee.

In the version of the Operational Guidelines adopted in 1980, it is stated that, in order to be of outstanding universal value, a cultural property must meet one or more of the six specified criteria, and also meet the test of authenticity. In addition, the relative state of preservation of the property should be assessed compared with other sites of similar characteristics. The criteria adopted by the Committee in 1980 were the following:

“Outstanding universal value will be recognized when a monument, group of buildings or site – as defined above – which is nominated for inclusion in the World Heritage List will be considered to be of outstanding universal value for the purposes of the Convention when the Committee finds that it meets one or more of the following criteria and the test of authenticity. Each nominated property should therefore:

a)

(i) Represent a unique artistic or aesthetic achievement, a masterpiece of human creative genius;

or

(ii) Have exerted great influence, over a span of time or within a cultural area of the world, on developments in architecture, monumental arts or town-planning and landscaping; or

(iii) Bear a unique or at least exceptional testimony to a civilization which has disappeared; or

(iv) Be an outstanding example of a type of structure, which illustrates a significant stage in history; or

(v) Be an outstanding example of a traditional human settlement, which is representative of a culture and which has become vulnerable under the impact of irreversible change; or

(vi) Be directly or tangibly associated with events or with ideas or beliefs of outstanding universal significance (the Committee considered that this criterion should justify inclusion in the list only in exceptional circumstances or in conjunction with other criteria).

and

b)

meet the test of authenticity in design, materials, workmanship or setting (the Committee stressed that reconstruction is only acceptable if it is carried out on the basis of complete and detailed documentation on the original and to no extent on conjecture)¹⁸.

Hence the four attributes which were required for authenticity to be achieved were linked to tangible aspects (design, materials, workmanship or setting). This definition gave more importance to the original material. Due to the fact that at the end of the 20th century, the definition of cultural heritage changed as society began to give renewed value to intangible heritage, the four attributes were insufficient to evaluate the intangible aspect of heritage.

As society learnt to value the importance of tradition and other intangible aspects of heritage, the operational guidelines had to widen their scope so as to reflect these issues. In fact, as can be seen from the below, the attributes that would give cultural heritage authenticity, or rather truthfulness, were widened in scope. In this way the intangible aspects of heritage were also given importance together with the tangible aspects. This will be clearly evidenced in the example mentioned below, Mostar Bridge which was inscribed in 2004.

In Paragraph 82 of the Operational Guidelines of 2005, it is stated that:

'The Operational Guidelines state that 'properties may be understood to meet the conditions of authenticity if their cultural values (as recognized in the nomination criteria proposed) are truthfully and credibly expressed through a variety of attributes' (Paragraph 82).

The Operational Guidelines suggest that the following types of attributes might be considered as conveying or expressing Outstanding Universal Value:

- form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language and other forms of intangible heritage;
- spirit and feeling; and
- other internal/external factors¹⁹.

¹⁸ UNESCO. (1980). *Operational Guidelines for the implementation of the World Heritage Convention*. <https://whc.unesco.org/archive/opguide80.pdf>

¹⁹ Ibidem.

6. Authenticity after Trauma

The inscription of sites to the World Heritage List changed with the development of what society recognized as heritage. The concept of Heritage was enlarged to encompass cultural heritage which incorporated tangible and intangible heritage. The following three sites were chosen as the reasons for them being recognized as authentic was not straightforward due to the interventions required.

In the case of Abu Simbel Temples (Fig. 1), they were considered authentic not because they were preserved in their original position but

'While the temples moved during the UNESCO campaign are no longer in their original position and have been dis-assembled and reconstructed, the care and skill with which these projects were carried out means that the form and design as well as the spirit of these places continues to be authentic'²⁰.



Fig. 1 Abu Simbel temple before the move of the temples and the building of Aswan damn. <https://encrypted-tbn0.gstatic.com/images?q=tbn:ANd9GcS3ljQflkZYgKmlBoFoocCYLWoxuOJhaCGz6gtpGQWeWC9hGiYK03hc-uxqHX7sJmMlkVk&usqp=CAU>

The temples were inscribed in 1970, and the characteristics required for authenticity were design, materials, workmanship or setting. Abu Simbel temples form part of the Nubian complex of temples. They were built in the 13th century BC. Due to the construction of the Aswan dam, it was feared that the water level of the River Nile would rise and the temples would be lost. Some of the temples forming part of the Nubian complex of temples were sold and/or transferred to

²⁰ Kiniry L. (2018). *Egypt's exquisite temples that had to be moved*. <https://www.bbc.com/travel/article/20180409-egypts-exquisite-temples-that-had-to-be-moved>.

other countries. On the other hand, the temple of Abu Simbel was relocated 60 m above their original site where a hill was recreated so as to imitate the original context of the temple. (Fig. 2)



Fig. 2 During the move of Abu Simbel temple. <https://www.tripsinegypt.com/wp-content/uploads/2018/12/Abu-Simbel-Temple-Relocation-Process-Step-by-Step-Trips-in-Egypt-1.jpg>

Since not all four characteristics were required, the temples were still authentic as the material was the same, and the design and workmanship could be argued were also the same, though the setting was not the original. (Fig. 3 & Fig. 4) At this point in time, the intangible aspect of monuments was not really considered; hence, from the material, design and workmanship point of view, the original was still preserved. The setting in this case, though not original, was recreated as faithfully as possible^{21,22}.

²¹ Ibidem.

²² ICOMOS, Berg L. *The Salvage of the Abu Simbel Temples*. https://www.icomos.org/public/monumentum/vol17/vol17_2.pdf



Fig. 3 View of Abu Simbel's inauguration in its new location on on the 22nd September 1968. https://whc.unesco.org/uploads/thumbs/site_0088_0017-350-235-20090331104208.jpg



Fig 4 View of Abu Simbel after the move in 1968. <https://ichef.bbci.co.uk/images/ic/1024xn/p063sqz8.jpg.webp>

In the case of the centre of Warsaw, the original material was lost due to trauma during the Second World War. "...the Historic Centre of Warsaw has fully retained its authenticity as a finished concept of post-war reconstruction..."²³.

Though the Venice Charter stated that reconstruction was to be ruled out a priori, the historical centre of Warsaw was nonetheless reconstructed. It was still considered to be authentic as it is a reflection of post-war reconstruction²⁴. The criteria for material and workmanship are arguably not entirely present. As John Ruskin states, it is not possible to recreate something that has been lost, and the hands of the original creator cannot be recalled to recreate the object once more²⁵. The design, on the other hand, can be argued to be still existent as all reconstructions were based on precise documentation, and the setting in the historic centre of Warsaw was original; the historic centre of Warsaw was inscribed as a World Heritage Site in 1980, a period when the intangible aspects of heritage were upcoming but not yet influencing the characteristics which were to be considered to define heritage as authentic²⁶.

After the establishment of the Nara Document of Authenticity in 1994, as stated above, the characteristics that define authenticity are much wider and we witness heritage sites being inscribed as World Heritage Sites for their intangible value to society. Mostar Bridge in Bosnia and Herzegovina, was destroyed during the civil war in Yugoslavia. (Fig. 5) The bridge was significant for the society as it was considered to be a friendship bridge between the Bosnians, Croats, Serbs, Muslims, Jews and Orthodox Christians. It brought together all the different denominations of religion that existed in the region²⁷.

The bridge was rebuilt in 2004 and was inscribed on the World Heritage List in 2005. (Fig. 6) The reconstruction of the bridge was based on documentation and the form, material and techniques which are authentic. As much as possible, the original material from the bridge was reused in the reconstruction as well as the original construction techniques. Most importantly, "the reconstruction of the fabric of the bridge should be seen as the background to the restoration of the intangible dimensions of this property"²⁸.

²³ UNESCO (n/d) Historic Centre of Warsaw. <https://whc.unesco.org/en/list/30/>

²⁴ Ibidem.

²⁵ Ruskin J. (1989). *The Seven Lamps of Architecture*. Dover Publications.

²⁶ UNESCO (n/d) Historic Centre of Warsaw. <https://whc.unesco.org/en/list/30/>

²⁷ UNESCO, Old Bridge Area of the Old City of Mostar. <https://whc.unesco.org/en/list/946/>

²⁸ Ibidem.



Fig. 5 Image of bombed Mostar bridge. <https://heritage.sensecentar.org/assets/mostar-old-bridge/sg-4-00-stari-most-09-19.jpg>



Fig. 6 Reconstructed Mostar Bridge 2006. https://whc.unesco.org/uploads/thumbs/activity_1299-2148-704-20221208171247.jpg

On an urban scale, authenticity was respected as the typology and morphology of the historic fabric were retained, as well as the previous historic layers and restoration works. So, in the case of Mostar Bridge, both the intangible and tangible aspect was recreated when it was reconstructed. These examples, Abu Simbel temples, the Historic Centre of Warsaw and the Mostar bridge, pose questions towards the importance of materiality when intervening in a heritage object with respect to authenticity. The next examples to be discussed are not World Heritage Sites, but both needed reconstruction work after a trauma.

7. Material becomes central to the intervention

The two sites that help clarify the debate on this question are the Chapel of St Anthony in Fort Manoel in Malta (Fig. 7 & Fig. 8) and the Temple-Catherdral in Pozzuoli, near Naples in Italy (Fig.10 & Fig. 11). They were both partially destroyed due to trauma.

7.1. *St Anthony of Padova, Manoel Island*

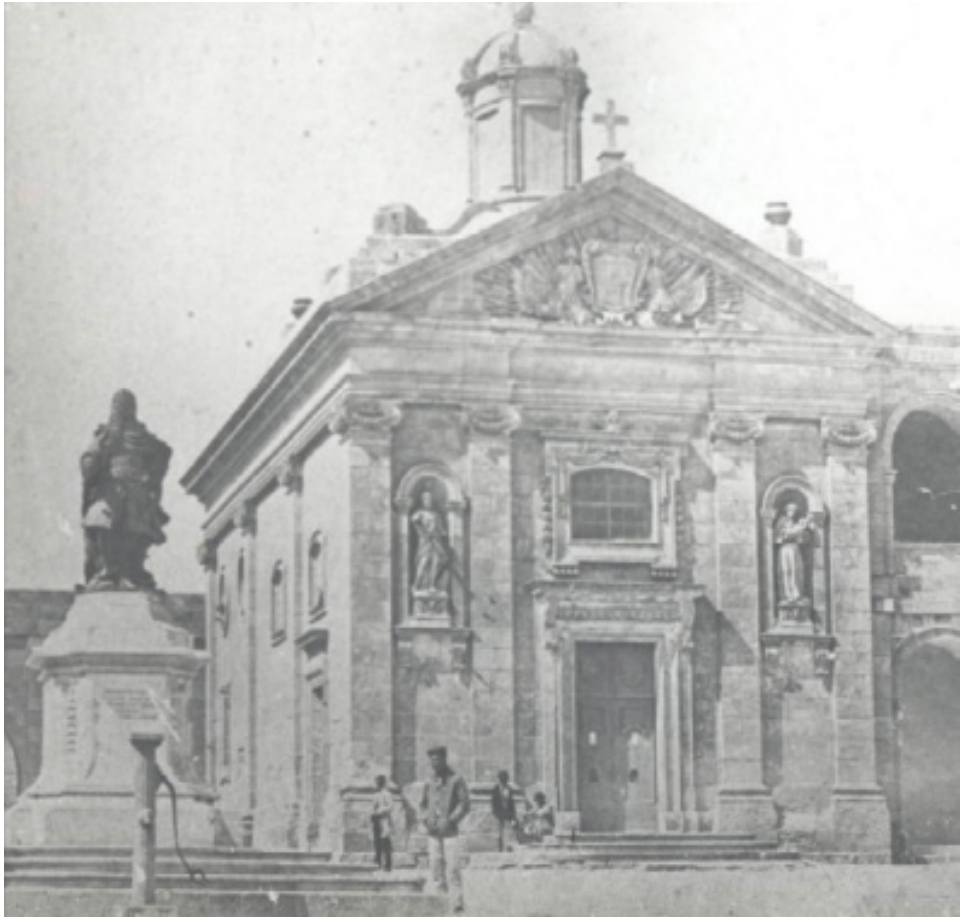


Fig. 7 View of Church St Anthony od Padua within Fort Manoel prior to war damage. [AoM consortium]

The chapel of St Anthony of Padua is found in Fort Manoel (Fig. 7). Fort Manoel was commissioned by Grand Master Manoel de Vilhena in the 18th century to protect Marsamxett Harbour. The two French engineers, Tigne and de Mondion were appointed to carry out the works for the construction of the Fort.



Fig. 8 View of Church of St Anthony of Padua in Fort Manoel, Manoel Island from the Valletta landfront [AoM consortium]

The chapel of St Anthony of Padua was bombed during the Second World War (Fig. 9). Due to neglect after the trauma caused by the bombing, by the end of the 20th century, the chapel was in an advanced state of deterioration, and it was decided that it needed a conservation intervention. The decision was taken to reconstruct the chapel. This was done by following original documentation which made it possible to reconstruct it in an authentic form.



Fig. 9 Image of Church of St. Anthony of Padua after war damage [AoM consortium]

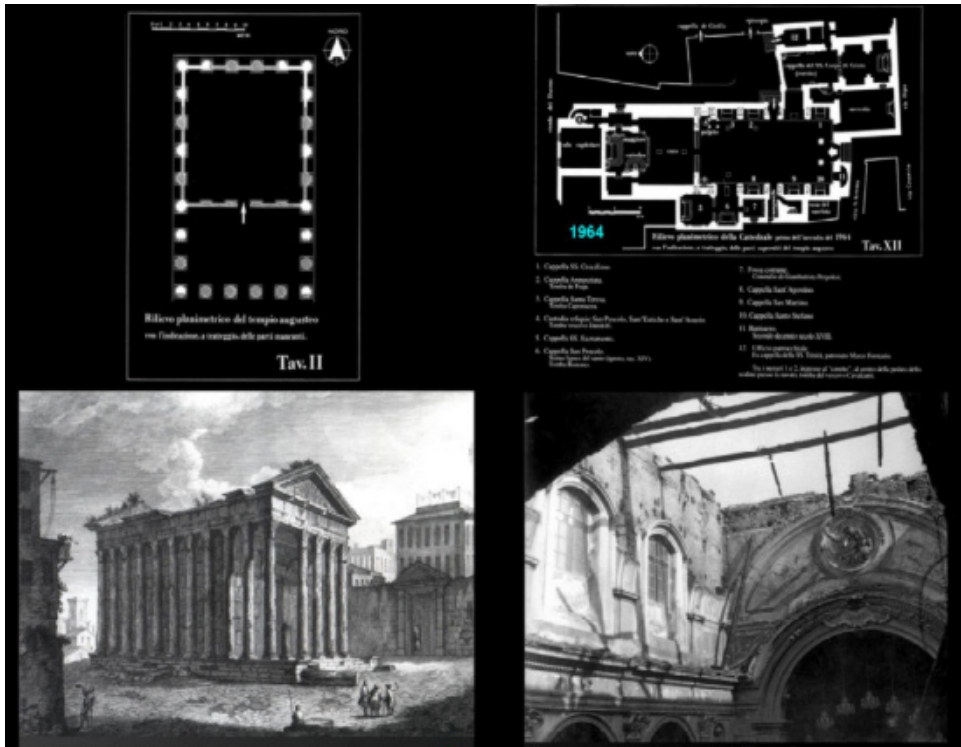


Fig. 10 To the left of the image is an image of the Temple of Augustus and to the right is a plan and image of the Cathedral of Pozzuoli, San Proculo after the fire of 1964. [Source: Prof. L. Migliorati]



Fig. 11 View of Temple-Cathedral showing the external wall of the Baroque cathedral and the wall of the current Temple-Cathedral. [Source: Prof. L. Migliorati]

In Pozzuoli, one finds a different challenge. The Cathedral, constructed in the 17th century was the result of the enlargement of a Roman temple, the remains of which were either destroyed or hidden within the Cathedral's structure. In 1964, the Cathedral suffered a fire. As a result of the fire, some of the remains of the temple, which were hidden within the walls of the 17th-century Cathedral, became evident. (Fig. 12)²⁹



Fig. 12 Image of the original front door of the Cathedral and views of the interior of the Baroque Cathedral after the fire in 1964 and the initiation of works. [Source: Prof. L. Migliorati]

Pozzuoli had lost its Cathedral, and hence, a conservation intervention was required to give the Cathedral back to its citizens. The decision was taken to expose the Roman Temple yet allow part of the Cathedral to be left in its Baroque style (Fig. 13 & Fig. 14). As a result, the structure was left partly a temple and partly a Cathedral hence it is now known as the Temple-Cathedral³⁰. This implied that one layer of history was prioritized over another implying the partial loss of a layer of Baroque history of the Cathedral.

The removed walls were replaced by glass walls (Fig 13). If one considers authenticity as an important characteristic for a conservation intervention, one could argue that the form of the Cathedral is authentic, though the material is not authentic as not only is it not the same as the original material, but the characteristics of the material used in the reconstruction possesses very different characteristics than the original material.

²⁹ Carbonara G., Pergoli Campanelli A. (2010). Dell Restauro del Tempio-Duomo di Pozzuoli. *Restauro*. (pp. 35-36). https://documen.site/download/tempio-cattedrale-a-pozzuoli-10-alessandro-pergoli-campanelli_pdf. Dezzi Bardeschi, Marco. N/A Tempio Duomo Rione Terra. http://www.marcodezzibardeschi.com/_Progetti/incorso/Tempio_Duomo.html

³⁰ Ibidem.



Fig. 13 View of the reconstructed area of the Temple-Cathedral [Source: Author]



Fig. 14 View of the temple area as well as the Baroque interior of the Temple-Cathedral [Source: Author]

Though Pozzuoli was given back a structure that would function as a Cathedral, the experience within the Cathedral is not authentic and does not recreate the spirit and feeling of a Cathedral as a functional liturgical space. On the other hand, the Chapel of Padua in Fort Manoel, was reconstructed using stone which is the same material as what was used in its original structure and was based on documentation. Hence the spirit and experience within the Chapel of Padua is authentic to the original spirit as the reconstructed chapel is the same as it was in the original chapel even though it has lost its original material during the Second World War.

8. Final Comments

Even though conservation has moved from the concept that authenticity is purely dependent on material aspects, one must also be aware that the current attributes which are considered to define heritage objects as authentic in the UNESCO, Operational Guidelines, 2008 are also based on intangible characteristics. It may also be important to consider the fact that the tangible characteristics should be considered in juxtaposition with the intangible characteristics. The intangible exists because the tangible characteristics exist and hence when preserving the intangible heritage, one is forced to preserve and conserve the tangible.

As seen in the case of the Temple-Cathedral in Pozzuoli, one could argue that even if it is considered ethically correct to expose the Roman Temple, perhaps when rebuilding the walls, the choice of material should have been such as to recreate the authentic atmosphere which a Cathedral could retain. The sense of enclosure that a non-transparent material gives would have avoided the sense of exposure as currently experienced in the Temple-Cathedral of Pozzuoli.

The issue would depend on the final experience one wishes as a result of the intervention. As is, the Chapel of Padua has recreated the Chapel and also the experience within the structure, and it is truthful to the design intentions of the structure both in form and sacramental experience.

In the case of Pozzuoli temple-cathedral, it could be argued that it is neither truthful to the Roman Temple nor the Cathedral as the intervention obscures the experience of the form of both layers of history. If, on the other hand, a less transparent material was used between the Roman Temple's colonnades, the experience of being within a Cathedral would have been preserved while allowing visitors a view of the temple's original colonnades.

'In summary, the actually authentic condition of a building or anything else, for that matter, is the condition in which it exists. Anything else is nothing more (or nothing less) than a kind of fiction – a memory, a more or less educated guess, an expectation. In summary, a tautological argument...

.....this does not mean that we should stop using the notion of authenticity, but rather that we should use it more carefully and with awareness of the actual meaning of the term: as an expression of taste or preference³¹.

³¹ Munoz Vinas S. (2023). *A theory of Cultural Heritage. Beyond the intangible*. Oxfordshire, UK, Routledge

Authenticity since the late 20th century has developed and does no longer imply the original material. As stated in the last quotation from Munoz Vinas, caution must be taken when considering authenticity and one must be careful to recreate the experience of a space which is what links to the memory society have or had of the place to be restored or preserved.

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