Theory and History of Conservation

PART II

Calogero Bellanca

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Calogero Bellanca

with contributions by

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In this volume have collaborated specially:
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Dedicated to
Susana Mora Alonso-Muñoyerro

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Introduction

The volume addresses to historical and doctrinal aspects of restoration in some European countries, with particular attention to the terminological definitions and misunderstandings that have arisen in recent decades.
The first motivation arises from the need of finding a convergent platform, as requested by various international Institutions (UNESCO, ICOMOS, ICCROM). It should be noted that the attempt is not intended to be exhaustive, but to re-open some insights into periods and personalities.
If we remember, at many international congresses and conferences, we found ourselves with eminent specialists in the conservation sector from all over the world, sitting around a table and sometimes bogged down on questions, not of method and criteria, but of misunderstandings and maybe some cultural relations have entered into crisis. This seemed a first valid reason to carry forward this proposal.
The second motivation was justified by an ever-growing bibliography existing in English, expressed by authors of different nationalities.
However, even with the study of Jukka Jokilehto from 1986, published in 1999, some authors have not managed to enter with quite and objective critical distance into the history of Restoration, in particular for Central Europe, Spain and Italy and Roma in the early twentieth century.
To this end, we would like to remember some historic volumes that have indicated and inspired this contribution.
- J. JOKILEHTO, *A History of Architectural Conservation*, the contribution of English, French, German and Italian thought towards an International Approach to the Conservation of Cultural Property, in I-III volumes, University of York 1986;
- J. JOKILEHTO, *A History of Architectural Conservation*, Oxford 1999;
- J. JOKILEHTO*, A History of Architectural Conservation*, second edit., Abington-New York 2018;
- S. TSCHUDI-MADSEN, *Restoration and Anti-Restoration, a Study in English Restoration Philosophy*, Oslo 1976
- W. DENSLAGEN, *Architectural restoration in Western Europe: controversy and continuity*, Amsterdam 1994
- M. GLENDINNING, *The Conservation Movement, a history of Architectural Preservation, antiquity to modernity*, London-New York 2013
A particular attention was paid to the anthology of texts published by N. STANLEY-PRICE, M. KIRBY TALLEY JR, A. MELUCCO VACCARO*, Historical and Philosophical Issues in the Conservation of Cultural Heritage*, Getty Conservation Institute, Los Angeles 1996, who was the first collector and organized edition of the founding texts of the discipline, taking care of the translation into English.

And also referred to the two volumes published in the United States which address the topics from different perspectives:
- J. H., STUBBS, *Time Honored, a Global View of Architectural Conservation*, Hoboken, New Jersey 2009;
- J. H. STUBBS, E. G. MAKAS, *Architectural Conservation in Europe and American National Experiences and Practice*, Hoboken, New Jersey 2011.
But I want to remember some of the most prestigious texts in Italian due to:
- G. MIARELLI MARIANI, *Monumenti nel tempo, per una storia del restauro in Abruzzo e nel Molise*, Roma, 1979;
- G. CARBONARA, *Avvicinamento al Restauro*, Napoli, 1997;
- M. P. SETTE, *Profilo Storico*, in "Trattato di Restauro Architettonico", edited by Giovanni Carbonara, vol. 1, Torino 1996, pp. 195-202;
- M. P. SETTE, *Il restauro in architettura: quadro storico,* Torino, 2001;
- *Verso una storia del restauro, dall'età classica al primo Ottocento*, a cura di Stella Casiello, Firenze, 2008.
For these reasons, in the first part, that is in the fourth volume, the historical events of the discipline have been retraced from the middle of the 18th century, with the necessary anticipations of the Medieval Age, up to the Second World War.
This fifth volume, *Theory and History of Conservation II*, devotes the necessary attention to the period from the Second World War to the present day, with many of the theoretical and operational complexities expressed in different countries.
It should also be noted that some of the authors were invited to present some of the experiences of their countries preferred to showcase their historical and theoretical reflections by considering a longer time period.
So, the topics are divided into twelve chapters, and divided into independent paragraphs in term of references and bibliography, so as to be read usefully.
This measure perhaps produces a certain burden of notes and some repetition between the different chapters, but this was to offer a certain autonomy and completeness, although in a synthetic form for the different topics.
The firsts ten chapters are unpublished with the exception of the third: *Archaeological restoration: Piazza Armerina in Sicily*. This consititutes a broad re-working of two of my different essays: *Villa del Casale in Piazza Armerina and the Italian culture of Restoration,* published in *Methodical Approach to the Restoration of Historic Architecture,* edited by C. Bellanca, Firenze 2011, pp. 167-176; and *Franco Minissi in Sicilia,* in *Musei Italiani del dopoguerra (1945-1977), Ricognizioni storiche e prospettive future,* edited by V. Curzi, Milano 2022, pp. 265-286.
While the fifth chapter is an in-depth analysis of the reception of the Venice Charter in Hungary from: *Riflessioni su alcuni interventi in siti archeologici ungheresi,* in *La Pannonia e l'Impero Romani,* Atti del Convegno Internazionale "La Pannonia e l'Impero Romani", Roma 13-16 gennaio 1994, edited by Gábor Hajnóczi, Milano 1995, pp. 353-361.
In conclusion the third paragraph of chapter nine is another insight into the published essay: *Ascoli Piceno, Palazzo Roverella, preliminary reflections through study and the restoration of the surfaces,* in *Methodical Approach to the Restoration of Historic Architecture,* Firenze 2011, pp. 139-145.

It will be necessary to precise that the anthology of the terminological definition in the principal European languages, presented in the appendix, needs an extended bibliography.
For this reason, the historic fonts will be presented annexed in the next volume, number 6, together with other conceptual definitions from the Second World War to nowadays, which have expressed for centuries, the complexity and liveliness of the study of the conservation and restoration of architecture and adaptation of preexistence in the culture history.
So, the work is a reflection about "restauro" restoration, ideas that have being matured in nearly forty years of studies and research, in Roma, in Italy and in many other European countries.
I will like to remember with gratitude the teaching received from historic professors of this matter because without their taught and passion, I will not be able to arrive to this definition.
It's appropriate to remember that for studying and going into detail (as in my case) the sacred fire of history and restoration of architecture since the firsts 80 years of the XX century during the years of the specialization in "Restauro", I had begun to approach Europe with stays in Poland, Hungary, Austria, Germany, France, Belgium, Spain, England, to know better the matter.
So, during the same years I was studying in the roman School of Architecture of Guglielmo De Angelis d'Ossat and Giovanni Carbonara; during first 80's I entered in contact with the scientific and cultural opinions with the Hertziana Library and with the French culture, with Genevieve Viollet-le-Duc, André Chastel and with the International Organizations as ICOMOS, knowing Piero Gazzola, Roberto Pane, Raymond Lemaire, Miklós Horler, Krzysztof Pawłowski, Ernst Bacher, Michael Petzet, Martin Kubelík and Manfred Wehdorn, and, in particular, with the International Centre of Conservation in Roma (ICCROM), I had the chance of collaboration, first of all with Italo Carlo Angle, Director of the "Ufficio Studi" of the "Ministero dei Beni Culturali" and also with Paul Philippot, Cevat Erder, Andrzej Tomaszewski, Nicolas Stanley-Price, Mounir Bouchenaki, Stefano De Caro, Jukka Jokilehto, and other friends as Koen Van Balen, Krista de Jong from Katholischen University, Leuven.
I cannot forget dialogues with Richard Krautheimer, Ernst Kitzinger, Christoph Luitpold Frommel, Hellmut Hager, Wolfgang Wolters and Stanislaw Mossakowski.
The intention of the volume is to make easier the complex questions about restoration, to students, specialists, phds and professionals, and make reflections about the science of conservations through the architects.
The single parts, those unknown and others known, but all of theme re-elaborated, are in a constant way nearer the conservation and restoration, in particular those from the first quarter of XXI century.
The selection of the examples, positive and negative, and the arguments produced, have being thought without spirit of polemic, but only to illustrate the different theoretical and practical positions.
The whole parts of the work come from showing new ideas to make large the horizon, not only of the rationality, because I think it can join reason that underlines the authentic whole of a new humanism.

A particular thanks to Sapienza University Press that have being possible this work with care and patient.
I want to thank for the frequent conversations on the topics first prof. Giovanni Carbonara, in the past years, and more recently with Amedeo Bellini, Andrea Pane, Francesco Sisinni, Andreas Lehne and Pietro Zander.
I am grateful to Cecilia Antonini Lanari for some illustrations and Tommaso Ciciarello for taking care of the work. Particular thought to Susana Mora Alonso-Muñoyerro who has asked me continually to put in order the studies done during my life to finish this essay. To her who shares every day the passion and enthusiasm for the architecture and restoration, I only can say “grazie”.

Chapter 1

After the Second World War

The immense destruction caused during the Second World War pose the problem of the restoration of pre-existences and historic centres in very different terms.
In Italy, Roberto Pane wrote: “previously restorations were often suggested by a need of taste or by a cultural publication, today they have been imposed on us by an imperious need to save the remains of precious ancient forms whose abandonment would be incompatible with a cultural and civil society”.
He added that: “the extreme variety and necessity of the cases to be resolved demonstrates how it is not possible to contain the restoration within rigidly pre-established limits”, *Il restauro dei Monumenti e la chiesa di S. Chiara in Napoli,* 1948 (figs. 1-2).[1]

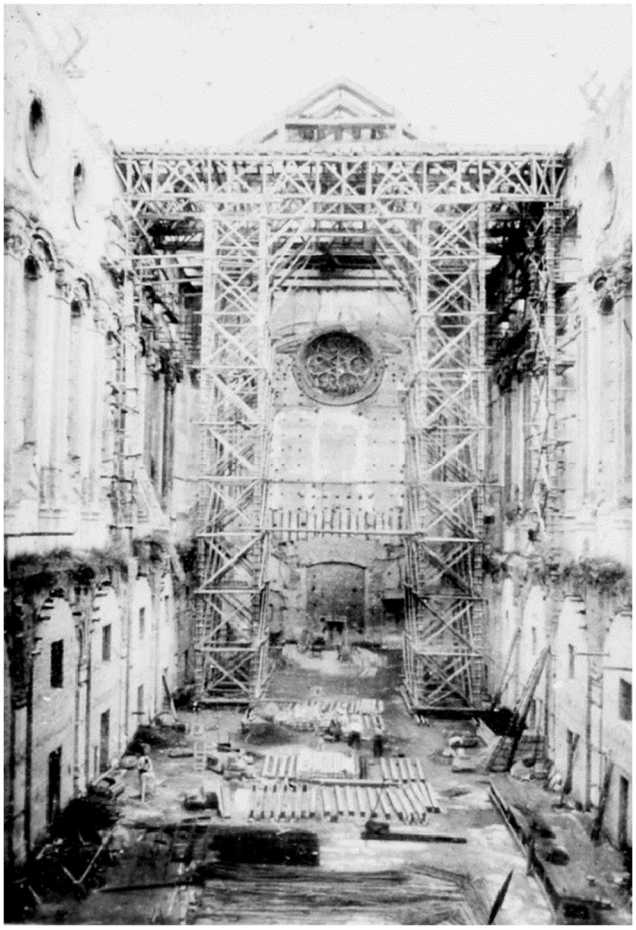


Fig. 1 - Napoli. Church of Santa Chiara: the first scaffolding. (Archivio Soprintendenza Napoli)

Fig. 2 - Napoli. Church of Santa Chiara after a new roof. (CB 1995)

Pane paid attention to the limits of philological and scientific restoration, which had already emerged after the First World War.
From different positions, Gustavo Giovannoni himself, in some of his latest essays, notes the limitations of philological tools.
In 1945 Giovannoni left a synthesis of his thoughts in the volume *Il Restauro dei Monumenti*.
"In the modern conception, a monument is no longer just a 'grandiose' architectural work … but any construction of the past, even a modest one, … that has artistic value and historical testimony".
"In this expansion and democratization of the concept of monument and in its understanding of environmental conditions, lies the new attitude of the sense of respect, conservation, defence, and therefore of valorisation and restoration".[2]
In conclusion of his reflection, he states: "the environment of ancient neighbourhoods has suffered more damage than the monuments contained within it and fears greater dangers of vulgarity and speculation. Defending it is an essential theme in the life of the nation".[3]
After the Second World War the character of the reflection takes on broader and moves varied reflections. There is a discussion about whether to "rebuild", to destroyed parts, as they were and where, or whether to look for new languages to integrate within the historical city. The reconstruction of the area around the Ponte Vecchio in Firenze is fuelling the debate on the attitude to take towards destroyed fragments of urban history.
The well-known controversy between Bernard Berenson in favour of a restorative intervention, and Ranuccio Bianchi Bandinelli, inclined to leave the gashes caused by the war, outlines the open problem.[4]
The principles of Scientific restoration prove insufficient to resolve these conceptual knots that need to be untied.
From a theoretical point of view Roberto Pane and Renato Bonelli since the mid-forties, contribute to defining new concepts and methodological criteria. To these two cultural fathers, a few years later joins Cesare Brandi.
As Roberto Pane had intuited, it had appeared "clear that it is not enough to distinguish the old from the new for a new unity to be created", and the restoration must open to other horizons that are no longer exclusively philological.[5]
Let us not forget the reflections of Pica, who pushes to overcome a certain erudite conception, proposing that "where the connection with the new becomes indispensable", one must "face a modern restoration without getting caught up professorial prejudices".[6]
Pane comes to similar considerations when he recognizes that: "the restorer's work cannot be accomplished with the aid of critical and historical experience, and that the creation of a new aesthetic unity requires the intervention of taste and imagination".
He specifies that, in the field of restoration, "no fixed rule can be dictated since each monument must be seen as a unique case, because such is what it is as a work of art and such must also be its restoration".
Continuing the essence of these reflections accordingly to Pane, the restorer must possess "critical sensitivity and culture", as a guide "to taste and imagination".[7]

The considerations of Roberto Pane will be explored in depth by Renato Bonelli in many essays, later collected in *Architettura e Restauro,* 1959, and summarized in the contribution published in *Restauro Architettonico* in "Enciclopedia Universale dell'Arte" (1963). The testimonial interest alone does not appear sufficient because "the architectural work is not only a document, but above all an act that in its form totally expresses a spiritual world".[8]

He assigns "the artistic value to the absolute prevalence with respect to the other aspects and character of the work. The restorer will have to … identify and recognize the artistic quality to reintegrate and conserve the expressive value of the work, 'the true form', something different from the presumed first (origin) form, eliminating what disfigures and defaces it and recomposing the missing parts (lacuna, gaps), through a critically controlled act of fantasy hence the synthetic definition of restoration as a critical process and as a creative act".[9]

While these reflections were being elaborated in Italy, in every European country and in our country the work to be undertaken was so vast and serious that in few cases there was an operational translation of these statements. The activity on the architectural heritage is impressive with several significant episodes.

Guglielmo De Angelis d'Ossat, in an essay of 1948 summarized the different damage suffered by pre-existing into three categories: architecture that have suffered minor damage, major damage and severely damaged or destroyed.[10]

The first series includes monuments that have suffered modest damages, deformations, but not losses, for example in Europe the cases of the Church of Saint-Pierre in Caen, or the cathedral of Saint Stephen in Vienna (figs. 3-4). The new carpentry for the concrete and steel roofing was built here.

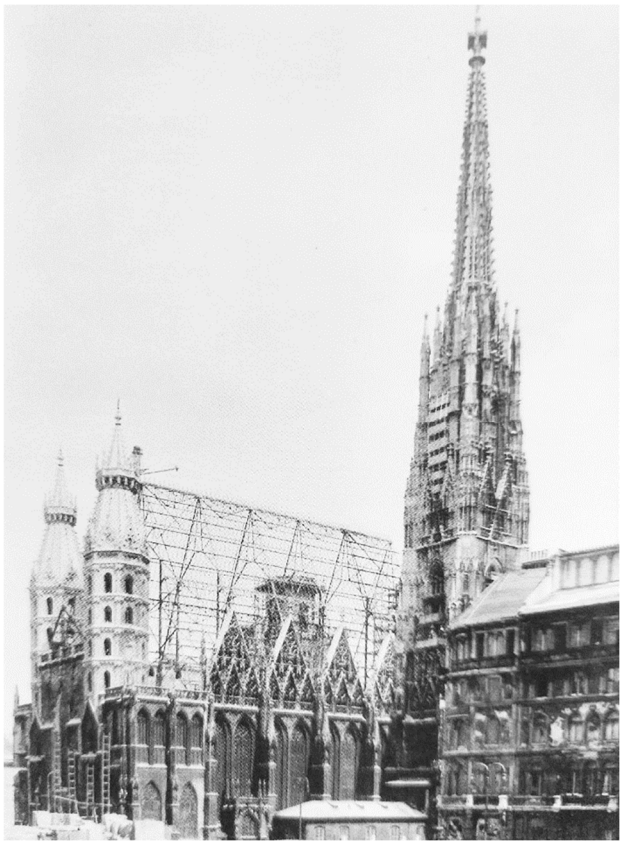


Fig. 3 - Saint Stephen after bombing. (From A. LEHNE, G. ROITHNER, *Wiener Stadtjuwelen im Wandel der Zeir,* Wien 2015, p. 19)

Fig. 4 - Saint Stephen after the restoration. (CB 2000)

The second category includes monuments with more extensive damage. The exemplificative cases include: San Lorenzo fuori le Mura in Roma, which was re-welded and reintegrated (Alberto Terenzio and Carlo Ceschi), Palazzo dei Trecento in Treviso (Ferdinando Forlati), with a system of chains, props and wedges the out of plumb walls were pulled up and put back in place, and in Padova, the Chiesa degli Eremitani (Forlati), where the right wall was threatening collapse has been "realigned". In these cases, a certain simplification of the forms can be noted.[11]

A particular case that combines motivation, practices, aesthetic and symbols is that of the intervention at the Victory Gate in Munich. In 1944 a bomb destroyed the central part of Siegestor. At first it was thought to "rebuild", but a compromise was chosen. Some stones and sculptures were re-employed for "pristine state" one façade of the gate, northern one. The chariot was inserted in 1972 (figs. 5-6).

While the façade on Ludwigstrasse has been reintegrated in a neutral manner. The architect Josef Wiedemann and the Federation of Architects maintain that the adopted solution expresses the historical-political value of the monument on which the traces of the war must remain as a warning to the future generation.

The third category includes almost destroyed structures. In these cases, one should not speak of restoration; since restoration is an activity aimed at conserving and revealing, certainly not at re-doing.

Fig. 5 - Victory Gate after bombing. (From *The Conservation of Historical Monuments in the Federal Republic of Germany. History, Organisation, Tasks, Case-histories,* edited by R. Dolling, Bonn 1974, p. 19)

Fig. 6 - Victory Gate after the restoration. (CB 1986)

A significant episode remains the procedure adopted for the Santa Trinita bridge reconstructed by Riccardo Gizdulich on the basis of written and graphic documents. It should be remembered that the operation was preceded by a lively debate between those who proposed a new, modern work, and others who hoped for the revival of the ancient work. In the end the practical realization will be distinguished from a real anastylosis (figs. 7-8).[12]

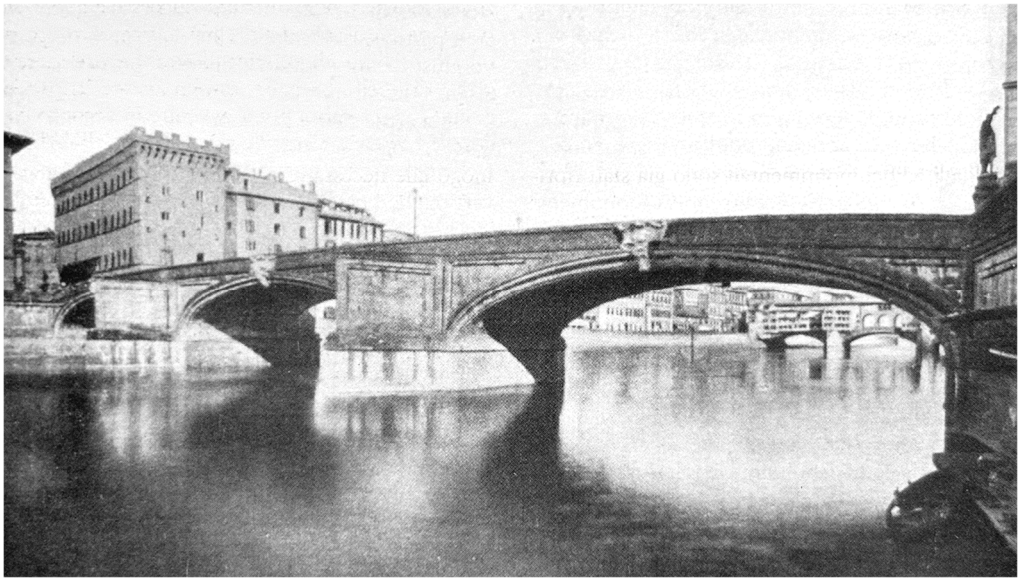


Fig. 7 - Ponte Santa Trinita. Before bombing. (G. DE ANGELIS d'OSSAT, *Sul restauro dei monumenti architettonici, concetti, operatività, didattica,* Roma 1995, p. 18)

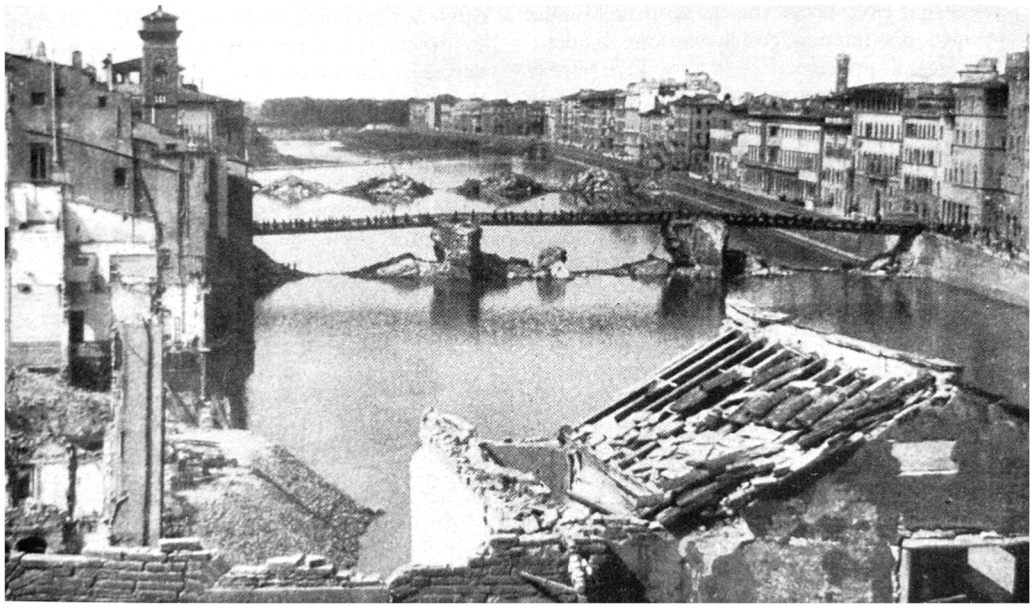


Fig. 8 - Ponte Santa Trinita. After the bombing in 1944. (G. DE ANGELIS d'OSSAT, *Sul restauro…,* op. cit., Roma 1995, p. 18)

In this line we can mention the reconstruction of the historical centre of Warsaw as it was before the destruction. The significance it had for the Polish nation could not be replaced and compensated by what modern architecture would have been able to provide.

The desire to at least partially reconstruct the face of ancient Warsaw prevails over more innovative voices. This attitude has also had some echoes in Italy, think of the Scaligero Bridge in Verona (Piero Gazzola), entirely rebuilt, recomposing it also with the use of authentic materials.[13]

For Warsaw also the direct knowledge of the architectural realities especially since the early 80s of the 20th century, allow me to do some reflections. In 1944 the historical centre of Warsaw is razed to the ground by the German army. The following year with the arrival of Red Army, Jan Zachwatowicz, Piotr Biegański and Mieczysław Kuzma prepared projects for the reconstruction of the Old City and plans for the new city.[14]

It is recalled that to reconstruct the ancient city, the concept of "how it was and where it was" was taken up again, with reference to the historical view of Bernardo Bellotto and the surveys carried out in the 1930s by the architecture student of prof. Oskar Sosnowski's course.

In the same years the city walls were rebuilt, partly rediscovered before the war, as well as the barbican. The city walls were integrated with the embankments that ran outside the perimeter, and in the following years they were also in green area.

In Warsaw, for example, the old town was rebuilt to give the feeling, or rather the illusion, that not all its character has been lost.

At least the typical streets of the old town seem to have been erected as a paradigm, almost to give the illusory hope that there really is an old, dear world.

This is not the place to delve into the events in Poland that I have discussed in various places. However, it is reiterated that the reconstruction was carried out in ten years with simplified form and not the necessary technical and hygienic-sanitary innovation.
The reconstruction of the Royal Castle was more complex and was completed in the early 1980s, and I had the opportunity to experience it first-hand (figs. 9-14).

Fig. 9 - Warsaw, Royal Castle, 1945. (Private collection CB)

Fig. 10 - Warsaw, Royal Castle, the reconstruction work in progress. (Archive Polska Akademia Nauk, 1980)

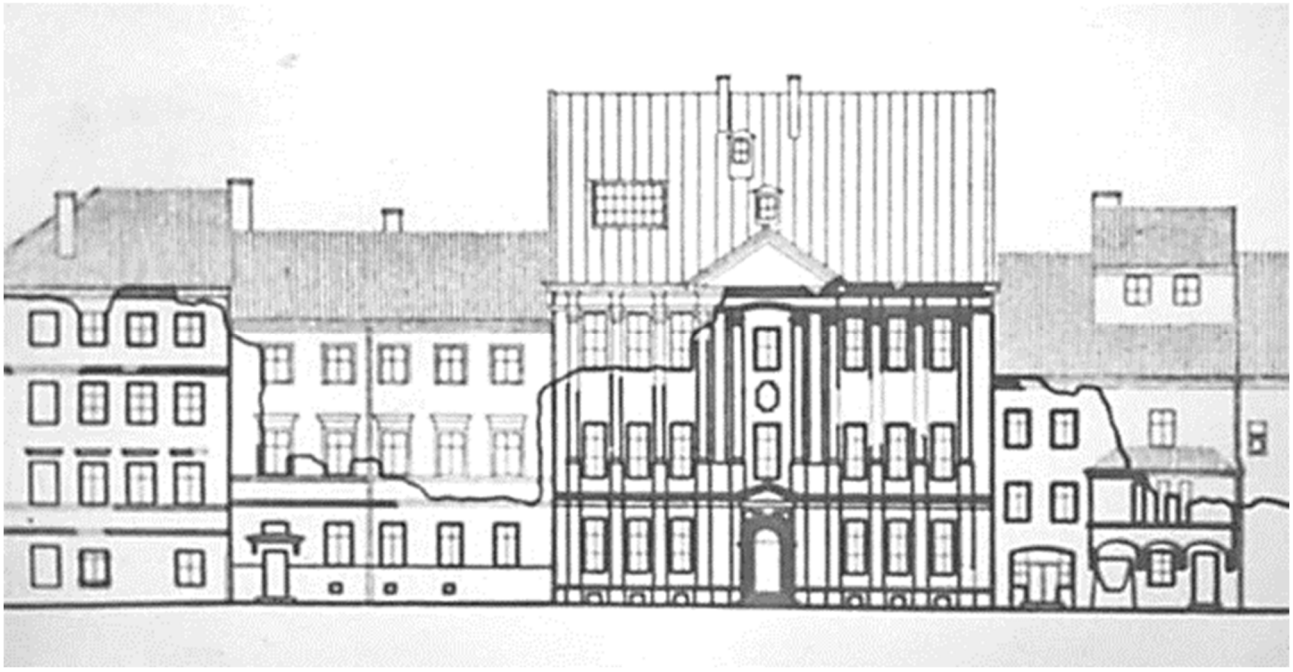


Fig. 11 - Historic survey by Oskar Sosmowski.

Fig. 12 - Warsaw, Rynek Stare Niasto (CB 1983)

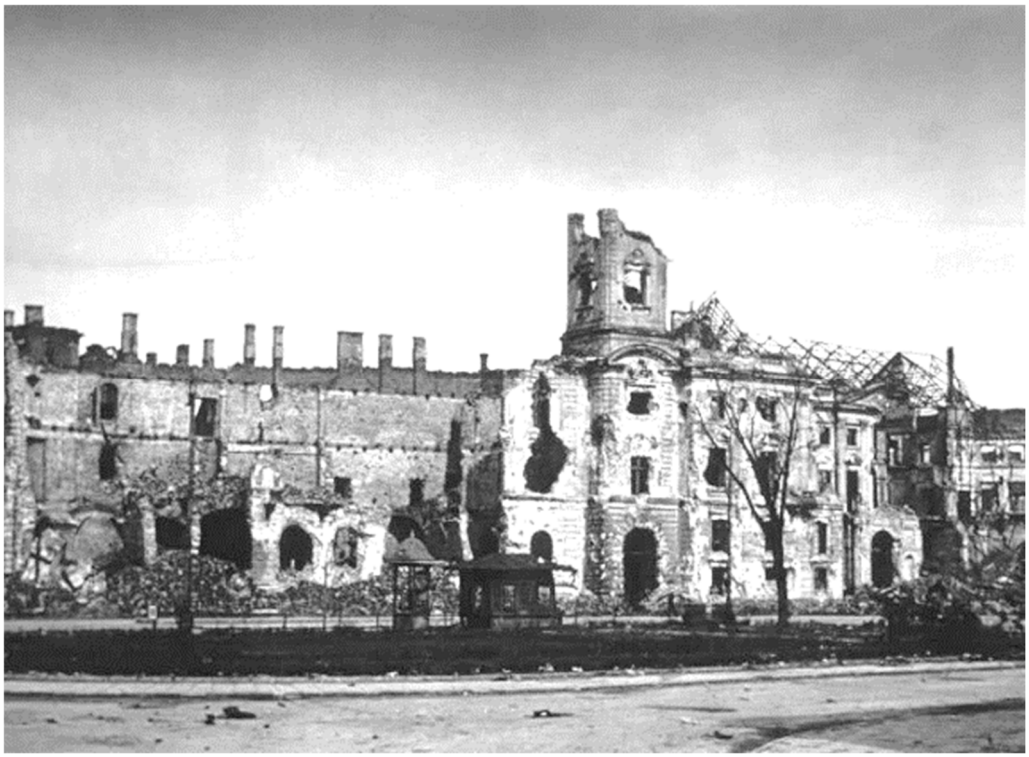


Fig. 13 - Warsaw, “Plac Teatralny”, old town Hall, 1945 (Private collection CB)

Fig. 14 - Warsaw, the reconstruction of ancient Town Hall (CB 2005)

In this European profile, other solutions emerge in the first fifteen post-war years. The episodes are different with a dialogue of the new on the ruins or on parts of the pre-existence. We wish to remember among the firsts: Church of Remembrance (Kaiser-Wilhelm-Gedächtniskirche) in Berlin, where the new insertion (by Egon Einemann), with its new architecture places itself with a clear language on the lost work arranged in ruins. Another episode is that of Coventry, the Cathedral of Saint-Michel, in which through a modern "portico", it connects to the remains of the 14th and 15th centuries. The pre-existence without a roof constitutes a churchyard of the current configuration (Basil Spence, 1954-1962).
As it has been written in the first pages of this reflection, it seems important to connect the set of intentional initiatives, with the individual theoretical reflections and the operational activity immediately started.
The Second World War caused many serious damages to important historic town, monuments, archaeological sites, museums, libraries and archives.
Thousands of historic pre-existence, towns and villages were either completely or partially destroyed.
In Europe, many cities such as Berlin, Coventry, Dresda, Louvain, London, Hamburg, Cologne, Warsaw, Napoli, Palermo had large areas completely cancelled, and even towns as Genova and Verona suffered serious damage.
One of the first priorities was to create an international network for organizations. This became one of the major tasks of UNESCO (the United Nations Educational, Scientific and Cultural Organization) which was founded in London in 1945.
Its first General Director Julian Huxley wrote a pamphlet: *UNESCO, its Purpose and its Philosophy*.[15]
As Jukka Jokilehto said in his volume *ICCROM and the Conservation of Cultural Heritage, a History of the Organization's first 50 years* in the 1950s and 1960s UNESCO was un developing a framework for international collaboration in safeguarding the cultural heritage of humanity.[16]
Thus in 1954 the UNESCO general conference adopted to *International Convention for the Protection of Cultural Properties in the Case of Armed Conflict* and in 1956, the Recommendation Concerning International Principles Applicable to Archeological Excavations.[17]

1.1 The Italian protagonists after the Second World War

In these first post-war years and for some decades to follow, the figures of Guglielmo De Angelis d'Ossat, Piero Sanpaolesi, Liliana Grassi and Piero Gazzola will also be decisive in Italy.

Piero Sanpaolesi (1904-1979)
For Sanpaolesi the cornerstones of the restoration are two: historical knowledge and creative sensitivity, while the second is dedicated to technological procedures.
He insists on the conservation of the monuments from its individual parts to its materials. In short, he preserves all the elements that define authenticity.[18] In this we recognize the anticipations that will be developed by Marco Dezzi Bardeschi.

Guglielmo De Angelis d'Ossat (1907-1992)
De Angelis d'Ossat thought and work are centred on the constant attention towards the "realtà dell'architettura". He is in favour of the insertions of contemporary architecture (just think that he will commission Franco Minissi in several cases), and works in compliance with historical stratifications, rejecting the pristine state.
Each restoration is a case in itself, and find its own rules in the pre-existence itself. He approaches the thought of Cesare Brandi and reserves attention to the passing of time.
In short for De Angelis, restoration is architecture, privileging the direct approach to the work and always keeping in mind the connection between architecture and urban planning.[19]

Piero Gazzola (1908-1979)
After his first experiences in Sicily (Messina, Santa Maria degli Alemanni and Piazza Armerina, Villa dei Casali) will soon be involved in the post-war reconstruction in Verona. He follows a line of protection and safeguard, revealing an innovative line.
One if his great merits was to have dedicated great attention to international cooperation. If you think about the activity carried out as an expert at UNESCO, then a founder of ICOMOS in 1965, he held the first courses at ICCROM, and the Italian Institute of Castles.
But above all we will see hoe with Roberto Pane he will one of the authors of the Venice Charter. In which it is specified that "not only is the use of any embellishment rejected, but also any concern for architectural and artistic coherence for the benefit of historic readability.[20]

Liliana Grassi (1923-1985)
Can be included in this group, remembered first for her collaboration with Ambrogio Annoni for the Ancient Hospital of Milano from 1948.
For Liliana Grassi, the binomial knowledge and restauration is fundamental, as is the old-new relationship on which she bases the "creative recovery of historical memory".[21]

1.2 Exemplary cases immediately after the end of the War in Italy

This is not the place for a comprehensive examination of the theoretical reflections and the various operational practices in these first post-was years, but some fundamental reasons can be identified.
A first synthesis can be found in:
- R. PANE, *Il Restauro dei Monumenti,* in "Aretusa", 1, Firenze 1944;
- R. BONELLI, *Princìpi e metodi del restauro dei monumenti*, in "Bollettino dell'Istituto storico orvietano", II, fasc. II, Orvieto 1947;
- G. DE ANGELIS d'OSSAT, *Danni di guerra e Restauro dei Monumenti*, in "Atti del V Convegno Nazionale di Storia dell'Architettura (Perugia 1948), Roma 1952, pp. 13-28.

De Angelis d'Ossat synthesizes the three directions: the conservation of ruins in a state of ruin, the supporters of pristine-state and integral reconstruction, the modernists with the concept of innovation.
He recalls the regularity action of the Ministry and the importance of Monumental Restoration also from an urban planning perspective.
The proposal was clear, leaving recognizable traces, and avoiding the pristine-state.
"When a pre-existence is destroyed, any reconstruction could not succeed because it is a dull and lifeless ruin".[22]

1.2.1 The reconstruction of Montecassino Abbey

For those who look at the ruins of Montecassino after the bombing of March 1944, the impression is one of sadness and dismay. But after the first discouragement, the soul regains certain confidence.
Montecassino will rise from its ruins, as other times, a long tie will be needed for the realization of the enterprise but the continuity of thought and faith ensure the final result. Perhaps prudent and assiduous work will allow the discovery and vestiges of other construction phases from the 6th to the 16th century which preceded the last one.[23]

Fig. 15 - Montecassino, at the end of the bottle. (From T. BRECCIA FRATADOCCHI, *La ricostruzione dell'Abbazia di Montecassino*, Roma 2014, p. 18)

If the destruction of the abbey occurred in the first months of 1944, already in May the abbot Rea visited the ruins and sent a report to the Vatican Secretary of State, or in October Pope Pius XII, involved the Pontifical Commission for Sacred Art in the reflection on the methods of reconstruction, in which the wise word of Gustavo Giovannoni resounds accompanied by that of the young De Angelis d'Ossat.

And so on for a decade of intense work (1946-1956) and beyond until the consecration of the basilica in 1964, by Paul VI.

In all, one can perceive a fruitful collaboration between civil authorities and religious authorities.

The events surrounding the reconstruction of Montecassino were an expression of the value of culture and not only in the specific sector of restoration.

It should be noted that the fervour of the building site in the late 1940s was still fully traditional and manual, optimised by the measured use of modern techniques.

Hence the restoration conceived and conducted in terms of reconciliation or, if you prefer, compromise between the different needs resolved through a project sensitive to the different voices but never contrary to "where it was and how it was".

Hence also in the thinking of the mains scholars who were interested in the subject, from Giovannoni to De Angelis, a flexibility emerges which is not at all a desire for accommodation, but sensitivity towards the monuments.

In short, a project idea which looks into account, among other things, the traditional landscape profile of the abbey, an idea of construction partly in modern forms responding to the new functional reasons, and partly a re-proposal of the spatial and architectural sequence of the cloisters to maintain the Benedictine identity (figs. 15-17).

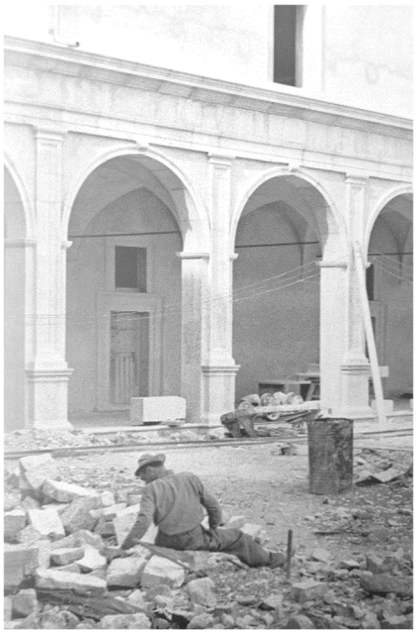


Fig. 16 - Montecassino, prior's closter. Stonecutter at work. (From T. BRECCIA FRATADOCCHI, *La ricostruzione…,* op. cit., 2014, p. 23)

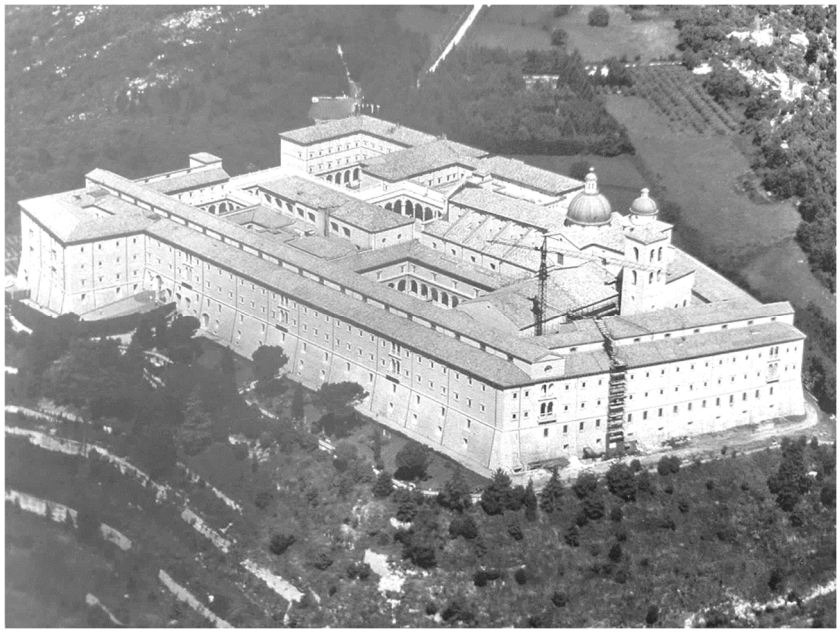


Fig. 17 - Montecassino Abbey, at the end of reconstruction works. (From T. BRECCIA FRATADOCCHI, *La ricostruzione…,* op. cit., 2014, p. 8)

1.2.2 Verona, Ponte di Castelvecchio

The Castelvecchio bridge was blow up, like the other bridges in Verona, on 24 April 1945 by retreating German troops. Fortunately, between the end of 1944 and the beginning of 1945 it was possible to acquire accurate photographic documentation and graphic survey.
At the end of 1945, precise surveys were taken of the position where the individual blocks had fallen in order to identify their position in origin.
Gazzola, being well aware of the impossibility and illegitimacy of reconstructing and destroyed monument, considered the "lacuna" of the demolished part compared to the general and intact mass of the fortified complex.
It was urgent to mend the violated image of the bridge, and not forget that the citizens had voted to return it and pass it down to history. The "reconstruction" resumed in 1948 with the replacement of the recovered and numbered ashlar.
Between January and February 1950, the formwork of the minor and middle arches was built and was completed in April. The work was concluded in July 1951 (figs. 18-19).

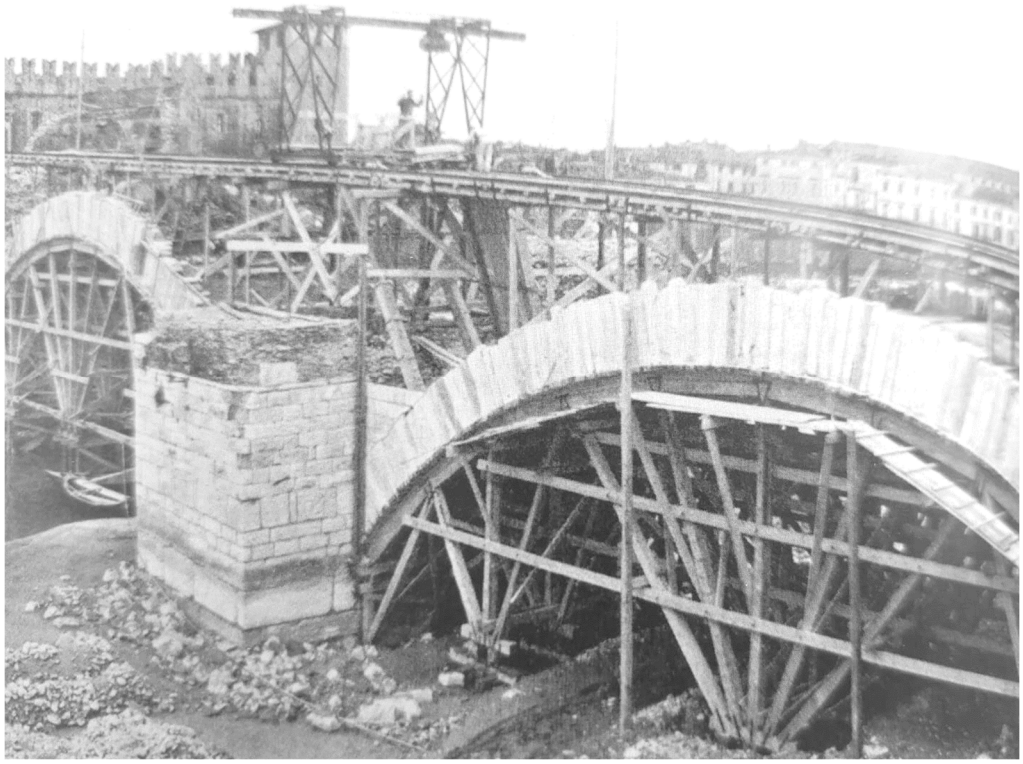


Fig. 18 - Verona, ponte di Castelvecchio. Reconstruction phase of the two minor arches. (From L. CECCHINI, *Le ricostruzioni dei ponti di Castelvecchio e di Pietra a Verona*, in *Piero Gazzola, una strategia per i beni architettonici nel secondo Novecento*, edited by A. Di Lieto e M. Morganti, Verona 2009, p. 142)

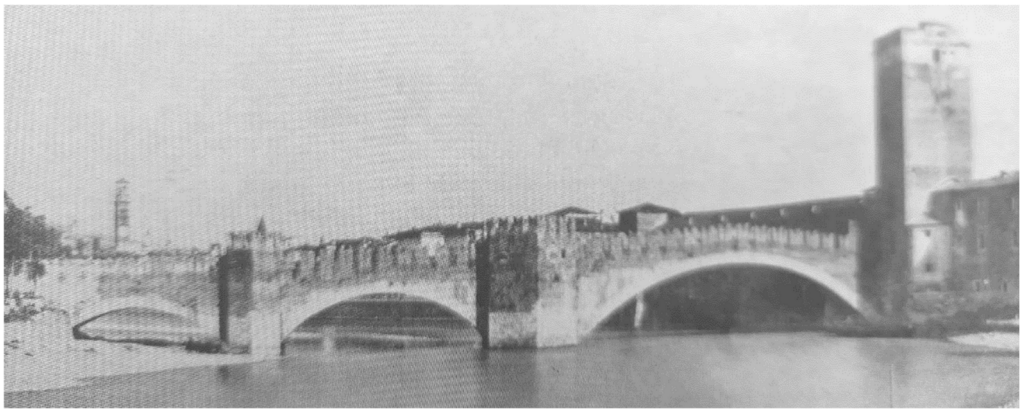


Fig. 19 - Verona, ponte di Castelvecchio after the reconstruction. (From C. CESCHI, *Teoria e storia del restauro,* Roma 1970, p. 207)

1.2.3 Verona, Ponte di Pietra

After the destruction in 1945, the first arch and part of the badly damaged piers remain standing.
Among the solutions chosen was that of recomposition, considering the bridge a unitary part of the city.
The intervention was divided into phases: re-employed if usable material from riverbed, numbering and cataloguing, then reintegration.
In short for Castelvecchio the reintegration was relatively simple and the traditional construction site continues to be used, while for the Ponte di Pietra, each "block was a sculpture, a unique piece, almost a work of art", thanks to the master stonecutters (figs. 20-21).[24]

Fig. 20 - Verona, ponte di Pietra before the destruction. (From C. AVETA, *Piero Gazzola, restauro dei monumenti e tutela ambientale,* Napoli-Roma 2007, p. 144)

Fig. 21 - Verona, ponte di Pietra. Final phase of reconstruction. (From L. CECCHINI, *Le ricostruzioni…,* op. cit. 2009, p. 144)

1.2.4 Milano, Ospedale Maggiore

In Milano one of the most significant interventions was the restoration and reconstruction of the Filarete Ospedale Maggiore, and its adaptation to become university headquarter.
The restoration was undertaken following the bombing of 1943-44 and was exemplary from a methodological point of view in adherence to the new theoretical principles. Annoni first, then Grassi with a group of collaborators, studied, designed and created.
Liliana Grassi, a restoration professor, approaches the restoration in the dual aspect of rediscovering and enhancing all the structures and adapting the pre-existing ones, also with new additions, for the new university.
The new project and the operational implementation respected all the authentic parts of the different eras, with the reintegration.
The new parts reserved for teaching were created in the less ancient parts, while the Aula Magna was created in one of the courtyards between the baroque and neoclassical per-existence.
Grassi writes: "Filarete, in his *Trattato*, never speaks of the semantic values of the architectures he designed, but only of their functionality…".[25]
In detail for the arrangement of the front on via Sforza, Liliana Grassi is replaced with an update on the theoretical level, conservation of the wall and a construction without any stylistic reference: absence of cornice, simple rectangular openings, dowering of the wall plane.
And also, she writes: "denying the separation between present and past does not mean, of course, that the operational moment must be realized by resorting to a romantic revival … the solution depends on a global conception of the world in which the attitude in/or towards time is fundamental …".[26]
As Crippa wrote, Liliana Grassi identified with the Milanese monument, conceived as a long-lasting documentary and artistic individuality, as an open work between old and new intervention, a solidly unitary work (figs. 22-24).[27]

Fig. 22 - Milano, Ospedale Maggiore, after bombing. (From G. DE ANGELIS d'OSSAT, *Sul restauro …,* op. cit., Roma 1995, p. 20)

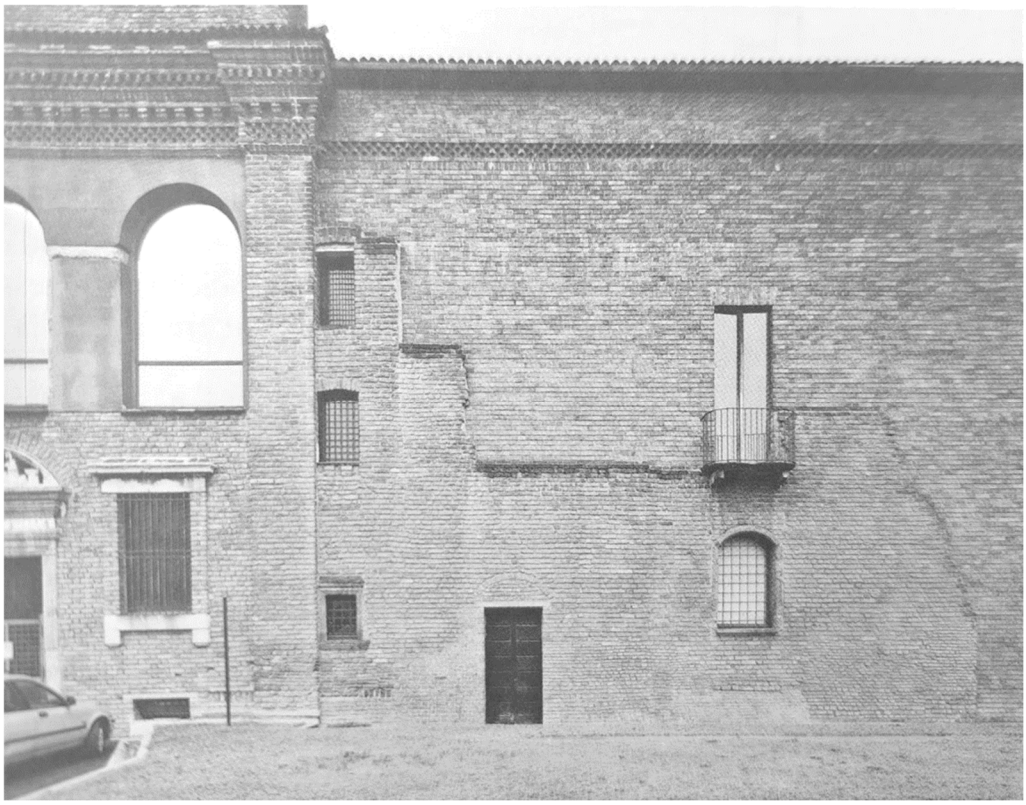


Fig. 23 - Milano, Ospedale Maggiore, via Francesco Sforza. Treatment of the surfaces particular of the lowering of the wall plane. (From M. A. CRIPPA, *Profilo di una ricerca, in Liliana Grassi, il Restauro e il recupero creativo della memoria storica*, Roma 2007, p. 159)

Fig. 24 - Milano, Ospedale Maggiore. Detail of use of iron and glass. (From M. A. CRIPPA, *Profilo…,* op. cit., 2007, p. 168)

1.3 Exemplary cases immediately after the end of the War in Germany

1.3.1 Berlin, Kaiser-Wilhelm-Gedächtniskirche

The initial church was built from 1891 to 1895 in a Neo-Romanesque style. Back then Emperor Wilhelm II and his wife forced the construction of numerous churches all over Germany. One of the reasons for the construction of this particular church was simply the fact that Berlin's fast-growing population increased the demand for new churches and religious spaces.
On 1 September 1895 the Memorial Church was inaugurated, but only the main constructions of the building and the choir room had been finished at that time. The church was inaugurated already in 1895 – that is, after the completion of the main buildings. But the design of the interior halls was not fully completed until 1906. The interior included a mosaic.
In the evening of the 22 November 1943 the church was hit during a British air strike. It was the heaviest bombing the city had experienced so far. The roof of the nave burned down entirely. Also the roof of the main bell-tower, as well as the side-towers were badly damaged. In April 1945 the church was again facing further destruction during the Battle of Berlin.
In 1947 discussions started on how to handle this ruin. Proposals to demolish the whole, to preserve the existing ruin, or to reconstruct the church had been on the table.
In 1956 the city government started an architectural competition to redesign the area. The following year, the Berlin Senate and the Board of Trustees of The Emperor Wilhelm Memorial Church Foundation' announced the competition for Egon Eiermann (1904-1970) won this competition with a design which didn't consider the remaining parts of the old church. As the winning design was presented to the public, a lot of criticism came up, especially from the side of the Berlin residents. They saw the ruin as an outstanding symbol against war and as an important memory needed to be preserved. Because of that, the city conducted a poll about the future handling of the ruin. 90% voted for the perseverance of the old tower, so Eiermann created a design, in which he located his modern buildings around the ruin.
When Eiermann had to adjust his plan in 1959 -under pressure from the Berlin public, the debates and the polling- not much actually changed conceptually, except that one of the individual modernistic volumes was replaced by the existing remaining bell tower. And so he grouped his structures made of concrete, steel and glass as “a play of the new around the old tower”.
The new Wilhelm Memorial Church was inaugurated on December 17, 1961. Eiermann's project for the memorial church is one of the most famous architecture of post-war in Germany. The modern ensemble of octagonal nave, separate bell tower, foyer and chapel represents a responsible and thoughtful approach to the subject of restoration and new architecture.
The ruins of the Emperor Wilhelm Memorial Church have been extensively restored in recent times. Several measures were taken so that rainwater can no longer penetrate the old walls. Repairs and restorations were also made to the clocks, which have since been illuminated with LED spotlights.

In Eiermann's definite design, the new modern volumes provide a contrast to the old tower. Some people who walk by call the modernist new volumes “ugly boxes, completely ignoring the context and history”. But these are far more versatile and cleverer than first impressions suggest. Certainly, when people enter these new volumes, or when they see the church after sunset, they soon change their minds and appreciate the building. In fact, Eiermann succeeded brilliantly in “capturing the spirit of a gothic church”, but with a modern, formal language. He created an interplay of light, serenity and monumentality.
Eiermann described the new Buildings) as “a play of the new around the old tower”. They were built by using concrete, steel, and glass to form structures very modern for this time (figs. 25-30).[28]

Fig. 25 - Berlin, Kaiser Wilhelm Gedächtniskirche before the destruction. (Private collection CB)

Fig. 26 - Berlin, Kaiser Wilhelm Gedächtniskirche, construction phase of the new tower bell, 1960. (From www. berlin.de, Kaiser Wilhelm Memorial Church, November 2022)

Fig. 27 - Berlin, Kaiser Wilhelm Gedächtniskirche, the dialogue between old and new. (CB 2019)

Fig. 28 - Berlin, Kaiser Wilhelm Gedächtniskirche, tower bell. The ruin consolitation. (CB 2019)

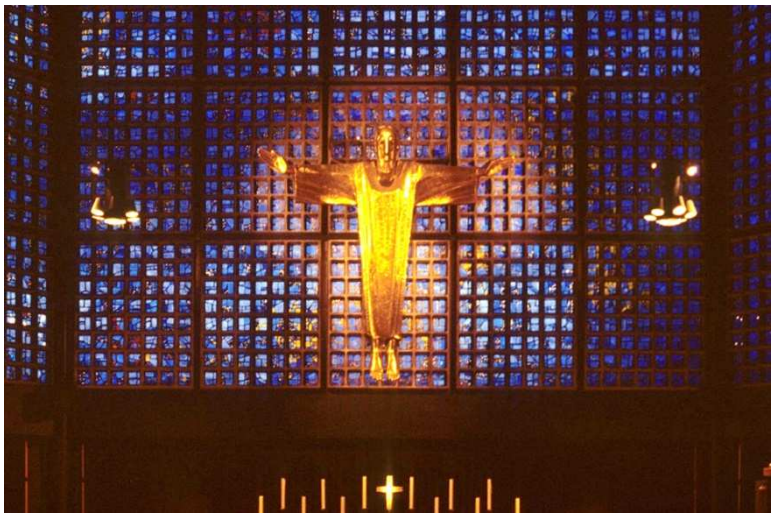


Fig. 29 - Berlin, Kaiser Wilhelm Gedächtniskirche, detail of the liturgical adaptation. (CB 2019)

Fig. 30 - Berlin, Kaiser Wilhelm Gedächtniskirche, detail of the new pavement. (CB 2019)

1.3.2 Munich, Alte Pinakothek

In 1816, King Ludwig I (Bavarian king and art collector) commissioned the architect Leo von Klenze to design a new architecture for the Wittelsbach painting collection. The architect designed a two-storey and 150-meter-long building. It was an elongated main wing oriented from east to west with three rows of rooms, at the ends of which he added short transverse wings. Leo von Klenze was an important architect who shaped Munich's cityscape. One of his other important works was the Glyptothek in Munich.
The foundation stone for the Alte Pinakothek was laid on April 7,1826.
The Museum was opened on October 16, 1836. The design with its neo-Renaissance forms relates to Italian palace architectures. The museum was considered as the largest museum in the world at the time of completion. Inside there was a sequence of cabinets and large halls illuminated by skylights. The Alte Pinakothek, with its progressive concept, became a model for many 19th century museums.
The loggia was a central component of Klenze's design, with the monumental façade designed in the style of the Roman High Renaissance of the early 16th century inspired by Raphael's Cortile di San Damasco in the Vatican.
The Alte Pinakothek suffered its first damage during the attack on March 9-10, 1943, when the roof and the ceilings of the upper halls were hit by incendiary bombs. The roof was fitted with emergency roofing, during which the lantern windows were lost. The final destruction came from a direct hit by an aerial mine during the British attack on December 17, 1944, which opened the Alte Pinakothek in the middle over a width of around 40 meters.
The Alte Pinakothek was for many a pioneering museum building of the 19th century, which must be preserved at all costs. Among the first advocates of its reconstruction was Hans Döllgast (1891-1974). Döllgast began studying the restoration during the war and refined his initial plans after its conclusion. He pursued this work without any formal commission or payment, driven solely by his deep conviction.
Hans Döllgast submitted three proposals for the restoration of the Alte Pinakothek in 1946. The first included only the repair of the walls and roofs of the central building and the northern side aisle as the first stage of renovation. The destroyed south side was deliberately left open.
The second design, submitted later, was characterized by an open loggia on the south side, the roof of which was supported by brick pillars inspired by Klenze. The third variant was a reduced form of Klenze's outer wall and was the preliminary stage of the restoration concept adopted in 1952. The more daring design with a glass façade submitted in 1953 did not make it past the design stage.
In 1952, Döllgast received an official planning commission: he first had the remains of the main wing protected with a temporary roof with slender tubular steel pillars set in the rhythm of the old façade axes and then proposed an open loggia and a glazed façade to supplement the lost building fabric. However, this solution was rejected by the Land Development Office: the architect ultimately had to work with a brick wall addition. The use of bricks recovered from the nearby Turkish Barracks reinforces the evocative force of the reconstruction.

The restoration of the interior was also not carried out according to the architect's first plans. Today, these interventions are considered exemplary and have served as a reference in contemporary projects such as the Neues Museum in Berlin by David Chipperfield.
Hans Döllgast was officially commissioned as the restauration architect. In March the state parliament approved an initial budget package of 500,000 DM (D-Mark) to secure the building in accordance with his third concept proposal.
The Pinakothek was restored by Hans Dollgast. The Alte Pinakothek opened on June 7, 1957 (figs. 31-35)[29].

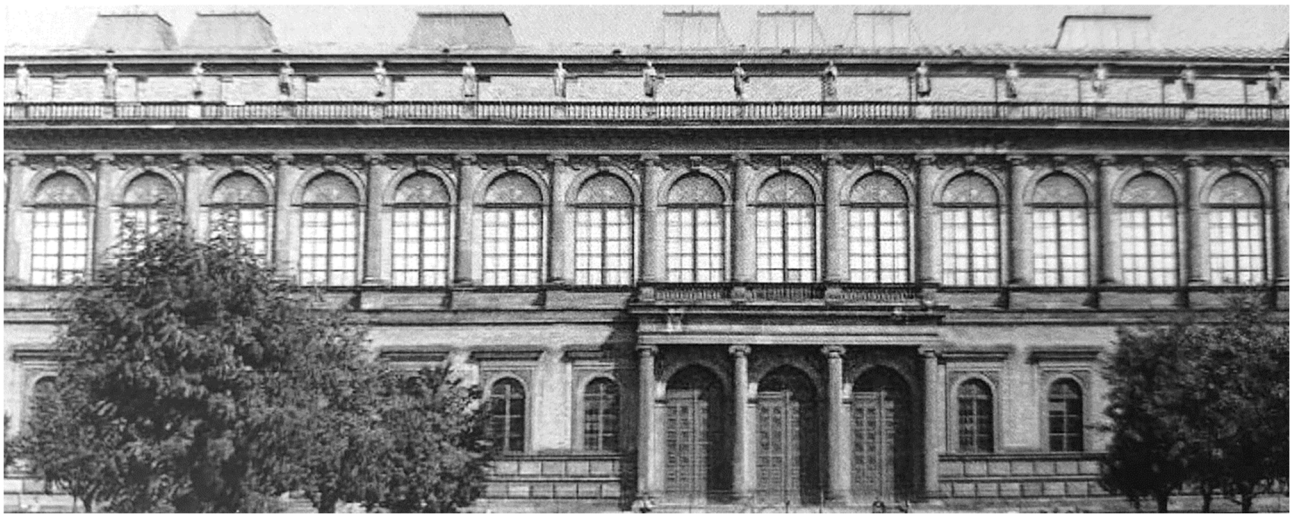


Fig. 31 - Munich, Alte Pinakothek, view from the south, 1938. (From Bayerische Staatsgemaldesammlung)

Fig. 32 - Munich, Alte Pinakothek after bombing raids. (From Bayern Landesamt für Denkmalpflege Bildarchiv)

Fig. 33 - Munich, Alte Pinakothek, the reintegration of image. (CB 2018)

Fig. 34 - Munich, Alte Pinakothek, detail of lacuna. (CB 2018)

Fig. 35 - Munich, Alte Pinakothek, detail of lacuna. (CB 2018)

1.3.3 Munich, St. Boniface Church

Hans Döllgast's method is clearly evident in the project for the Munich Basilica of St. Boniface. The additions with rubble bricks, the sobriety of the interiors and the attention to detail are still appreciated today as characteristics of Döllgast's interventions.
St. Boniface Abbey was part of the urban ensemble that Ludwig I wanted to build in Maxvorstadt in the first half of the 19th century. Designed by Georg Friedrich Ziebland, a five-nave basilica was built between 1835 and 1847, which made reference to early Christian Italian churches. From 1943 onwards, the building lost its roofs, the entire interior fittings and large parts of the longitudinal walls in several bombing raids. However, the main façade, the vestibule and the semi-circular apse survived the attacks.
Immediately after the end of the war, Döllgast worked on the church. The reconstruction of St. Boniface was the first important commission for Hans Döllgast after the war. In his initial plans, he took up the ideas of his colleague Robert Vorhoelzer, who had proposed the construction of a church hall in the completely destroyed northern section and the conversion of the better-preserved southern section into an atrium. In the completed project, however, Döllgast relocated the church interior to be rebuilt to the southern section, which had been left standing. Hans Döllgast gave St. Boniface Church a new architectural identity. The dialogue between the old and new sections are clearly visible on the exterior. The additions were executed in simple exposed brickwork. Inside, Hans Döllgast re-employed the existing columns as much as possible. These were partially integrated into the walls and completed with simple forms. The plain, decoration-free interior was spanned by a visible wooden roof structure (figs. 36-40)[30].

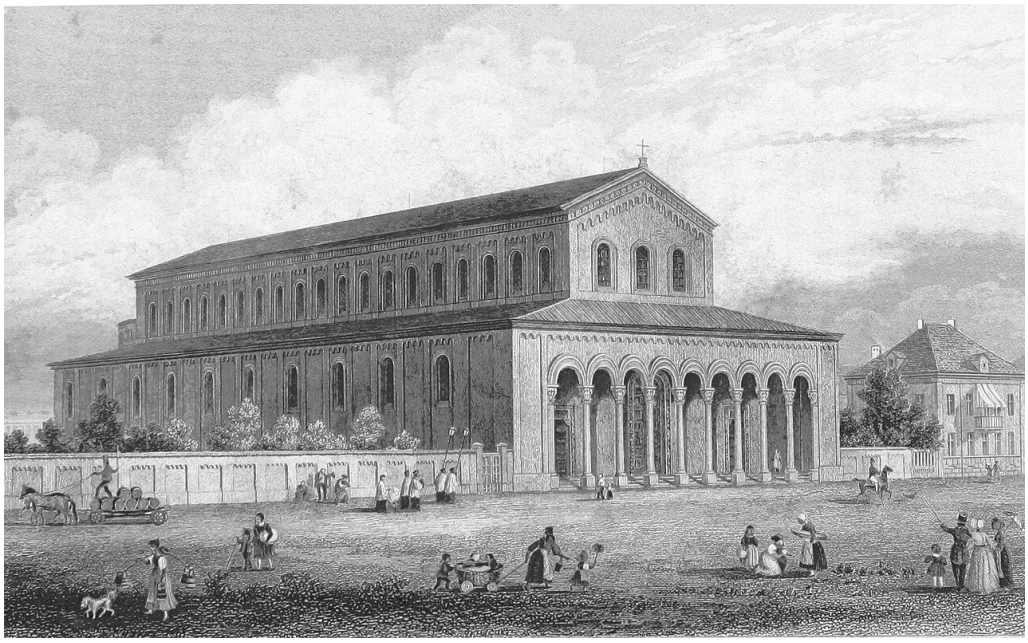


Fig. 36 - Munich, St. Boniface Church in XIX century. (Private collection CB)

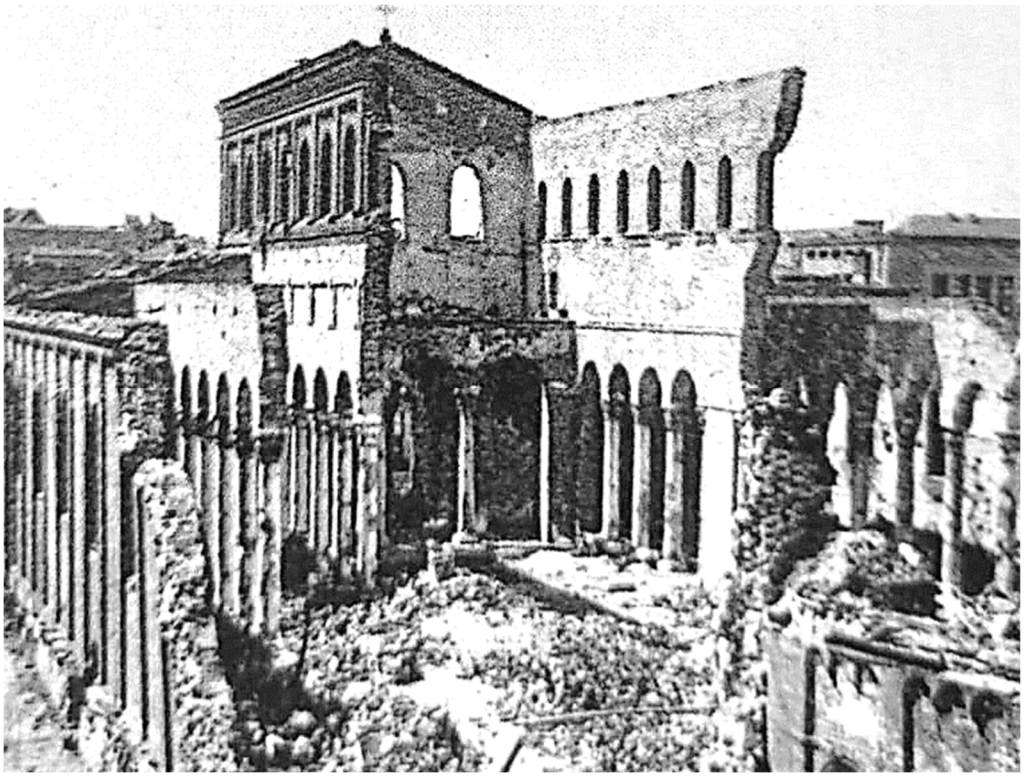


Fig. 37 - Munich, St. Boniface Church, ruin around 1945, view from the north. (Private collection CB)

Fig. 38 - Munich, St. Boniface Church, another case of reintegration of image. (CB 2018)

Fig. 39 - Munich, St. Boniface Church, contemporary addition during the recomposition work. (CB 2018)

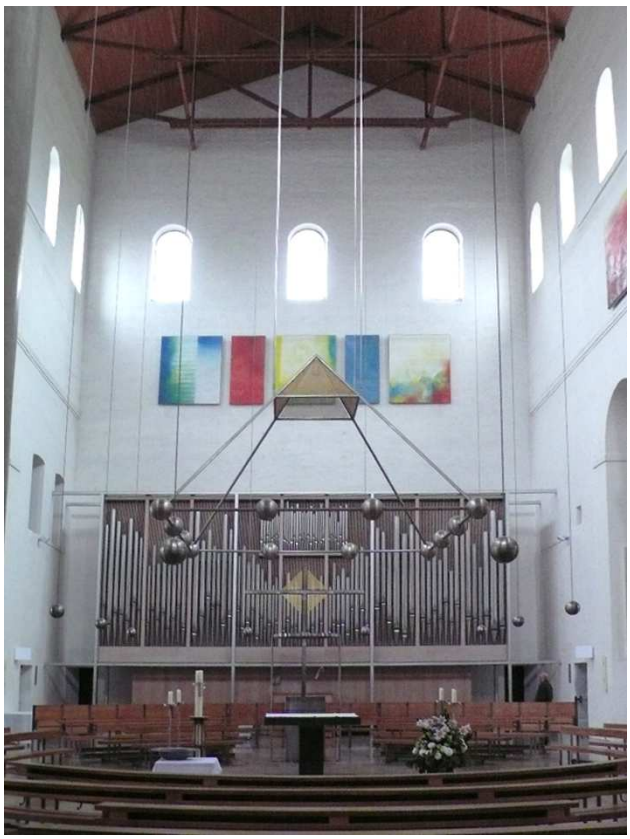


Fig. 40 - Munich, St. Boniface Church, new liturgical adaptation, with new contemporary insertion. (CB 2018)

1.4 Exemplary cases immediately after the end of the War in France

Paul Léon wrote: "1939-1955: années de silence et d'action. S'appropriant la mavime d'un illustre homme d'État 'Je fais la guerre', le Service des Monuments Historiques a dû, pour la seconde fois depuis le début du siècle, faire face à des désastres sans precedent dans son histoire, voire même dans l'histoire tout court".[31]
We try to reconcile respect for the document with artistic and architectural requirements, avoiding "pastiche" and choosing between *restitution à l'identique*, based on documentation considered rigorous, and a sincerely modern language.
The episodes examined in Normandy take in, albeit with different emphases in their aspects, different problems and provide varied solutions.
In the cases of Lessay, Saint-Lô and Valognes, the same architect Yves-Marie Froidevaux, in accordance with different analyses of the current state, proposes different solutions for each of them.
In Lessay, the Romanesque abbey church is the subject of the careful "restitution".
In Saint-Lô, in the presence of significant destruction, modern and innovative solutions are preferred both for the monuments and for its urban context.
In Valognes, at the Saint-Malo church, faced with considerable destruction, the innovative interventions are declined by Froidevaux, himself, although on the basis of the same *orientations* as Saint-Lô, with different accents.[32]

1.4.1 Saint-Lô

The parish church and former collegiate of Notre-Dame du Pilier is a construction begun in the 13th century with several phases, during the 14th and 15th centuries. On 18 July 1944 the church was largely destroyed.
In 1947 Froidevaux became responsible for the monument and he proposed the principle of maintaining the ruin of the western façade, as a memorial against the war. At first the project did not find consensus among the local authorities, but it was approved.
Due to the difficulties encountered, the construction site was only completed in 1979. The final solution of the missing façade is oriented toward a new schist wall, simply bare, punctuated by some stone bands that connect it to the towers. Froidevaux reintegrates the façade with an innovative intervention that reconciles the need to preserve the ruined image with that of "returning" the church to religious worship. The language is sincerely modern and shows the possibility of solving the problems of agreement between old and new.
This intervention can be inserted with the thoughtful and creative architectural proposal, is an intervention similar to the critical one, obtained by working on two levels. First is the colour of the stone that does not imitate, nor contrasts, but dialogues with the pre-existence.
The author seems to have understood the statements of critical restoration and the diffusion of the principles of Venice Charter (figs. 41-44).[33]

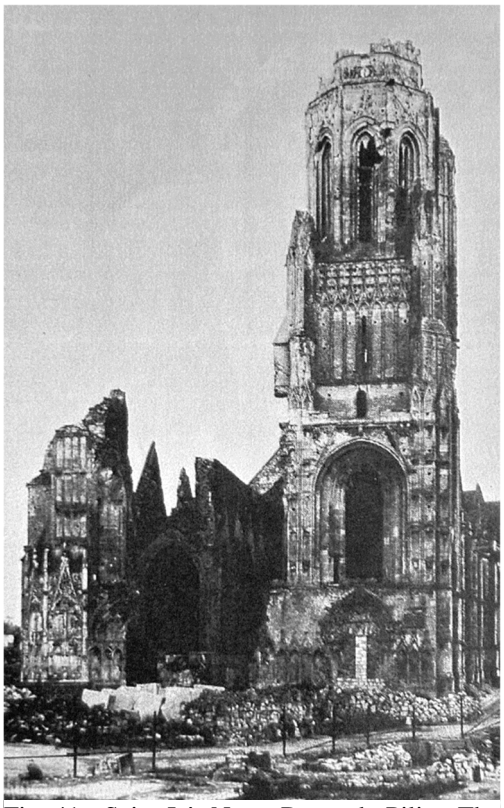


Fig. 41 - Saint-Lô, Notre-Dame du Pilier. The southern tower is destroyed, the northern one has lost its spire, the central part does not exist. (Private collection CB)

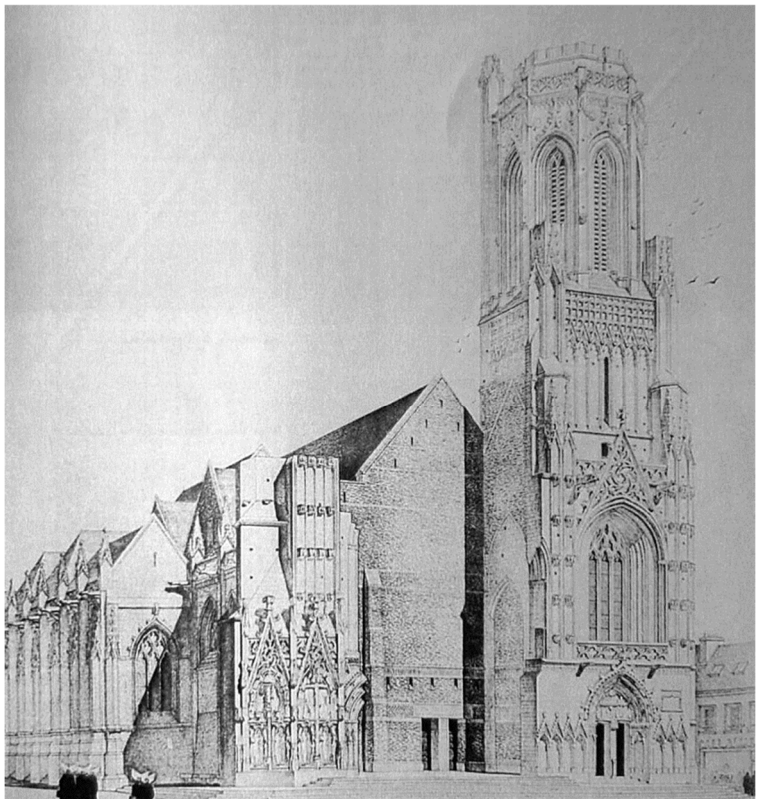


Fig. 42 - Saint-Lô, Notre-Dame du Pilier. Project of Yvees Marie Froidevaux, 1953. The remains of the two towers are left as a consolidated ruin. The lacuna is treated by differentiating the two level with a recessed wall. The church is returned to cult. (From M. RICCARDI, *Dottrina ed operatività nel restauro e oltre il restauro in Francia,* Roma 2011, p. 380)

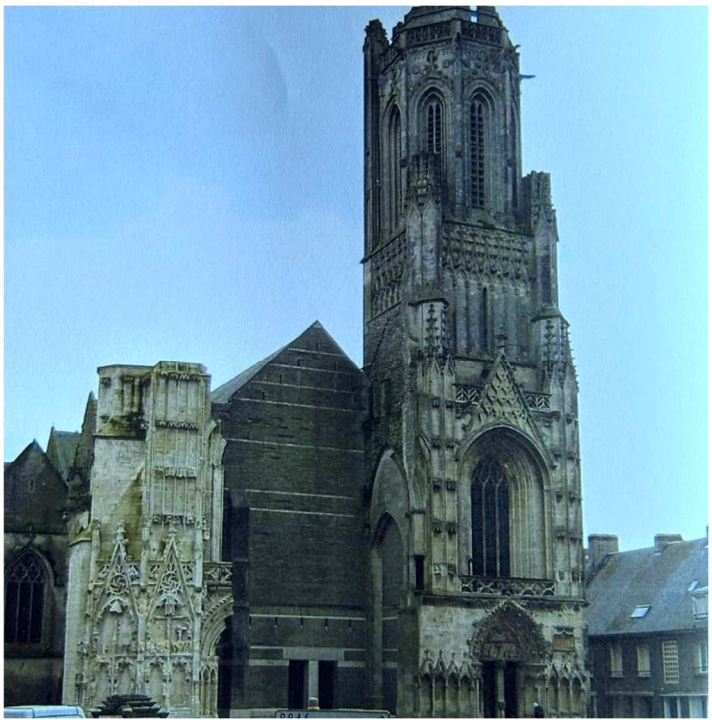


Fig. 43 - Saint-Lô, Notre-Dame du Pilier. The new façade dialogues with the pre-existing one through the vibration of the ashlars. (CB 2008)

Fig. 44 - Saint-Lô, Notre-Dame du Pilier. Detail. (CB 2008)

1.4.2 Valognes

In Valognes, the destruction (1941) reaches considerable dimensions. Along with the historic centre, the church dedicated to Saint-Malo is half destroyed.
In 1968 Froidevaux published and essay on the "Structure de l'église Saint-Malo". He observed that the damage caused a real "division" of the structure.
The first post war years were spent in intense debates on the opposing tendencies between "restitution à l'identique" and the new.
In 1977 the author explains the choices of the restoration and repeats the reasons that led to the decision for the "restitution" for the choir, while for the nave the contemporary integration was preferred.
If the reasons given left some questions open, the relationship between old and new, even in the contrast, is one of the themes of the period in many European countries.
Froidevaux summaries that in absolute respect of the partly rebuilt and partly integrated by a new design.
In 1954 he presented the project and his arguments could not fail to obtain the approval of the archaeologists and the administration.
Francois Bercé notes how the choices has been conditioned by a different historical judgement between the medieval simplicity and the complications and overabundance of the subsequent periods.
What is convincing in Froidevaux's projects is that the intervention, while displaying a modern language of its time, is discreet, trying not to overwhelm the pre-existing structure. We can see a careful attention to detail, for example the layout of the glass window the workmenship of the stone applications (figs. 45-50).[34]

Fig. 45 - Valognes, Saint-Malo, the remains of the Church towards the chevet, 1941. (From P. GOURBIN, *Les Monumnts historiques de 1940 à 1959*, Paris 2008)

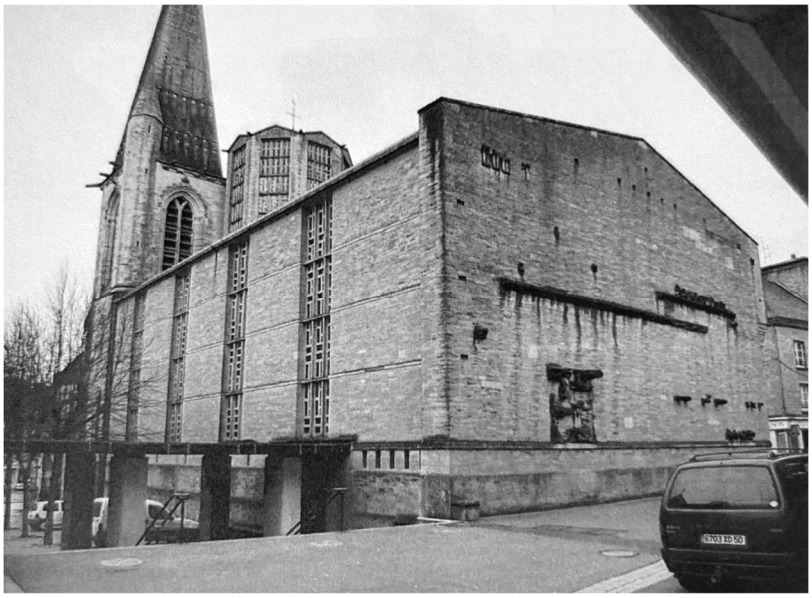
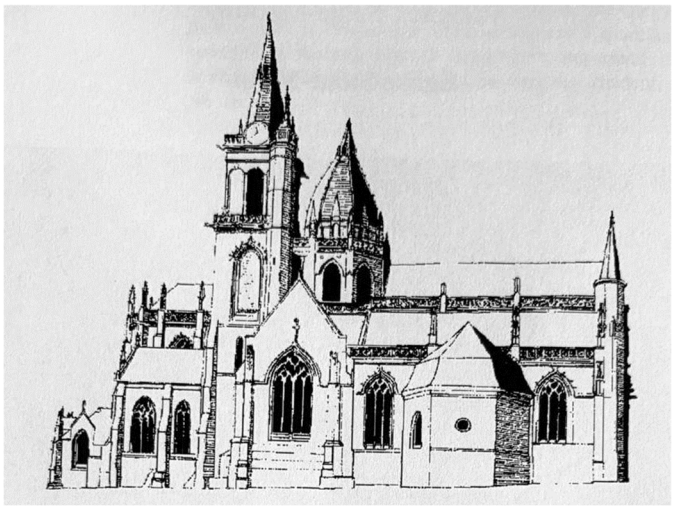
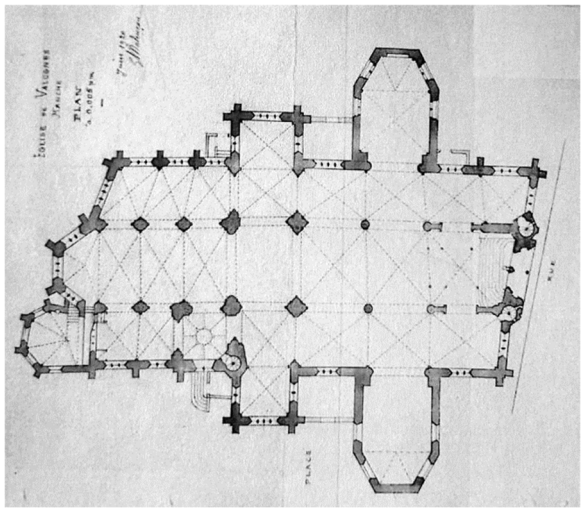
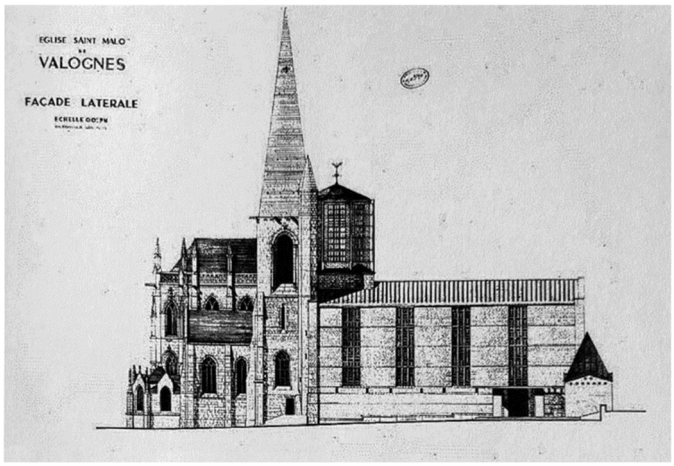


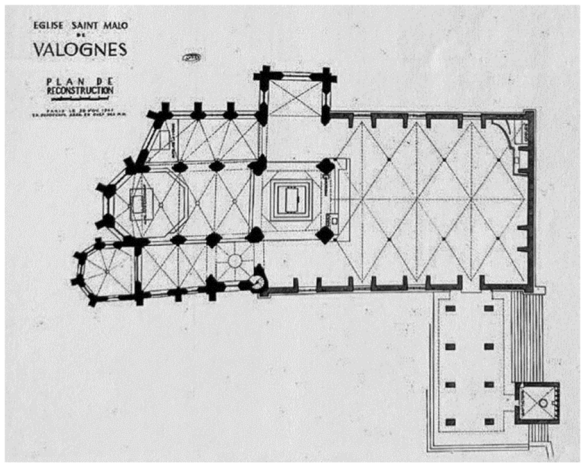
Fig. 46 - Valognes, Saint-Malo, the remains of the Church towards the chevet, 1941. (CB 2008)





Figs. 47-48 - Valognes, Saint-Malo, plan and elevation before 1944. (From P. Gourbin, 2008)





Figs. 49-50 - Valognes, Saint-Malo, plan and elevation in the “reconstruction project by Froidevaux. The new project highlights the new grafts, the lightness of the pillars and the northern entrance with the free-standing baptismal. (From P. Gourbin, 2008)

1.5 The Hague (1954)

The High Contracting Parties.
Recognizing that cultural property has suffered grave damage during recent armed conflicts and that, by reason of the developments in the technique of warfare, it is in increasing danger of destruction;
Being convinced that damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the world;
Considering that the preservation of the cultural heritage is of great importance for all peoples of the world and that it is important that this heritage should receive international protection;
Guided by the principles concerning the protection of cultural property during armed conflict, as established in the Conventions of The Hague of 1899 and of 1907 and in the Washington Pact of 15 April, 1935;
Being of the opinion that such protection cannot be effective unless both national and international measures have been taken to organize it in time of peace;
Being determined to take all possible steps to protect cultural property;
Have agreed upon the following provisions:

Chapter I. General provisions regarding protection

Article 1. Definition of cultural property
For the purposes of the present Convention, the term 'cultural property' shall cover, irrespective of origin or ownership:
(a) movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archaeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical or archaeological interest; as well as scientific collections and important collections of books or archives or of reproductions of the property defined above;
(b) buildings whose main and effective purpose is to preserve or exhibit the movable cultural property defined in sub-paragraph (a) such as museums, large libraries and depositories of archives, and refuges intended to shelter, in the event of armed conflict, the movable cultural property defined in sub-paragraph (a);
(c) centers containing a large amount of cultural property as defined in sub-paragraphs (a) and (b), to be known as 'centres containing monuments'.
Article 2. Protection of cultural property
For the purposes of the present Convention, the protection of cultural property shall comprise the safeguarding of and respect for such property.
Article 3. Safeguarding of cultural property
The High Contracting Parties undertake to prepare in time of peace for the safeguarding of cultural property situated within their own territory against the foreseeable effects of an armed conflict, by taking such measures as they consider appropriate.

Article 4. Respect for cultural property
1. The High Contracting Parties undertake to respect cultural property situated within their own territory as well as within the territory of other High Contracting Parties by refraining from any use of the property and its immediate surroundings or of the appliances in use for its protection for purposes which are likely to expose it to destruction or damage in the event of armed conflict; and by refraining from any act of hostility, directed against such property.
2. The obligations mentioned in paragraph 1 of the present Article may be waived only in cases where military necessity imperatively requires such a waiver.
3. The High Contracting Parties further undertake to prohibit, prevent and, if necessary, put a stop to any form of theft, pillage or misappropriation of, and any acts of vandalism directed against, cultural property. They shall refrain from requisitioning movable cultural property situated in the territory of another High Contracting Party.
4. They shall refrain from any act directed by way of reprisals against cultural property.
5. No High Contracting Party may evade the obligations incumbent upon it under the present Article, in respect of another High Contracting Party, by reason of the fact that the latter has not applied the measures of safeguard referred to in Article 3.

Chapter V. The distinctive emblem
Article 16. Emblem of the convention
1. The distinctive emblem of the Convention shall take the form of a shield, pointed below, persaltire blue and white (a shield consisting of a royal-blue square, one of the angles of which forms the point of the shield, and of a royal-blue triangle above the square, the space on either side being taken up by a white triangle)[35].

1.6 The context of International Conservation Centre (ICCROM)

The Second World War had produced a new situation with problems on a vaster scale than ever before for monuments, historic centres, museums, archives … UNESCO (the United Nations Educational, Scientific and Cultural Organization)[36] created on 16 November 1945 as a specialized agency of the United Nations Organization.[37]

It is important remember International Museum Office (IMO, 1922-1946) which initiated a number of studies and publications on the conservation of objects and collections. It was the direct predecessor of ICOM (International Council of Museum).

In 1946 the International Office of Museum was re-established as International Council of Museum.[38]

While in Beirut in 1948 the General Conference of UNESCO, in cooperation with ICOM, organizes an international committee of expert to advise on the preservation of historic monuments and sites. A summary report was prepared by Roberto Pane and published in the Museum journal of UNESCO.

Pane wrote: "it was necessary to take a new and critical approach, accepting that each case should be treated on its own merits. This approach has since been called "restauro critico", … restoration based on critical judgement.[39]

In same years in an International Conference sponsored by UNESCO, in Fontainebleau, was founded International Union for the Protection of Nature. And also, regional organizations such as the Council of Europe, founded in 1949. All these Offices were founded in the years following the Second World War, to be followed a few years later by the setting-up of ICCROM".[40]

We must remember in 1954 UNESCO initiated its participation programme and in General Conference adopted the Convention for the Protection of Cultural Property in the Event of Armed Conflict (the Hague Convention).[41]

Two years later was adopted the first Recommendation on International Principles Applicable to Archaeological Excavations (1956).

The following year was an International meeting in Paris under the UNESCO patronage. The Congrès International des Architectes et Techniciens des Monuments Historiques (1957).[42]

We must remember De Angelis d'Ossat "was significant in view of the later development of Conservation policies and training at ICCROM.

The final recommendation was recalled the recent foundation in Roma of the International Centre for the Study of the Preservation and Restoration of Cultural Property.[43]

1.7 The Congress of Paris (1957)

Just over ten years after the end of the Second World War, it is an opportunity to take stock of the first reconstructions.
Paul Léon in 1951 believes that for ancient monuments to aim for strict conservation but for "monuments encore vivants", blindly it would be wrong, and he takes up Ruprich-Robert, adding that re-edification, without a doubt, is not a stopgap solution, but rather preserves a thought.[44]
The service of the Monuments Historiques is forced to adapt its methods to the needs of the present. It seems necessary to choose between the "*restoration*", or the *ruin*, archaeologists are toning down the rigor of their theories. On the other hand, architects are equipped with a more general culture.
Léon himself stated in 1955 that "it was not a question of safeguarding isolated monuments, the cathedral, the castle, but large urban complexes".[45]
On these premises, the 1957 Congress in Paris constitutes an important first test in the international field.
Meanwhile in Italy, the initial reflections on critical restoration that began to take shape in the early 1940s, with the contributions of Agnoldomenico Pica, Roberto Pane, Renato Bonelli and subsequently with Cesare Brandi, continue to take shape, both with respect to individual monuments and around the values of the urban environment. The concepts of architectural literature and architectural language are elaborated, within which an attempt is made to define differences and different intervention criteria.[46]
The responsibility for the organizing the Congress was entrusted to Jules Formigé, president, and, Maurice Berry, secretary general, who divided the meeting into six sections.
Each is chained by a foreign personality, supported by a French rapporteur, "inspecteur general architecte en chef" or "architecte en chef des Monuments historiques".
The Italian delegation was led by Guglielmo De Angelis d'Ossat, general director of Antiquities and Fine Arts in Italy since 1947 and therefore responsible for the Italian action of protection, conservation and restoration. It is composed of Alfredo Barbacci, Luigi Crema, Piero Gazzola and the thirty-seven years old Giuseppe Zander.
De Angelis had clarified his point of view in 1948.[47] He had criticized the tendency towards restoration that was practiced in some "soprintendenze" and the need to maintain the distinguishability of the interventions through diacritical signs and plaques indicating the date of the intervention.
He also underlined the gradual evolution of historical-artistic studies in our country, recalling the well-reasoned deductions of Roberto Pane, who considers restoration "as an art, a very difficult art".
De Angelis also warns that it is necessary to have some guidelines, some general principles to avoid falling into the most blatant empiricism and the inevitable contradictions.

The general director is given a special welcome in Paris, and is entrusted with the coordinator of foreign presidents of sections. He is also assigned the task of organizing some structures in Roma within the newly established Centre international d'étude pour la conservation et la restauration des biens culturels.
He announces, after hearing the Italian government, that the next congress will take place in Italy. It will be the one in Venezia in 1964.
The six sections of the conference were:
1. La mission de l'Architecte des Monuments historiques, sa formation et son recrutement.
2. Les entreprises spécialisées dans l'entretien des monuments historiques. La formation professionnelle et spirituelle du personnel (cadres et ouvriers).
3. Les moyens techniques et scientifiques mis à la disposition des architects et des entrepreneurs.
4. Les rapports des Architectes des Monuments historiques avec les métiers d'art qui contibuent à l'entretien ou à la decoration des édifices.
The fourth section ends with a substantial intervention by Giuseppe Zander, who presents exemplary episodes of new works of art, created for ancient churches in Italy.[48]
A report that deals with sculpture, altars, altarpieces, tombs, paintings, some examples of artistic glasswork and works of "minor" arts found in Italy.
Above all, it is clear how necessary it was considered to insert new works of art into ancient churches and, if the panoramic view is inevitably incomplete, it may nevertheless be useful to those who wish to compare the results obtained in our country with the trends of other nations.
The approach that Zander has given to conservative problems of architecture is on a line which can perhaps be defined as "in the restoration and beyond the restoration".
Contrary to the restorative positions, Zander does not seem to start from the absolute respect of the monuments, as a starting assumption even if, as a great historian and expert of the architecture of the past, this respect is always present and acts as one, but not the only, fundamental component of the design approach of the intervention.
5. Les rapports des Architectes des Monuments historiques et les Archéologues.
6. Les rapports des architectes des Monuments historiques avec les urbanistes et l'étude du cadre des édifices anciens.
In the sixth section they warn against the tendency to destroy pre-existences that do not have the character of major works, due to their simplicity, their charm, their grouping, an evocation of lost civilizations.
A particular contribution is due to Piero Gazzola who presents the case of bridges as an aspect of urban restoration.
Gazzola expresses himself thus: "we consider restoration as a work intended to maintain the pre-existence of these particular works… we want to restorer's work to be integrated respectfully, in a way that does not alter the substance and to conserve its form over time".[49]

Among other things, he presents the Santa Trinita bridge in Firenze, which is "rebuilt" with an anastylosis, together with extensive integrations, maintaining the origin construction system in stone and excluding the reinforced concrete solution. Finally, he presents the restoration of the Castelvecchio and Pietra bridges in Verona, in which a "faithful" reconstruction is chosen, considering the two bridges not as an entity in itself, but as an element of urban landscape, a "gap" to be reintegrated.

Final considerations

In the closing session, René Perchet stresses the importance of conservation and restoration methods being studied at an international level and urges that attention be drawn "of all UNESCO member states" to join the "Centre international d'étude pour la conservation et la restauration des biens culturels" in Roma.[50]

Notes

1. R. PANE, *Il restauro dei Monumenti,* in "Aretusa", I, 1, 1944, pp. 68-79; R. PANE, *Il restauro dei Monumenti e la chiesa di S. Chiara in Napoli*, Napoli 1948.

2. G. GIOVANNONI, *Il Restauro dei monumenti,* Roma, s. d., 1945, p. 5.

3. G. GIOVANNONI, *Il Restauro* …, op. cit., p. 94.

4. B. BERENSON, *Come ricostruire Firenze demolita*, in "Il Ponte", n. 1, Firenze 1945.
R. BIANCHI BANDINELLI, *Come non ricostruire Firenze,* in "Il Ponte", n. 2, Firenze 1965.

5. R. PANE, *Relazione generale sui problemi della conservazione e del restauro,* VII Congresso nazionale di Storia dell'Architettura (Palermo, 24-30 settembre 1950), in *Atti del VII Congresso nazionale di storia dell'architettura,* edited by Comitato Soprintendenza ai monumenti, Palermo 1956, pp. 3-6.

6. A. PICA, *Attualità del Restauro,* in "Costruzioni-Casabella", XVI, 182, 1943, pp. 3-6.

7. R. PANE, op. cit., 1944, p. 12.

8. R. BONELLI, voce *Restauro Architettonico*, in Enciclopedia Universale dell'Arte, Venezia 1963, coll. 344.

9. Ibidem.

10. G. DE ANGELIS d'OSSAT, *Danni di guerra e restauro dei monumenti*, in *Atti del V Convegno nazionale di Storia dell'architettura*, Roma 1955, Firenze 1957.

11. About Ferdinando Forlate see also S. DI RESTA, L. SCAPPIN, E. SORBO, *Ferdinando Forlati nella ricostruzione postbellica e nel Restauro,* Venezia 2018.

12. About Ponte Santa Trinita see also: P. BARGELLINI, *Ponte a Santa Trinita,* in "Le vie d'Italia", LXIII, 5 May; R. PANE, *Il ponte di S. Trinita,* in "Architettura e arti figurative", Venezia 1948; A. BARBACCI, *Il Restauro dei Monumenti in Italia,* Roma 1956, pp. 183-191; R. GIZDULICH, *La Ricostruzione del ponte S. Trinita,* in "Comunità" n. 51, 1967.

13. P. GAZZOLA, *Il ponte di Castelvecchi a Verona,* Verona 1951.

14. About Warsaw see also: J. ZACHWATOWICZ, P. BIEGANSKI, *The old town of Warsawa,* Warsaw 1956; P. BIEGANSKI, *Costruire Varsavia,* in "Me", 12, 1946; P. BIEGANSKI, *Le regole palladiane usate dai ricostruttori dei monumenti storici di Varsavia*, in "Bollettino Centro Internazionale Studi Andrea Palladio", VII, 1965; A. CIBOROWSKI, *Varsavia, sa destruction et sa reconstruction,* Warsaw 1970.

15. J. HUXLEY, *UNESCO, Its purpose and its philosophy. Preparatory Commission of UNESCO,* London 1946.

16. J. JOKILEHTO, ICCROM and the Conservation of Cultural Heritage, a History of the Organization's first 50 years, 1959-2009, Roma 2011.

17. *Convention et racommendations de l'UNESCO relatives à la protection du patrimoine culturel,* UNESCO, Paris 1983.

18. P. SANPAOLESI, *Discorso sulla metodologia generale del Restauro dei Monumenti,* Firenze 1973. See also A. SPINOSA, *Piero Sanpaolesi, contributi alla cultura del restauro del Novecento,* Firenze 2011

19. G. DE ANGELIS d'OSSAT, *Rispettiamo le nostre antiche e belle città,* in "Urbanistica", Torino 1946.

20. About Piero Gazzola see also some recent publications: C. AVETA, *Piero Gazzola, restauro dei monumenti e tutela ambientale,* Napoli-Roma 2007; C. AVETA, *Piero Gazzola: scritti inediti di un manuale del restauro dei monumenti,* Napoli-Roma, 2021; C. MARIOTTI, *Piero Gazzola, tutela e restauro dei castelli*, Venezia 2022.

21. L. GRASSI, *Storia e Cultura dei Monumenti,* Milano 1960; L. GRASSI, *Momenti e problemi di storia del Restauro,* in *Il Restauro Architettonico,* Milano 1961; L. GRASSI, voce *Restauro* in "Dizionario Enciclopedico UNEDI", vol. XII, Milano. See also: M. A. CRIPPA, E. SORBO, *Liliana Grassi, il restauro e il recupero creativo della memoria storica,* Roma 2007.

22. G. DE ANGELIS d'OSSAT, *Danni di guerra e restauro dei monumenti*, in "Atti del V Convegno nazionale di Storia dell'architettura, Roma 1955, Firenze 1957, p. 17.

23. G. GIOVANNONI, *Per la ricostruzione di Montecassino*, "Ecclesia", aprile 1945, pp. 175-177.

24. L. CECCHINI, *Le ricostruzioni dei ponti di Castelvecchio e di Pietra a Verona,* in *Piero Gazzola, una strategia per i beni architettonici nel secondo Novecento*, edited by A. Di Lieto e M. Morganti, Verona 2009, pp. 141-144.

25. L GRASSI, *Elementi di lettura della crociera filaretiana dell'Ospedale Maggiore,* Lezioni accademiche, 1981 (dattiloscritto).

26. L. GRASSI, voce *Restauro*, in "Enciclopedia Universale UNEDI", Milano 1980, pp. 27-29.

27. M. A. CRIPPA, *Profilo di una ricerca,* in *Liliana Grassi, il Restauro e il recupero creativo della memoria storica,* Roma 2007, p. 18.

28. A. JAEGGI, *Egon Eiermann, 1904-1970, Architect and designer*, Ostfildern-Ruit 2004.

29. M. SCHAWE, E. HIPP, *Die Alte Pinakothek in historischen fotografien,* Munich 2011; V. ARDITO, *La rovina e l'ornamento, Hans Döllgast e la ricostruzione dei monumenti in Germania nel secondo dopoguerra,* in "Opus", 3, 2019, pp. 49-68; J. WIEDERMANN, *Erinnerungen as Hans Döllgast,* in M. GAENSSLER et al., *Hans Döllgast 1891-1974,* Munich 1987.

30. I. LAUTERBACH, *Kunstgeschichte in München 1947, Institutionen und Personen im Wiederaufbau,* in "Zentralinstitut für Kunstgeschichte", Munich 2010; R. POLLERER, *Wiederaufbau der Basilika St. Bonifaz in München*, in "Baumeister", 3, 1951, pp. 160-173; L. ALTMANN, *St. Bonifaz München,* Regensburg 1997.

31. P. LÉON, *Les Monuments* in "Les Monuments Historiques de la France", n. s. v. I, 1955, p. 3.

32. Ibidem.

33. Y. M. FROIDEVAUX, *Problèmes de restauration*, in *Les restaurations françaises et la Charte de Venise, acte du colloque* (Paris, 13-1 Octobre 1977), "*Les Monuments Historiques de la France*", 1977, n.s., pp. 95-100; J. TARALON, *Le cas particulier des dommages de guerre, Lessay, Saint-Malo à Valognes, l'église Nome-Dame à Saint-Lò*, in *La Restauration des édifices*, Paris, 1980, pp. 71-79; F. BERCÉ, *Yves-Marie Froidevaux et la restauration des monuments historiques normands*, in L'Architecture Normande au Moyen Âge, Caen 1997, pp. 337-346; A. CHASTEL, *Visite aux ruines de Normandie*, in *Architecture et Patrimoine* in "Le Monde", Paris 1994, pp. 88, 91.

34. Y. M. FROIDEVAUX, *Structure de l'église Saint-Malo à Valognes (Manche)*, in "Les Monuments Historiques de la France", vol. XIV, fasc. 2, 1968, pp. 72-75; F. BERCÉ, *Yves-Marie Froidevaux et la restauration des monuments historiques normands*, in "L'Architecture Normande au Moyen Âge", Caen 1997, t. 1, p. 343.

35. *Convention for the Protection of Cultural Property in the Event of Armed Conflict* (the Hague Convention), 14 May 1954, in *Convention et recommendation de l'UNESCO relatives à la protection du patrimoine culturel,* Paris 1983.

36. J. HUXLEY, *UNESCO, Its purpose and its philosophy. Preparatory Commission of UNESCO,* London 1946, p. 26.

37. Many publications on the history of UNESCO: M. CONIL LACOSTE, *The Story of a Grand Design, UNESCO 1946-1993*, UNESCO Paris 1994.

38. "ICOM is the international organization of museum and museum professionals which is committed to the conservation, continuation and communication to society of the world's natural and cultural heritage, present and future, tangible and intangible…". See ICOM, Statutes, version 1977.

39. R. PANE, *Some consideration on the meeting of expert,* in "Museum", vol. III, n. 1, 1950, pp. 8-89, in detail p. 76.

40. J. JOKILEHTO, *ICCROM and the Conservation of Cultural Heritage, a History of the Organization's first 50 years, 1959-2009*, Roma 2011, p. 8.

41. *Convention for the Protection of Cultural Property in the Event of Armed Conflict* (the Hague Convention), 14 May 1954, in *Convention et recommendation de l'UNESCO relatives à la protection du patrimoine culturel,* Paris 1983.

42. See also: *Congrès international des architects et Techniciens des Monuments historiques,* Paris, 6-11 mai 1957, Paris 1960.

43. J. JOKILEHTO, *ICCROM and the Conservation …*, op. cit.

44. P. LÉON, *La vie des monuments français. Destruction, Restauration,* Paris 1951; RUPRICH-ROBERT, *De l'influence de l'opinion publique sur la conservation des anciens monuments,* cit. in P. LEON, *La vie …,* op. cit., p. 543.

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Chapter 2

Critical Restoration after the Second World War

Roberto Pane, Renato Bonelli, Cesare Brandi and the firsts elaborations of Franco Minissi

During the years of the Second World War, faced with the enormity of the damage caused by the war, it was clearly perceived that the previous statements were inapplicable. A profound rethinking of a historical and philosophical nature begins, implemented in Napoli and Roma, to start a new orientation, the critical restoration.
It is extremely difficult to summarize, in the space of the chapter, the figures of three "maestri" of the discipline who I have met on several occasion since my training years. However, it is believed that some significant statements should be provided.

2.1 Roberto Pane (1897-1987)

Roberto Pane reiterates that: "It cannot be excluded for the same reasons that we cannot historically feel our past by giving the same importance to all its development, … It will be a question of judging whether or not art, because, if they do not, it will be entirely legitimate to abolish anything that masks or even offends images of true beauty, with a predilection inspired by a true critical evaluation".
In short, he states that: "each monument must be seen as a unique case, because it is such as a work of art and such must also be its restoration".
The next path is soon explained, the restorer must have: "sensitivity and culture of critic".
And again: "the restoration itself is a work of art", and the historical-critical understanding will place constraints on "taste and imagination", but it will always and only be the latter that will provide a satisfactory solution to the problem".[1]
In the thought of the Neapolitan "maestro", we find other basic concepts reiterated several times in acute essay by Stella Casiello and Renata Picone.
First of all, the notion of environment, already in 1956 Pane states that: "the greatest beauty of a city consists in its value as an organism, even more than in its exceptional monuments: the notable works are inseparable from their environment as well as from their breath…

And again, attention to man in the work of conservation and protection is a fundamental aspect in Pane's thought, as demonstrated by his attention to the world of memory and to the psychological instance…[2]

But above all the relationship between the permanence of the ancient city and the new architecture is central to his activity…[3]

The insertion of new form into the ancient city cannot fail to take place, but for this to happen in the best way it is necessary that the environment is felt… with a relationship of masses and spaces that allow the replacement of an ancient building with a new one, provided that it is subordinate to the rementioned relationship … and again a completely new work will have to replace a destroyed part of a pre-existence, creating a happy contrast rather than a false imitation".[4]

2.2 Renato Bonelli (1911-2004)

Restoration as a critical act and restoration as a creative act are the two terms that Bonelli will take up again in the numerous writings.
Bonelli insists: "an architectural work is not only a document, but above all an act that in its form totally expresses a spiritual world … it represents the highest level for our culture precisely because of its artistic value".[5]
The author's though is expresses in the well-known entry restoration of 1963, which gave rise to misunderstandings and controversies.
Bonelli specifies that: "Restoration as a critical process and restoration as a creative act are therefore linked by a dialectical relationship, in which the first defines the conditions that the other must adopt as its own intimate premises".
And again in critical restoration two different impulses are in opposition: that of maintaining an attitude of respect towards the work under examination and the other of taking the initiative and the responsibility of an intervention aimed at modifying this form, in order to increase the value of the monument itself, through the liberation of its form …".[6]
In short, for Bonelli, restoration is an activity in which today's culture fully implements itself, because it demonstrates a conscious continuity with the past and awareness of the historical moment that modern construction does not possess.
"… Each operation must be subordinated to the aim of reintegrating and preserving the expressive value of the work, since the aim to be achieved is the liberation of its true form.
The restoration coincides with the critical action … but when the retracing of the imace conducted on the figurative form is interrupted by destruction or visual obstructions, the critical process is forced to use imagination to recompose the missing parts, or reproduce the hidden ones and finally find the complete unity of the work".[7]
And also, as Carbonara summarizes in the "voce" dedicated to Bonelli: "In critical restoration two different impulses they are opposed: that if maintaining an attitude of respect towards the work in question, considered in its current conformation, and the other of assuming the initiative and responsibility of an intervention aimed at modifying this form, with the aim of increasing the value if the monument itself".[8]
Restoration is therefore an activity in which today's culture fully implements itself and which is more representative than contemporary architecture itself, since it demonstrates a conscious continuity and an awareness of the historical moment that modern construction does not possess".[9]
And Carbonara concludes: "Bonelli deserves the credit for having operated the coherent extension of the restoration criteria … to a wider problem, that of urban and landscape restoration".[10]

2.3 Cesare Brandi (1906-1988)

It is difficult to summarize Brandi's contribution to restoration. There is now a valid and vast bibliography in main languages, and it is recalled that the proceedings of the 2023 conference dedicate to him are being published.
However, it is considered essential to retrace his *Theory* and his method also with some anticipations and dialogue with some contemporaries.
He was born in Siena in 1906, the year after Riegl's death. He graduated first in law in 1927 in Siena, and in literature in 1928 in Firenze. In 1934 he obtained a teaching position in History of Medieval and Modern Art at the University of Roma.
In 1930 he began his career in Administration of Antiquities and Fine Arts at the "Soprintendenza of Monuments and Galleries of Siena".
In 1936 he was called to Roma with inspection functions at the Direction of Antiquity and Fine Arts.
But the turning point came in 1938 when he was transferred to the role of monuments and museum with the specific tasks of creating the Central Institute of Restoration with Giulio Carlo Argan, and was director since 1939.[11]
To this end it seems appropriate to retrace some premises of Brandi's Theory.
Riegl recommended not just copying models, but taking the idea and interpreting it creatively. He appreciated the creative expression of all periods and argued that there was a spiritual will that urged man to creative activity.
Riegl supported a line of respect for the historicity of monument, but accepted some compromises when necessary. Among his heirs we can mention Erwin Panofsky (1892-1968).
He emphasized the critical approach in order to interpret the artist's intention and the specific of the works of art. Each work of art must be considered in relation to itself and its specific conditions.
In Italy the cultural context was greatly influenced by Benedetto Croce and therefore directly by aesthetics and philosophy of Art, which he investigated in parallel with restoration.[12]
In summary, between Riegl and Brandi we will see that there is an assonance in the way they elaborate their theories. In fact, both react to the trends of the time. Riegl was confronted with Semper's materialist and positivist theories, while Brandi emphasized the humanistic aspect in the face of scientific research.
When ICCROM was created, Brandi worried about the appointment of a technician as Director. H. J. Plenderleith insisted on having an art historian as vice-director.
He knew Paul Philippot, who had done a thesis at ICR and proposed him. So Philippot will become the interpreter of Brandi's Theory through international courses.[13]

The *Theory*

Some key points of the theory are summarized.[14]

Brandi began further developed and specified the theory of restoration of works of arts, and the Institute developed into an International Centre of excellence from all parts of the world. In contact with Argan, Brandi discussed the philosophical question related to the definition and restoration of art and architecture.

The *Teoria del Restauro* published in 1963, which dealt with restoration of objects defined in their artistic-aesthetic and their historical aspects, paintings, sculptures, historic buildings and ancient monuments.

Let us not forget that a summary was published in the *Universal Encyclopedia of Art*, where the restoration entry as a whole was edited by Cesare Brandi, Giovanni Urbani, Licia Vlad Borrelli, Renato Bonelli, Paul Philippot (vol. XI), 1963.[15]

From the foundation, Brandi has built his Theory. Asking himself the main questions of all time: what is restoration, what is the relationship with the work of art, what is a work of art and how is it considered in relation to restoration. The axioms and corollaries are dictated by a rigorous logic.

The direction of ICR allowed Brandi to carry out an extraordinary verification of his theory, also with the contribution of his pupil: restorers, and scholars in the field of restoration (Giovanni Urbani, Licia Vlad Borrelli, Paolo and Laura Mora).

In this sense, the welling of Brandian Theory with the "critical restoration" of Roberto Pane and Renato Bonelli open new perspectives.

This is where Carbonara comes in and points out that the most correct line for the defence of heritage is the Brandian-critical one. He specifies that a line to follow is the critical-conservative one that can be recognized, whit regards to the architectural sector, in the activity of Giuseppe Zander, Salvatore Boscarino, Gaetano Miarelli Matiani and in the artistic field to scholars such Michele Cordaro and Giuseppe Basile.

On summarizes from the English edition of the *Theory*, edited by Basile, translated by Cynthia Rockwell and with presentation by Giovanni Urbani, Nicholas Stanley-Price, Caterina Bon Valsassina, and with text by Giuseppe basile, Paul Philippot, Giulio Carlo Argan, Cesare Brandi, Nardini editore, Firenze 2005.

The Concept of Restoration

"Restoration is generally understood to mean any intervention that permits a product of human activity to recover its function".[16]

This common conception of restoration already contains within it the notion of treatment of the product [of human activity]. Any other kind of action in either the biological of physical sphere does not even enter into the common notion of restoration.[17]

"… The aim of restoration will be, in effect, to re-establish the product's use … But the re-establishment of the property of use is, in the end, only a secondary, or supplementary part of the restoration, and never the primary or fundamental aspect".[18]

A following corollary: "… Any way of acting in relation to the work of art, including restoration treatment, depends on its being recognised as a work of art… Indeed, as a product of human activity, a work of art represents two cases. The aesthetic instance, which corresponds to the basic artistry through which it is a work of art, historical instance, which it gains as a human product created and existing in a certain time and place".[19]

The Brandi's definition of "restoration" is: "Restoration consists on the methodological moment in which the work of art is recognised in its physical being, and in its dual aesthetic and historical nature, in view of its transmission to the future".

"… It is clear that the imperative to conserve is addressed generically to the work of art as a complex whole, but it focuses especially on the material in which the image is made manifest".

From the first axiom is clear that: "Only the material of a work of art is restored … The condition of a work of art is found to require the sacrifice of part of its materials, the sacrifice, or any other treatment, must be performed from the viewpoint of wat the aesthetic requires…".

The intervention on the monument can be identified in three times:

"1) The first aspect of this coincides with the act that formed it … an act of creation by an artist in a certain time or place.

2) The second derives from its existence in the individual consciousness… The interval between when the work was created and the historical present… It is composed by many historical presents, that have become the past…

3) Restoration is realized only today, without return back …".[20]

A second principle for restoration: "*should aim to re-establish the potential oneness of work of art, as long as this is possible without committing artistic or historical forgery, and without erasing every trace of the passage through the time…*".[21]

This oneness is not comparable to the organic and functional oneness of existential reality.

We can introduce two corollaries:

"1) It can be deduced that if a work of art, which is not a sum of parts, is physically fragmented, … it will continue to exist as a potential whole in each of its fragments.

2) The inference is made that if the "form" of each work of art is indivisible … this effort is proportional to the extent that the origin from is still preserved within the fragments…".

Some practical principles cannot be considered empirical:

"1) 'The first is that any integrative intervention must be always be easily recognisable'. The so-called archaeological restoration is being contradicted.

If the distinction between added parts and origin fragments can be achieved with special and lasting techniques, the use of identical materials and an artificial patina is also acceptable…!

2) The second principle pertains to materials and related image…

3) … Concerns the future. It dictates that a restoration should not prevent any future restorations, but, rather, facilitate them.

The proceeding considerations have not exhausted the problem for the issue of lacuna".[22]

Lacuna

In a work of art, a lacuna is an interruption in the figurative fabric.

"The studies and experiments of *Gestalt psychology* are invaluable in helping to interpret the meanings of a lacuna and find ways to neutralise it…".

It invades the work of art like a foreign body. The lacuna itself has a shape and colour with no relevance to the figurative aspect of the image represented.

"… A lacuna is a figure against a ground, and that ground is the painting itself… The image is not only mutilated, but also devalued… came the empirical solution of a neutral tone… an attempt to reduce the prominence of the lacuna, in the foreground…".[23]

Time in relation to the work of art and restoration

Three distinct moments:

"1) There is the duration of the externalising of the work of art, while it is being formed by the artist…

2) We have the *interval* between the end of the creative process … and the moment, when our consciousness becomes aware of the work of art

3) Is the *instant* today our time, when the work of art strikes consciousness like".[24]

"For Restoration, to be a legitimate operation, it cannot presume that time is reversible or the History can be abolished…".[25]

Restoration with regard to the historical case

"… with a ruin … does not merely define an empirical reality, on also makes a value judgement about what has been simultaneously considered under the healings of history and conservation… When dealing with ruins, restoration can only be a consolidation and preservation of the status quo. The ruins were not a ruin, but a work of art that still maintained an implicit vitality…".

"… Together with direct intervention, within the limits set here, … there is also indirect intervention into the ruin's spatial environment… Reconstruction, re-creation or replication have nothing to do with restoration proper…".[26]

"… Respect for a view, the protection of a panorama, the integrity of some natural features linked to a particular culture… extend the concept of preventive restoration… and of conservation…".[27]

Patina

"One type of addition does not necessarily represent the product of human activity… that it is the alteration or accretion… under the name of patina… produced by time in the material of the colours, the marble, the bronze or the stone.

In this case, it is clear that any conservation or integration of patina is an intrinsic part of the respect for the potential oneness of a work of art…

…The conservation of a patina, as that particular … which speaks therefore of the passage of time, is not admissible but explicitly required…".[28]

Reconstruction

"The reconstruction… is evidence of human action and represents and historical moment, but it is not the same as an addition…

A reconstruction seeks to reshape the work, intervening in the creative process in a manner similar to the way the origin creative process.
Reconstruction is always to abolish a time lapse".[29]

Restoration with regard to the aesthetic case

"… we have seen that, historically, the patina documents the work of art's passage through time, and therefore should be preserved… But if the patina represents an addition, the aesthetic case would generally call for its removal…".
"From aesthetic standpoint, a patina imperceptibly tones down the material and forces it into a more unassuming role within the image…
Regarding retaining or removing patinas, which is of a piece with retaining or removing varnishes, there has been a long debate… which is prudently against total cleaning".[30]
The problem of reconstruction still remains to be examined: "But it may be that reconstruction whatever a misguided repairs or a new adaptation, cannot be removed, as it has brought about the atrial destruction of some features that would have allowed the monument to be either preserved as a ruin, or … accord with its potential oneness. In this case, the reconstruction must be retained".
The reconstruction of the bell tower of San Marco in Venezia, which is more a copy than a reconstruction.
"A copy is an historical fraud and an aesthetic fraud, it therefore might have some [comprehension] in a purely didactic sense…
… The nostalgic saying 'as it was, where it was', is the negation of restoration".[31]

Preventive restoration

"Preventive restoration is an unusual term that could mislead us into thinking that there is a sort of prophylaxis that, lica a vaccination, could immunize a work of out for its lifetime."
"From monuments to miniature, a work of art cannot be considered to be the same as a living organism… The possibility of preventing alteration depends on the precise physical and chemical characteristic… The fact of its being an imperative determines the area of preventive restoration… such as care, removal of dangers, and assuring favourable conditions…".[32]

Principles for the restoration of monuments

"For the restoration of monuments, the same principles apply as those proposed for the restoration of works of art.
If it is true architecture, is also a work of art… it enjoys the same dual and indivisible nature as both historical record and work of art.
In architecture, the monument's own spatial nature, coexists with the surrounding space in which the monument was built…
But we have… the environment… apart from being indissolubly linked to the monument from the spatial point of view… the environment may be a monument in itself…".[33]

2.4 Some exemplary cases of Brandi *Theory*: Franco Minissi (1919-1996) activity in Sicily

For a clear reading of the intersection between critical restoration and Brandi Theory, we invite you to examine Franco Minissi's experience in Sicily.[34]
We recall the presence in Sicily of Renato Bonelli as a full professor of History of Architecture at the Faculty of Architecture of Palermo and Cesare Brandi at the Faculty of Letters as a full professor of History of Medieval and Modern Art.
Here we intend to demonstrate, through the presentation of some exemplary episodes, how Minissi throughout his activity, was the apostle of Brandian Theory in its postulates of reversibility, minimal intervention and compatibility. But at the same time, he entered, or rather penetrated the critical restoration of Renato Bonelli. Minissi created works that can be considered the manifestos of restoration, widely distributed and imitated throughout the world, even by some well-know archistars in the following years.
The management to tangibly demonstrate the reintegration of image, projecting himself in some final works towards a critical-conservative position in the eighties with the treatment of the surface finishes of the cloister of the Aidone Museum.
From Brandi he took up the idea of the spatial connection between the work and the architectural place and the measure of critical awareness that the place produced.
Minissi applies spiritualist-aesthetics to restoration interventions and to the museum theme, quoting Bonelli: "if architecture is art and consequently the architectural work is a work of art, the first task of the restorer must be to identify the value of the monument".
From Bonelli he understood that the first task of the restorer must be to identify the value of the monument and recognize the presence of absence of artistic quality in it.[35]
This recognition is a critical act, a judgement based on the criterion that identifies in the artistic value, and therefore in the figurative aspects, the degree of importance and the values itself of the value. And again, every operation must be subordinated to the aim of reintegration and preserving the expressive value of the work. For Minissi, restoration coincides with critical action.[36]
The magazine "Architettura, Cronache e Storia" publishes and disseminates the various creations of Minissi. Carlo Ceschi presents an essay dedicated to the Auditorium in the Church of San Salvatore,[37] Pietro Griffo dedicates some pages to the restoration of the Theatre of Eraclea Minoa[38] and Raffaele Delogu to the Museum Pepoli in Trapani.[39]
The following year in issue 145 Griffo writes about the Museum of Agrigento[40] and himself on San Nicolò Reale in Mazara del Vallo.[41]
In 1964 Minissi partecipated in the Venice Conference and presented a paper: *Applicazione di laminati plastici (resine acriliche) nella tecnica del restauro e conservazione dei monumenti*. Among the cornerstones of his interventions are some applicative concepts if critical restoration. It is written: "the most important problem to solve … is to reach the absolute conviction of the necessity to intervene in that specific way, evaluating … what the monument will gain and what will be lost according to a scale of concrete and objective values".

And continues: “the reconstructed parts … they present the advantage of being clearly differentiated in material and time, and what is more important, the transparency ideally tends to transform the restoration carried out into a graphic superposition, created in space … of any side on an ancient monument are always susceptible to evolution and therefore the restoration work must remain as theoretical as possible, avoid the falsehood of definitive superstructures and increase the possibility of further studies and consequent new hypothesis and restoration solutions”.[42]

Part of his experience in Sicily was based on these concepts and with the issuing of the Venice Charter. In 1964, some solutions were anticipated and incorporated into some articles. For this simple reason, they assume a founding and primary importance for the entire world scientific community in the field of conservation, restoration and use, and will be like a reference model. From these first reflections, it seems necessary to present a summary of the main works of Minissi in Sicily.

It is believed to follow the chronological criterion and identify the different themes, where the constant attention towards the understanding of the pre-existences, the critical restoration intervention and museum adaptation prevails. The latter will be subject of the next volume.

The restoration and museum adaptation years (1950-1965). This first group includes: Gela, with the fortifications of Capo Soprano (1950-1954); Eraclea Minoa (1960-1964); Villa del Casale in Piazza Armerina (1955-1963, 1963-1967, 1972-1989); Church of San Salvatore and the adaptation into Auditorium (1959-1963); San Nicolò Regale in Mazara del Vallo (1960-1963) and the Museum Pepoli in Trapani (1960-1965).

The theme of the new museums is faced in the next volume.

The restoration, adaptation and set-ups of seventies and eighties, the Museum in Palazzo Varisano in Enna (1980-1984), Aidone (1964-1984), the restoration of convent and museum adaptation with the finds from Morgantina.

The first group includes works that, from the end of 1980s and the beginning of the 1990s, have seen a sort of *damnatio memoriae* due to the complete lack of maintenance on the sites and in particular on the experimental materials.

Gela

The restoration, consolidation and protection of the 4th century BC, Greek fortification wall at Capo Soprano in Gela remains the first intervention carried out in 1950.

The adobe brick wall lacked internal cohesion. Its good state of preservation was due to the fat that until its discovery, it had remained buried under the sand.

To prevent rapid destruction by atmospheric agents, the author is called after repeated attempts to carry out consolidations through the use of resins. He in agreement with the superintendent, encloses the wall between two surfaces of one-centimetre, thick unbreakable glass, in sheets of one square metre each connected from side to side with stainless aluminium alloy tie rods, blocked by screw stods provided with a rubber interface which allow the pressure to be adjusted (figs. 1-2)[43].

Fig. 1 - Gela, Sicily, Fortress Capo Soprano, first project. (CB 1981)

Fig. 2 - Gela, Sicily, Fortress Capo Soprano. (CB 1981)

Eraclea Minoa

The problem to be solved for the conservation of the Greek theatre of Eraclea Minoa was not only that of restoration, but also that of protection from atmospheric agents.

The stone is made of a fragile arenaceous marl, after several attempts as the superintendent Griffo stated, an effective means against its deterioration had not been found. For this reason, isolation was decided by creating transparent materials to benefit an ideal reconfiguration on the shapes.

The most suitable material was found to be "polymethyl metacrylate" commercially known as perspex, in transparent sheets that were printed and welded. The whole ensured perfect transparency, the possibility of being shaped and modelled by "reproducing" lines and profiles, allowing the ideal reintegration of image.[44]

Furthermore, a grassy carpet was created after the tenth step. The perspex of the type I.C.I., perfectly colourless and transparent had a thickness of 3,2 mm, while 4.00 for the vertical diaphragms, all hinged with aluminium ally pins … all overlaps between perspex and perspex … will have a certain thickness of air calculated based on the movements of the material and cell the holes that will be formed will be ventilated with holes protected by caps …[45]

Even in this case, the complete trust in the experimental material, the synthetic polymers together with the absolute lack of maintenance, and perhaps the use of a second choice materials, as it has been possible to verify over the years, in addition to the lack of maintenance, has produced a progressive and unstoppable degradation, leading to the complete dismantling of Minissi's intervention (figs. 3-6).

Fig. 3 - Eraclea Minoa after excavation. (Archivio Soprintendenza Beni Archeologici, Agrigento)

Fig. 4 - Eraclea Minoa, the material used for the protection (Perspex). (CB 1981)

Fig. 5 - Eraclea Minoa, the concept of the reintegration of the image. (CB 1981)

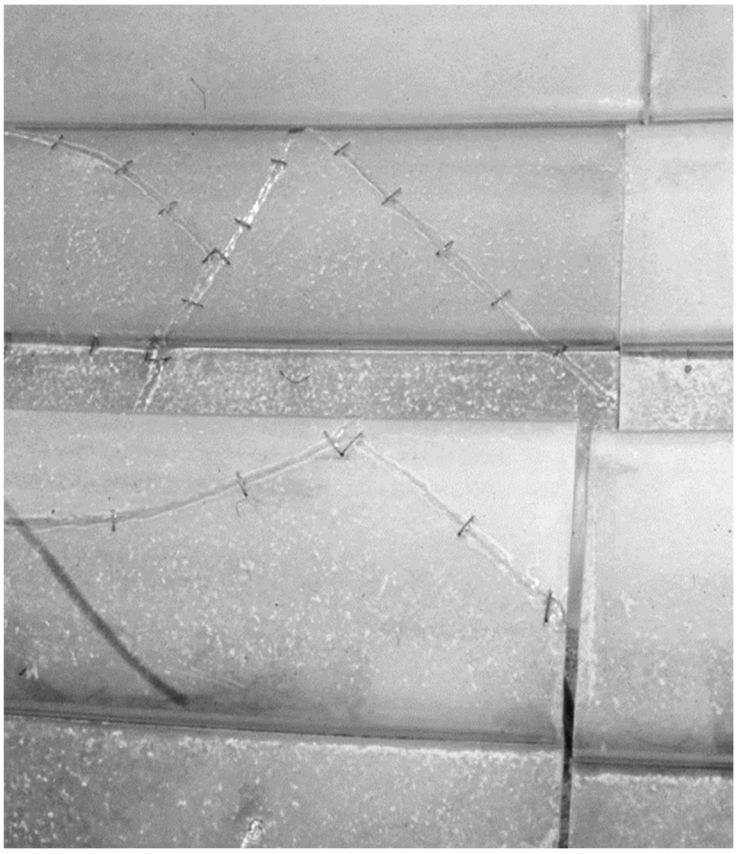


Fig. 6 - Eraclea Minoa, the first forms of degradation caused by the walking of tourists who did not follow the path of the stone stairs. (CB 1983)

Piazza Armerina

For the Roman Villa del Casale in Piazza Armerina, it was decided to dedicate a next specific chapter (Ch. 3).

Palermo, San Salvatore

In the fifties and sixties, in addition to the three archaeological and in situ museum themes, Minissi was engaged in other restorations and adaptations. One of the most significant is found in Palermo, and is the Church of San Salvatore. After the bombings of the Second World War, the church was in desperate conditions, and its rescue was due to an initial intervention conducted by the Superintendence.

For about fifteen years the works remained interrupted, until in 1960 a combination of favourable circumstances allowed the completion of the works with the creative capacity of Minissi.[46]

For the fresco of the dome, reduced to a third, the "gap" is filled with a plaster in a neutral undertone, while tor the areas decorated with "mischi and tramischi" marbles the lacuna is resolved with additions made with marble dust and cement-stucco in such a way as to provide that potential unity.

We then move on the topic adaptation to the auditorium. This solution manages to overcome the acoustic difficulties by modifying the minor axis of the church as the main axis of the concert hall, and inserting the stage for the "orchestra" advanced towards the centre.

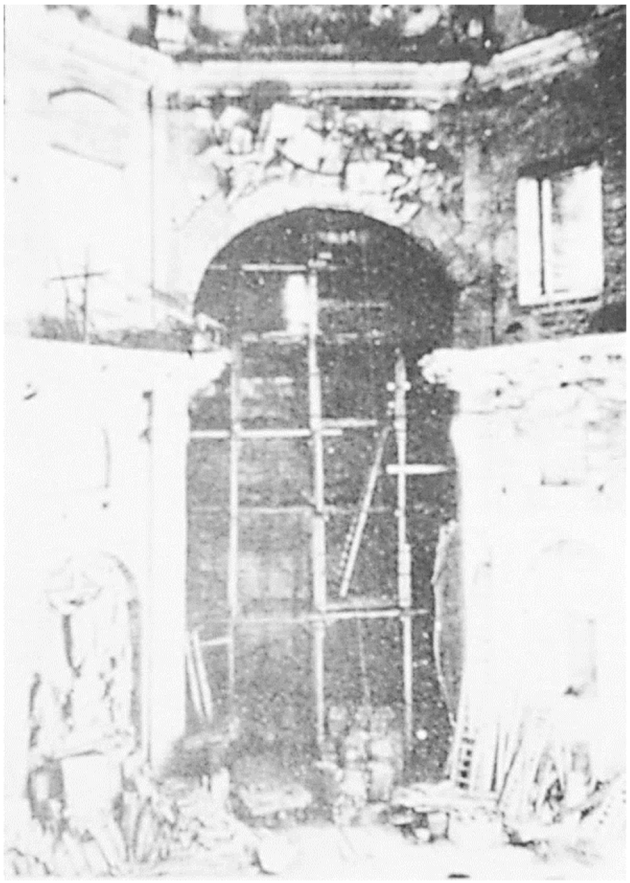


Fig. 7 - Palermo, Church of San Salvatore, war damage during the World War II. (Archivio Soprintendenza Beni architettonici e ambientali, Palermo)

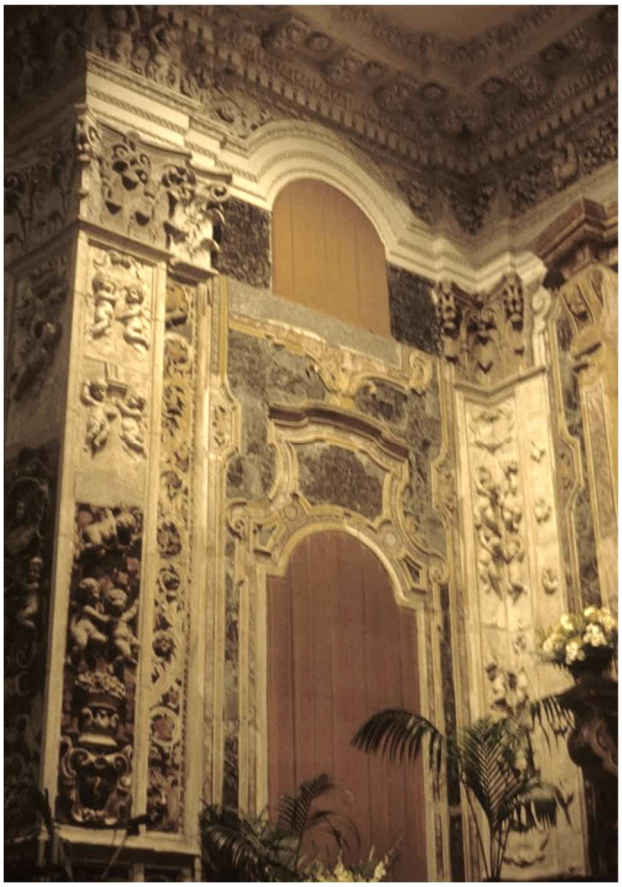


Fig. 8 - Palermo, Church of San Salvatore. The distinguibility of marble is clear. The integration of marble helps the comprehension and the respect of authenticity. (CB 1982)

Finally, the choice of velvet curtains and the furniture consisting of armchairs with a fragmented design complete the whole of the adaptation. In his 1965 report the author writes: "restoration, as a conservation that is always continuous and uninterrupted over time in order to avoid the damage of uncontrolled aging. He advocates preventive action, rather than curative, with the opportunity to assign and maintain a living function (figs. 7-11).[47]

Fig. 9 - Palermo, Church of San Salvatore, the reintegration of image is exemplificative for the critical restoration. (CB 1982)

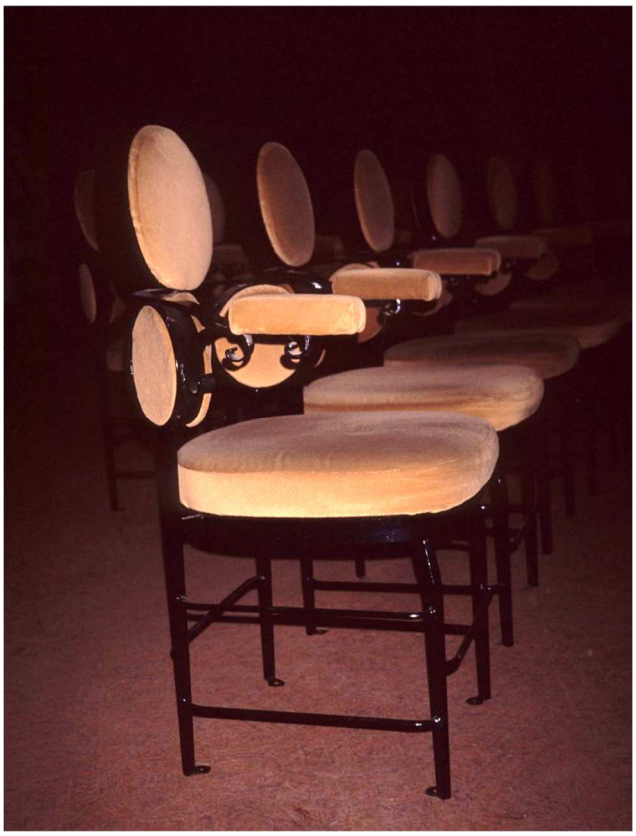


Fig. 10 - Palermo, Church of San Salvatore, adaptation to auditorium. (CB 1982)

Fig. 11 - Palermo, Church of San Salvatore. The theme of the reintegration and the lacuna in the dome decoration. (CB 1982)

Mazara del Vallo, San Nicolò Regale

In the contemporary design experience at the Church of San Nicolò Regale in Mazara del Vallo, a survey of the current state of the church and comparative study with others from the Norman period were carried out. The result consists of a series of accurate surveys that highlight the architectural reality, the degradation of the different ashlars and the overall crack pattern.

After this first phase which anticipates the graphic representation of the surveys of our generation, he starts the project and realization.

The author himself specifies that this avoid starting "reconstruction" that would have transformed into a real stylistic composition. The adopted solution sends to perform an ideal graphic reconfiguration in space, replacing the stroke of a pen with a wire of adequate section (a square of 15 x 15 cm).[48]

In short, San Nicolò is once again the simplification and tangible demonstration of the reintegration of the image with respect for its authenticity even in the restoration of the walls and the evidence of reversibility with minimal intervention and clear distinguishability in the spatial reconfiguration.

All the postulates of critical restoration are respected, even if an undoubted creativity prevails. To quote Paul Philippot, it seems more like a representation than the structure of the image. In the 1980s with a complex restoration operation, there remains the regret of having once again lost the conceptual expression of restoration that was expressed through the adoption if experimental materials that have made the history of the discipline and provided ideas for the future generations (figs. 12-15).

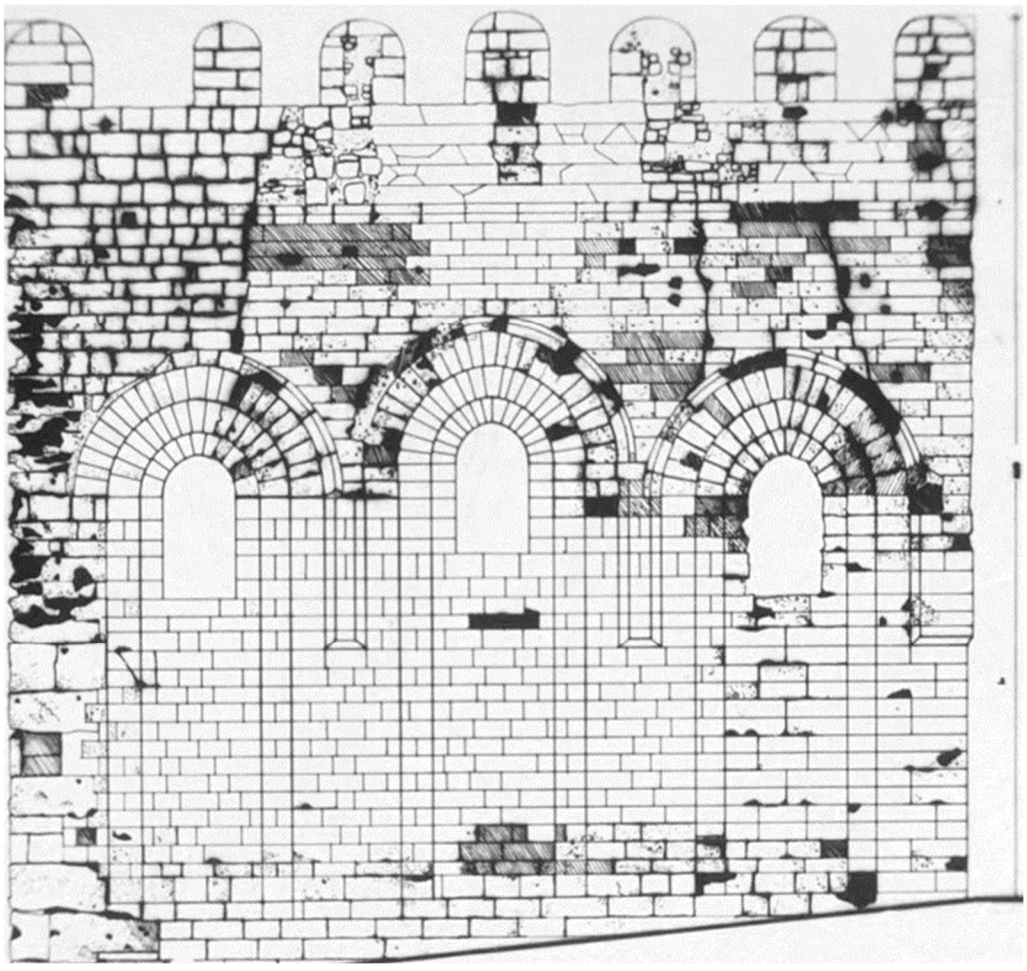


Fig. 12 - Mazara del Vallo, San Nicolò Reale. Architectonic survey by Franco Minissi. (Private collection CB)

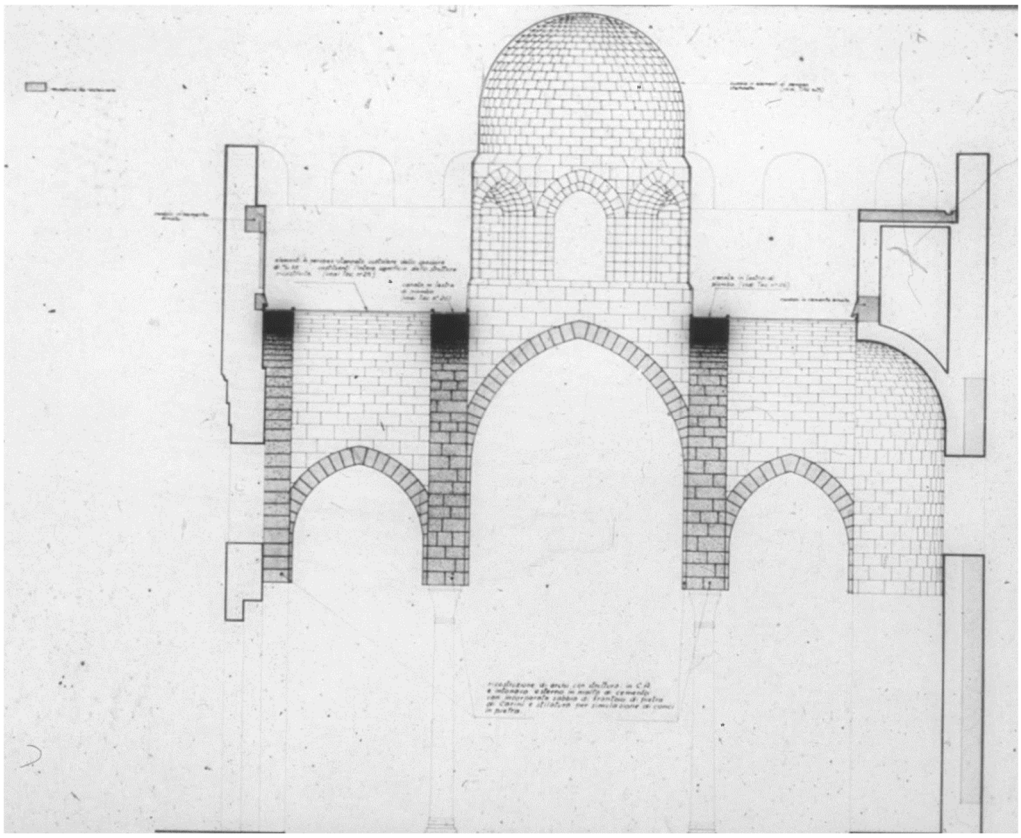
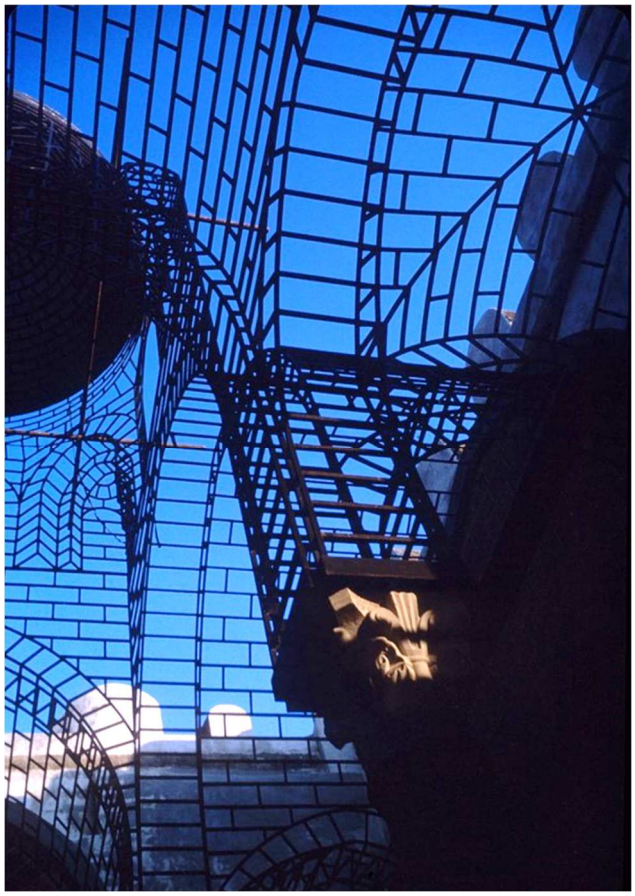


Fig. 13 - Mazara del Vallo, San Nicolò Regale. Restoration project by Franco Minissi., with the reintegration of image. One of the first use of laminated plastics (acrylic resins). (Private collection CB)



Figs. 14-15 - Mazara del Vallo, San Nicolò Regale. Restoration project by Franco Minissi, reintegration of image. A slim metal structure for a new reintegration walling. The plastic materials used is perspex laminate from factory Imperial Chemical Industries. (CB 1981)

Agrigento

The theme of the new emerges in the second group of creations. Among the episodes, the archaeological Museum of Agrigento is mentioned.

This episode appears as an architecture that dialogue with the pre-existence in the long process of musealization of Sicily, in a highly characterised context such as that of the Valle dei Templi. A positive example to forget the damages to the landscape and vulgarity of the new.

It can be said that the architecture of the new museum succeeds in harmonizing the existing ones (figs. 16-19).[49]

In the next volume we will see in detail the Museum of Agrigento.

Fig. 16 - Agrigento, Convent of San Nicola. Destruction during the war (1943-1944). (Archivio Soprintendenza Agrigento)

Fig. 17 - Agrigento, new archaeological museum (1965-1970). Project of restoration and adaptation by Franco Minissi. (CB 1981)

Fig. 18 - Agrigento, new archaeological museum (1965-1970) Green area and new insertion
(CB 1978)

Fig. 19 - Agrigento, new archaeological museum (1965-1970). Connection between green area and indoor.
(CB 1978)

Aidone

Finally, it is considered essential to present the Museum of Aidone, which can be considered the last project completed by Minissi in Sicily (1968-1984). The choice of the location intended to house the finds from nearby Morgantina fell on a 17th century convent complex with a church, cells and spaces for the community, with the small cloister and the garden.

In this way, a certain continuity is created between the ancient and the current settlement.

This explains the new additions, a recurring theme in Minissian poetics, such as the staircase with separate routes of ascent and descent and the large windows that shape the cloister on two levels.

Thus, in the ancient refectory a raised platform and a metal lattice on the ceiling shape the modular support on the display case.
A particular attention is still due to the cloister, to the treatment of the wall finishes and to the water disposal system. A calibrated conservation of the surfaces proposes an adherence to the critical-conservative statements, as can be seen in the resumption of the mortar fillets and in a protective veil (figs. 20-25).[50]

Fig. 20 - Morgantina, excavation (1955-56), an historic photo, King Gustav of Sweden). (Private Collection CB)

Fig. 21 - Palermo, Palazzo d'Orleans. The Swedish Sovereign Gustavo VI Adolfo, with two political and cultural personalities (Private Collection CB)

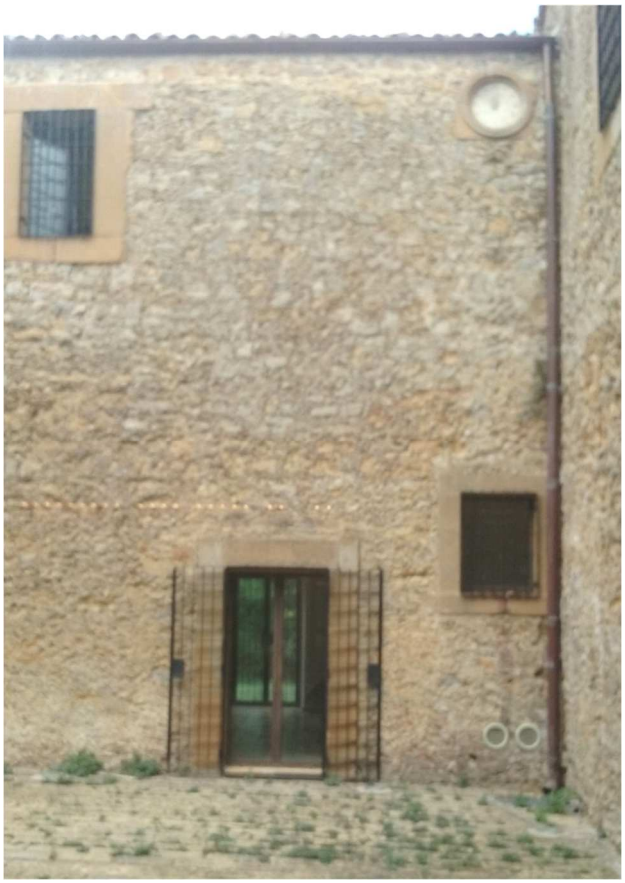


Fig. 22 - Aidone, Archaeological Museum courtyard, the surface treatment. (CB 2020)

Fig. 23 - Aidone, Archaeological Museum, detail. (CB 2020)

Fig. 24 - Aidone, Archaeological Museum courtyard, detail of the glass. (Susana Mora 2020)

Fig. 25 - Aidone, Archaeological Museum, the stairs. (Susana Mora 2020)

Notes

1. R. PANE, *Il Restauro dei Monumenti,* in "Aretusa", 1944, I, republished in *Architettura e arti figurative*, Venezia 1948; *Il restauro dei Monumenti e la chiesa di S. Chiara in Napoli*, in *Roberto Pane,* a*ttualità e dialettica del restauro, educazione all'arte-teoria della consevazione e del restauro dei monumenti,* anthology edited by Mauro Civita, Chieti 1987, pp. 7-20.

2. S. CASIELLO, *Roberto Pane e il restauro nel dopoguerra,* in *Monumenti e Ambienti, protagonisti del restauro del dopoguerra,* edited by G. Fiengo and L. Guerriero, Napoli 2004, pp. 111-118; R. PICONE, *Roberto Pane (1897-1987)* in *Che cos'è il Restauro? Nove studiosi a confronto da un'idea di B. P. Torsello,* Venezia 2005, p.82.

3. R. PICONE, op. cit, p. 83.

4. Ibidem

5. R. BONELLI, *Il restauro architettonico*, in *Enciclopedia Universale dell'Arte*, vol. 11, Venezia-Roma 1963, coll. 347. See also: R. BONELLI, *Scritti sul Restauro e sulla Critica Architettonica*, Roma 1995.

6. Ibidem, coll. 347-348.

7. Ibidem.

8. G. CARBONARA, *Renato Bonelli (1911-2004),* in *Che cos'è il Restauro? …*, op. cit., with collaboration of G. Andreaoli, p. 66.

9. Ibidem.

10. Ibidem.

11. On Argan and Restoration and the institution of Instituto Centrale del Restauro see C. BRANDI, *L'Inaugurazione del Regio Istituto Centrale del Restauri,* in "Le Arti", IV (1941), pp. 51-53.

12. C. BRANDI, *Il fondamento teorico del restauro,* in "Bollettino dell'Istituto Centrale del Restauro", I, 1950, 1, pp. 5-12; B. CROCE, *Estetica,* Bari 1945; L. RUSSO, *Omaggio a Cesare Brandi,* in *Brandi e l'Estetica*, 1986.

13. J. JOKILEHTO, *ICCROM and the Conservation of Cultural Heritage, a History of the Organization's first 50 years, 1959-2009*, Roma 2011. See also: G. CARBONARA, *Il pensiero di Paul Philippot: un singolare contributo europeo,* in "Tema", I, 1995, pp. 66-70.

14. C. BRANDI, *Teoria del Restauro*, lessons collected by L. Vlad Borrelli, J. Raspi Serra, G. Urbani, Roma 1963; and the more recent edition *Teoria del Restauro*, Torino 1977.
And also: C. BRANDI, *Sicilia mia*, Palermo 1989; C. BRANDI, *Il restauro, teoria e pratica (1939-1986)*, edited by M. Cordaro, Roma 1994; *La Teoria del Restauro del Novecento da Riegl a Brandi*, *Atti del Convegno Internazionale di Studi* (Viterbo 12-15 novembre 2003), edited by M. Andaloro, Viterbo 2006.
See also the English edition: C. BRANDI, *Theory of Restoration*, edited by G. Basile, transl. by Cynthia Rockwell, with presentations by G. Urbani, N. Stanley-Price, C. Bon Valsassina, with text by G. Basile, P. Philippot, G. C. Argan, C. Brandi, Firenze 2005.

15. C. BRANDI, voce *Restsuro,* in "Enciclopedia Universale dell'Arte, vol. XI, op. cit.

16. Quoted from the official English edition, Firenze 2005, p.47.

17. Ibidem, p. 47.

18. Ibidem, p. 47.

19. Ibidem, p. 48.

20. Ibidem, p. 49.

21. Ibidem, p. 50.

22. Ibidem, p. 57.

23. Ibidem, p. 58.

24. Ibidem, p. 61.

25. Ibidem, p. 64.

26. Ibidem, p. 66.

27. Ibidem, p. 67.

28. Ibidem, p. 68.

29. Ibidem, p. 69.

30. Ibidem, p. 74.

31. Ibidem, p. 75.

32. Ibidem, p. 79.

33. Ibidem, p. 94.

34. These reflections on Minissi's experience in Sicily is based form the essay C. BELLANCA, *Franco Minissi in Sicilia,* in *Musei italiani del dopoguerra (1945-1977)*, edited by V. Curzi, Milano 2022, pp. 265-286

35. R. BONELLI, *Il restauro architettonico* in *Enciclopedia* Universale dell'Arte, vol. 11, Venezia-Roma 1963, coll. 344-351. The in R. BONELLI, Scritti sul restauro, Roma 1995, p. 29.

36. Ibidem, p. 30.

37. C. CESCHI, *Un auditorium nella chiesa del SS. Salvatore a Palermo*, in "L'Architettura, Cronache e Storia", a. XII n.130, 1966, pp. 234-237.

38. P. GRIFFO, *Restauro del Teatro di Eraclea Minoa,* in l'"Architettura, Cronaca e Storia", a. XIII, n. 145, 1967, pp. 238-239.

39. R. DELOGU, *Museo Pepoli a Trapani,* in l'"Architettura, Cronaca e Storia", a. XII, n. 1330, 1966, pp. 243-244.

40. P. GRIFFO, *Museo Nazionale Archeologico di Agrigento. Tre sistemazioni museografiche,* in l'"Architettura, Cronaca e Storia", a. XIII, n. 145, 1967, pp. 456-461.

41. F. MINISSI, *L'abbazia di Mazara del Vallo,* in l'"Architettura, Cronaca e Storia", a. XIII, n. 145, 1967, pp. 454-455.

42. F. MINISSI, *Applicazione di laminati plastici (resine acriliche) nella tecnica del restauro e conservazione dei monumenti*, in *Il monumento per l'uomo*, *Atti del II Congresso internazionale del restauro* (Venezia 1964), Padova 1971, pp. 285-287.

43. C. BRANDI, *Archeologia siciliana,* in "Bollettino dell'Istituto Centrale del Restauro", n. 27-28, 1956, pp. 93-100.

44. P. GRIFFO, *Restauro del Teatro di Eraclea Minoa,* op. cit, p. 238

45. Ibidem, p. 239

46. C. CESCHI, *Un auditorium nella chiesa del SS. Salvatore a Palermo,* op. cit. pp. 235-236.

47. F. MINISSI, *Un auditorium nella chiesa del SS. Salvatore a Palermo,* s.d. s.l.1965, pp. 1-3.

48. F. MINISSI, *Restauro e sistemazioni esterne della chiesa di S. Nicolò Regale in Mazara del Vallo*, s.d., pp. 2-3.

49. B. ZEVI, *Uno scrigno nella Valle dei Templi, il Telamone in piedi di Agrigento,* in "Cronache di Architettura", a. VI, n. 684, 1970, pp. 459-461.

50. F. MINISSI, *Progetto per un museo archeologico in Aidone,* in "Musei e Gallerie d'Italia", a. XVI, n. 44, 1971, pp. 18-21.

Documentary appendix: some definitions

Critical Restoration

G. C. ARGAN, 1938
“Il restauro ... è oggi concordemente considerato come attività rigorosamente scientifica e precisamente come indagine filologica diretta a ritrovare e rimettere in evidenza, il testo originale della opera, eliminando alterazioni e sovrapposizioni di ogni genere fino a consentire...una lettura chiara e storicamente esatta”.

“Il restauro artistico - cioè il complesso di operazioni dirette a mettere in valore le qualità stilistiche dell'opera disturbate od offuscate da ridipinture, cattivi restauri, vernici ossidate, sudiciume, lacune ecc., viene condizionato a precise esigenze d'ordine critico”.

“L'apparente limitazione del restauro a compiti puramente conservativi non rappresenta dunque una vittoria della meccanica sulla attività intelligente del restauratore, ma sposta semplicemente l'attività del restauro dal campo artistico al campo critico”.

p. 133

A. PICA, 1943
“... su cento casi ... novanta vanno trattati a questa stregua...per altri nove è meglio il restauro scientifico piuttosto che assai peggiori guai, ma per uno varrebbe la pena di finalmente affrontare un deciso restauro moderno ...”.

p. 4

R. PANE, 1944, ed. M. CIVITA, 1987
“... a me pare che non possa escludersi in maniera assoluta un criterio di scelta per la stessa ragione per cui noi non possiamo sentire storicamente il nostro passato dando a tutto lo svolgimento di esso la stessa importanza ...
si tratterà di giudicare se certi elementi abbiano o no carattere di arte, perché, in caso negativo, ciò che maschera o addirittura offende immagini di vera bellezza sarà del tutto legittimo abolirlo, con una predilezione ispirata da una vera e propria valutazione critica"”.

p. 26

“Ogni monumento dovrà, dunque, essere visto come un caso unico, perché tale è in quanto opera d'arte e tale dovrà essere anche il suo restauro”.

p. 27

“... dovrà essere realizzata un'opera che, nel suo dar nuova vita...riesca insieme antica e moderna. I vincoli del restauro imporranno i loro giusti e rigorosi limiti al gusto ed alla fantasia, ma saranno sempre e soltanto questi ultimi a fornire una soddisfacente soluzione del problema”.

p. 35

R. PAPINI, 1946
“Quando però, i valori dell'arte non si manifestino in modo così chiaro e decisivo come ci si comporterà? Si ritorna di nuovo necessariamente a parlare di sensibilità, di senso della misura, di gusto, d'ingegnosità, cioè di tutti gli imponderabili che formano il temperamento dell'artista e che sono indispensabili nel restauratore di qualunque opera d'arte.
Bisogna a questo proposito ricordare, ... che l'armonia non è fatta soltanto d'accordi ma anche di dissonanze; vale a dire, nel restauro dei monumenti, che talvolta qualche presunta stonatura giova. Spetterà al restauratore la responsabilità di saper scegliere quale delle discordanze abbia potenza di rafforzare l'armonia. Anche in questo caso si potranno quindi conciliare le ragioni della storia con quelle dell'arte e mantenere in vita qualcosa che, in base ai criteri d'intransigenza, sarebbe condannare a perire”.

pp. 37-38

P. PHILIPPOT, 1959
“La reconstitution, impossible en tant que reprise du processus créateur, reste donc concevable, et même pleinement justifiée, si on la comprend comme un *acte d'interprétation critique*, destiné à rétablir une continuité formelle interrompe, dans la mesure où celle ci reste latente dans l'oeuvre mutilée, et où la reconstitution rend à la structure esthétique la clarté de lecture qu'elle avait perdue”.

p. 5

“Une hypothèse critique, une proposition toujours modifiable, sans altération de l'original”.

p. 11

R. BONELLI, 1959
“Il restauro s'inizia dunque con un vero processo critico, diretto alla qualificazione ed alla caratterizzazione del monumento”.

p. 72

R. BONELLI, 1963
“Ogni operazione dovrà essere subordinata allo scopo di reintegrare e conservare il valore espressivo dell'opera, poiché l'intento da raggiungere è la liberazione della sua vera forma.
Al contrario, quando le distruzioni siano così gravi da avere grandemente mutilato o distrutto l'immagine, non è assolutamente possibile tornare ad avere il monumento; esso non si può riprodurre, poiché l'atto creatore dell'artista è irripetibile”.

col. 347

“Restauro come processo critico e restauro quale atto creativo sono dunque legati da un rapporto dialettico, in cui il primo definisce le condizioni che l'altro deve adottare, come proprie intime premesse, e dove l'azione critica realizza la comprensione dell'opera architettonica che l'azione creatrice è chiamata a proseguire ed integrare”.

col. 347

"... nel restauro critico, due diversi impulsi si contrappongono: quello di mantenere un atteggiamento di rispetto verso l'opera in esame, ... e l'altro di assumere l'iniziativa e la responsabilità di un intervento diretto a modificare tale forma, allo scopo di accrescere lo stesso valore del monumento.
Nel quadro della cultura attuale il restauro, inteso come valutazione critica, si identifica con la storia artistica ed architettonica ...
Nel considerare il restauro atto creativo, si arriva alla constatazione che il vaglio critico, intimo e determinante presupposto della creazione che il restauro stesso aggiunge e componente fondamentale dell'odierna cultura architettonica, definisce l'opera del restauratore come quella che é veramente completa e rispondente al carattere di tale cultura".

"Il restauro costituisce dunque un'attività nella quale l'odierna cultura attua pienamente sé stessa ..., poiché dimostra una cosciente continuità col passato ed una consapevolezza del momento storico che l'edilizia moderna non possiede".

col. 348

P. PHILIPPOT,1966
"Aucune restauration ne pourra donc jamais prétendre rétablir l'état original d'une peinture. Elle ne pourra que révéler l'etat actuel des matières originales".
"... devient alors, du point de vue critique, la recherche de l'equilibre actuellement réalisable qui soit le plus fidèle à l'unité originelle".

pp. 139-140

P. PHILIPPOT, 1976
"... the only aim of restoration should beto reduce or eliminate the disturbance caused by lacuna in such a way that the intervention can be unmistakable identified as such...as a critical interpretation".

p. 7

F. GURRIERI, 1972
"... coincide con lo stesso esercizio critico, costituendo una potenziale ma reale attuazione della cultura architettonica contemporanea in quanto affonda coscientemente nella continuità con il passato, in una possibile consapevolezza storica che difficilmente la produzione edilizia attuale possiede".

P. SANPAOLESI, 1973
"L'architetto restauratore è un architetto non diverso dagli altri. L'attività non è come abbiamo visto, un'attività di applicazione di formule tecnologiche, è un'attività architettonica di fondamento critico ed è quindi una delle attività creative dell'architettura".

p. 25

G. CARBONARA, 1976
“Il rapporto critica-creatività ...si presenta come il dato strutturante l'attività del restauro: il restauro diventa atto interamente critico nel suo farsi atto creativo e viceversa, in nome di una assoluta e inscindibile compenetrazione”.

p. 119

“Il restauro è azione critica e creativa al tempo stesso, é complesso atto di cultura, assai facilmente compromettente, estremamente raffinato e impegnativo e perciò stesso, quasi per definizione, se atto di sensibilità architettonica, non certo atto meramente professionale o, peggio, professionalistico”.

pp. 108-109

L. GRASSI, 1980
“Nell'accezione attuale il restauro fonda, comunque, la sua ragione d'essere nella presa di coscienza della prospettiva storica e quindi della distinzione, nella continuità del tempo presente da quello passato; distinzione per la quale tutte le epoche sono collocate nella loro situazione senza privilegiarne una fino ad assumerla come modello”.

p. 27

C. L. RAGGHIANTI, 1984
“Siamo per molti aspetti, nel campo del restauro architettonico ed edilizio nella situazione del restauro scultorio o pittorico anteriormente al restauro moderno che sempre più tende ad essere restauro critico, cioè comprensivo fuori di ogni obbedienza meccanica a postulati aprioristici”.

p. 40

J. JOKILEHTO, 1986
“The so called Restauro critico ... The theory is based on a historical-critical evaluation of the object; it is a strictly conservative approach considering all significant historical phases, but it takes into account both historic and aesthetic aspect and allows for a reintegration of a work of art under specific conditions, if this can be achieved without committing an artistic or historic fake.
In the case of a conflict regarding works of art that have preserved their potential unity, and particularly when certain additions are less significant, artistic values are given priority”.

p. 6

R. BONELLI, 1987
“Da qui discende il nuovo principio fondamentale del restauro architettonico: assegnare al valore artistico la prevalenza assoluta sugli altri aspetti e caratteri dell'opera, i quali devono essere considerati in dipendenza ed in funzione di quell'essenziale valore.
Punto di partenza di questa teoria è con tutta evidenza il riconoscimento dell'opera architettonica in quanto opera d'arte; riconoscimento che è atto critico, giudizio fondato sul criterio che identifica nel valore assoluto espresso dall'immagine figurata il valore stesso dell'opera. Quindi il vero compito del restauro non può essere che quello di ritrovare e reintegrare la forma visibile dell'opera, liberandola dalle sovrapposizioni ed intrusioni posteriori e restituendole l'intera unità figurale”.

“Ma nel caso in cui la contemplazione dell'immagine risulti interrotta od occlusa da strutture di sostituzione o da ingombri visivi, senza che sia data la possibilità di controllare direttamente le forme originarie interne alla lacuna, il processo critico di ripercorrimento della figurazione è spinto a ricorrere all'intervento della fantasia per ricomporre le zone mancanti o nascoste e ritrovare la compiuta unità dell'opera; ed in questo caso l'attività fantastica da rievocatrice diventa produttrice”.

p. 63

G. CARBONARA, 1988
“Il restauro che si definisce critico muove dall'affermazione che ogni intervento costituisce un caso a sé ... Sarà l'opera stessa, attentamente indagata con sensibilità storico-critica e con competenza tecnica, a suggerire al restauratore la via più corretta da intraprendere”.

p. 27

“... il restauro si definisce essenzialmente quale atto di cultura, discendendo, in primo luogo, da considerazioni critiche ed estetiche e non da esigenze pratiche ...”.

p. 31

“Il restauro dovrà essere guidato e condizionato dalla valutazione dell'opera, ponendosi esso stesso come atto critico”.
“In quanto atto critico esso è volto alla restituzione del testo autentico dell'opera ed accanto alla sua conservazione e trasmissione al futuro, a facilitare la lettura del testo stesso, non diversamente da una vera e propria edizione critica”.

p. 32

S. CASIELLO, 1990
“Il far prevalere il principio della conservazione, tuttavia non vuol dire ritenere che qualsiasi trasformazione o aggiunta sul patrimonio edilizio sia da considerare come testimonianza di storia e pertanto non sopprimibile.
La maggiore difficoltà, dunque, consiste proprio nel fare le giuste valutazioni che devono essere necessariamente critiche, ma non allo scopo di privilegiare momenti della storia della fabbrica, quanto piuttosto per restituirle, ove occorra, dignità di documento di storia e/o di arte, senza tradire l'autenticità della stratificazione”.

p. 10

G. CARBONARA, 1990
“Il restauro a sua volta deve porsi come momento conoscitivo, non quale atto risolutivo e conclusivo della storia dell'oggetto; esso è da intendere come un processo che assicura e pone elementi futuri di conoscenza”.

p. 60

“Il restauro critico, anche nella sua accezione di ' reintegrazione dell'immagine', non esclude ma completa le esigenze della conservazione; non propugna la sostituzione dell'antico col nuovo ma, piuttosto, indaga la possibilità di affrontare i nuovi problemi altrimenti irresolubili; contempera e accosta correttezza e qualità dell'intervento, nella coscienza che l'una non possa sussistere senza l'altra e, soprattutto si pone come strumento essenziale alla soluzione di casi particolarmente difficili, i quali, come afferma Pica, possono presentarsi anche solo una volta su cento; il che, comunque, non è poco e giustifica ampiamente l'averne parlato”.

p. 72 (già in 1976, p. 200)

Chapter 3

Archaeological restoration: Piazza Armerina in Sicily

In the Villa del Casale of Piazza Armerina, as in many archaeological sites, there is a clear historical-critical processuality of the doctrine and the implementational attitudes aimed at protection, conservation and restoration.

3.1 Historical profile of the events

It would be wisest to retrace some stages, starting with the discovery of the villa in 1929: from this date, a regular campaign of digs began, conducted by Paolo Orsi, after which, in 1935, Biagio Pace resumes the works with the discovery of the triconch hall and only in 1941-42 was a preliminary covering realized, designed by Piero Gazzola (figs. 1-2).
In these first years, the mosaics were cleaned with the use "of pumice and... of emery". (fig. 4)
The events of the war caused an interruption of the digs, which are then resumed in March 1950, with 5 million lire of finances provided by the Sicilian regional government.
It would be opportune to keep in mind that, in 1953, the Higher Council for Antiquities and Fine Arts (Consiglio Superiore delle Antichità e Belle Arti) noted, through Mario Salmi, the "heaviness of the existing structure; the broad surface would rather require a light [covering], ... albeit modest and impersonal...".
In January 1954, the superintendent Luigi Bernabò Brea writes to Guglielmo De Angelis d'Ossat, who was the Director General for Antiquities and Fine Arts at the time, showing a certain apprehension: "given the dimensions of the ville, we are faced with the grave, arduous and delicate problem of its protection", he also informs the director that the groundwater system is being organized and asks that the task be appointed through a public competition, or entrusted to employed architects and considers the possibility of creating catwalks to facilitate the viewing of the mosaics.
De Angelis replies, requesting visual documentation and sends Italo Gismondi to carry out the photographic survey.
In his report dated 13 November 1954, Gismondi, among other things, supports the idea of realizing a glass covering, also for the walls, particularly for the protection of the intercolumniation and of the peristyle.

Between 1955 and 1956, the Director General's office approves of the idea and invites a series of architects, among the most important of the time, to a competition, among which the following names were of note: Scarpa, Albini, Nervi, Gardella, Michelucci, Cosenza, Libera, Gismondi himself, Franco Minissi and Pasquale Carbonara. The only one to accept the invitation promptly and with enthusiasm was Minissi.

In February 1957, Minissi, with the consultancy of Brandi, is charged by the Director General's office to solve the problem of the protection of the site, with the aid of the suggestions of the Higher Council of Antiquities and Fine Arts. The project is approved on 6 August 1957 (fig. 3).

In 1958, the work is finished, financed very generously by Cassa per il Mezzogiorno and with the approval of the ministerial organs, who appreciated the pleasing results.[1]

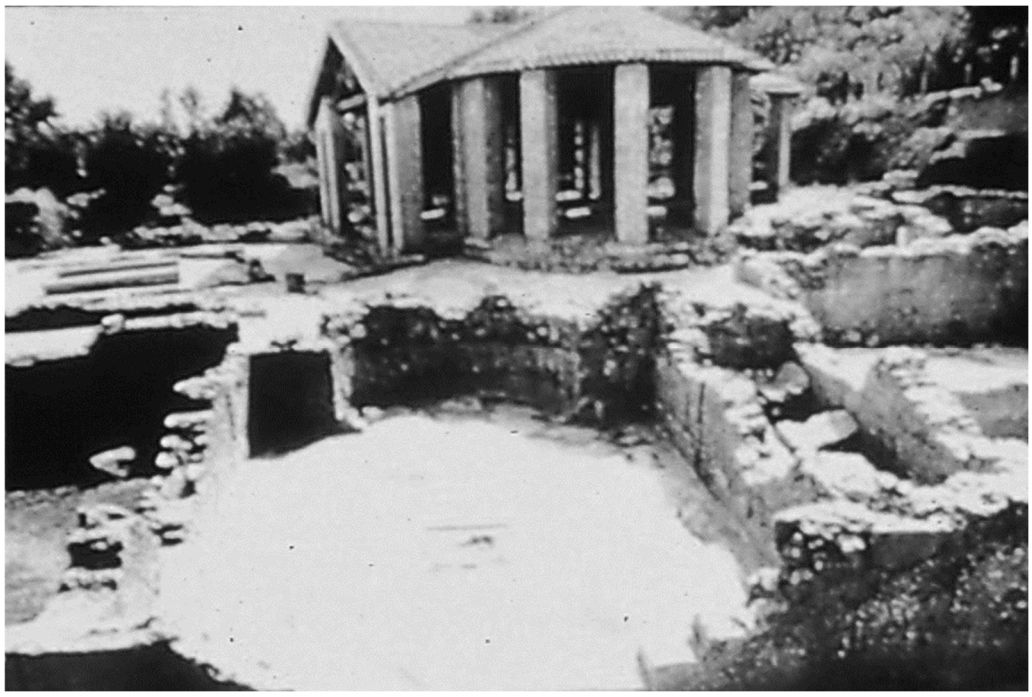


Fig. 1 - A first attempt at protecting the mosaics made with brick pillars and a traditional covering with tiles and roof tiles. (Private collection CB)

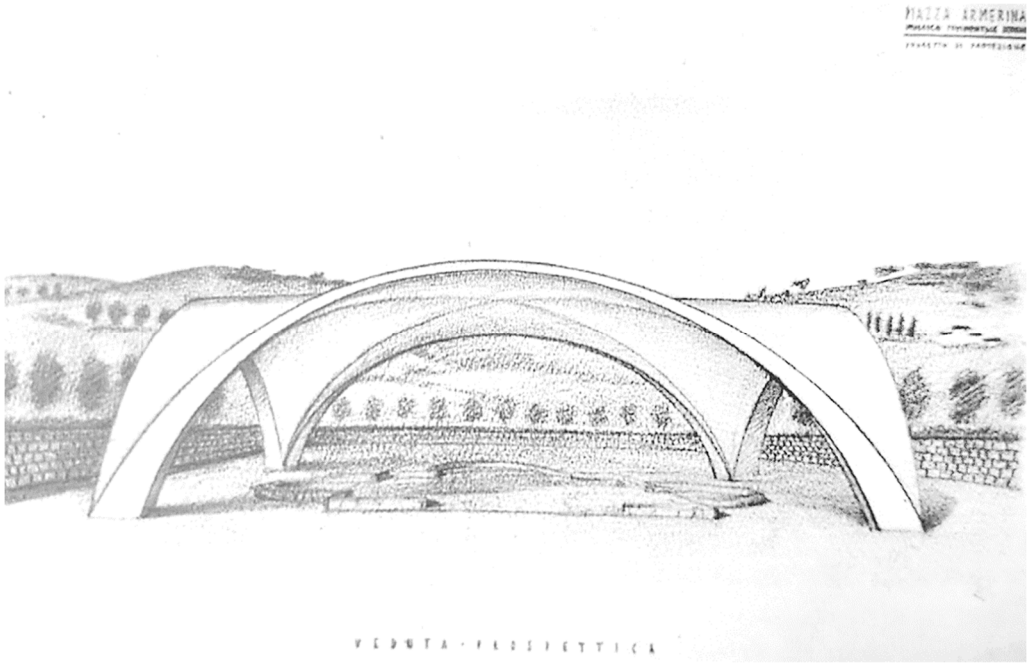


Fig. 2 - Proposal by P. Gazzola, dated back at the first years of 1940s. (Archivio Soprintendenza Beni Culturali e Ambientali Enna)

Fig. 3 - Villa del Casale in Piazza Armerina. Setting up of the protective elements. The architect, Minissi, can be seen at work, 1957. (Private collection CB)

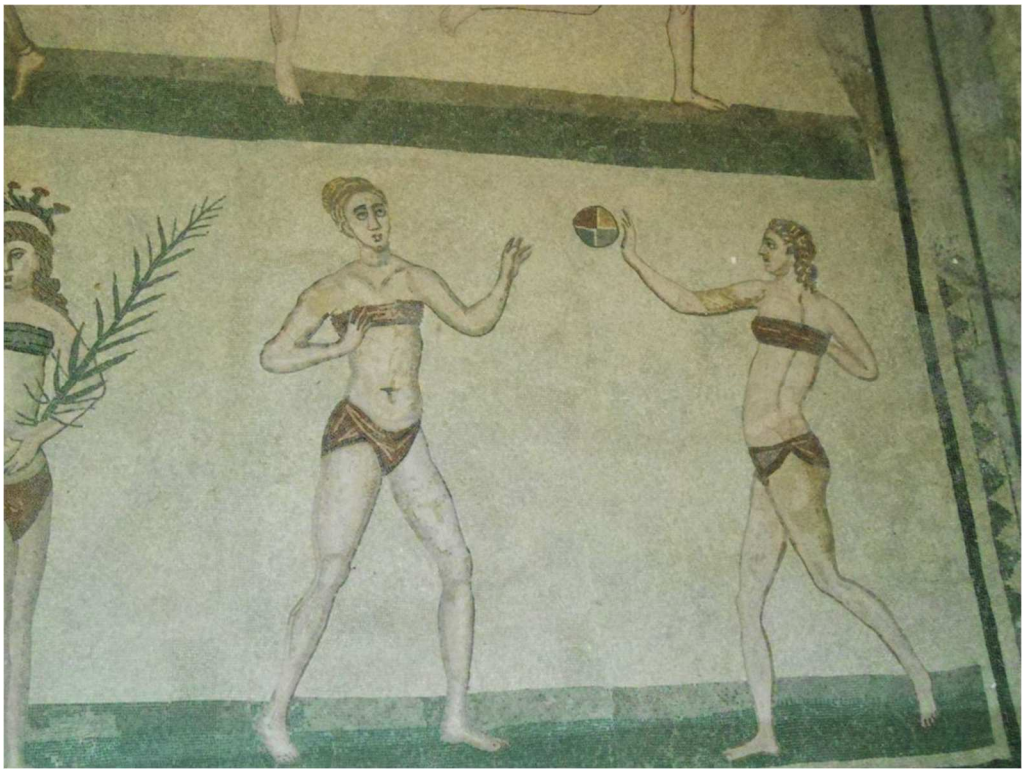


Fig. 4 - Detail of the mosaic floor, dating back at Roman period. (CB 1983)

3.2 The doctrine and the cultural attitudes of the time

In the years around the post-War period, the theoretical enunciations concerning protection and the activities of restoration on the archaeological, architectural and historical-artistic heritage had matured thanks to charters, norms and indications for restoration, in addition to the ever more incisive doctrinal reflections of some experts.
Already with the 1931 Charter of Athens, point II, a general tendency to abandon integral reconstructions is affirmed, insisting on regular maintenance; in the subsequent art. VI: " In the case of ruins, scrupulous conservation is necessary, and steps should be taken to reinstate any original fragments that may be recovered (anastylosis), whenever this is possible; the new materials used for this purpose should in all cases be recognizable".
Then, in art. VII, the environment must be subjected to particular attention, thus the study of plantations and plant ornamentations.[2]
From the subsequent norms of restoration, published in 1932, known as the charter of restoration, the same concepts may be found: point 3"... ancient monuments, any completion should normally be excluded and only anastylosis should be considered, that is to say the repositioning of existing broken parts with the eventual addition of those neutral elements which are the minimum necessary to integrate the form and ensure conservation conditions".
Point 6 insists on the respect of environmental conditions, while 7 refers to additions: "... the essential criterion to be applied, over and above the need to limit any such new elements to a minimum, should be that of making these alterations as simple and bare as possible and in conformity to the structural form". Point 8 is dedicated also to the issue of additions, referring to "material different to the original". Lastly, point 10 draws attention to the work of liberation which "must be followed methodically by the organization of the ruins and by protection".[3]
The subsequent indications in 1938 confirmed and perfected the norms of 1932. In 1956, a UNESCO document on archaeological sites expresses itself clearly on the prohibition of removing mosaics from dig sites.[4]
In these same years, some reflections by Renato Bonelli (1947), Guglielmo De Angelis d'Ossat (1948) and especially Cesare Brandi (1956) would assume a fundamental role. Some essential elements may be found in Bonelli's 1947 essay, *Principi e metodi nel restauro dei monumenti*.
"With regard to restoration, one will never again now consider it to be an argued and often poorly tolerated return to stylistic unity, but rather an indispensible, if possible, reintegration of the architectural oeuvre and hence a return to the apparent unity".[5]
In his *Relazione introduttiva* (introductory report) to the V Convegno Nazionale di Storia dell'Architettura (5th National Convention on the History of Architecture) in 1948, De Angelis specified that: "our generation avoids superposing anything that is ours on it and especially carrying out modifications or additions that could compromise its essence, ... in conclusion, one would keenly hope for all the ideal restorations which, while highlighting the structural data and significant elements, still allow the observer and the scholar the possibility and the sincere pleasure of a direct interpretation".[6]

In 1956, on the "Bollettino" n. 27-28 of the Istituto Centrale del Restauro, Brandi wrote two essays in which he supplies the initiative for the restoration and museum conversion of the Villa del Casale.
In the former, *Cosa debba intendersi per Restauro Preventivo* ("What one should understand by Preventive Restoration"), he makes some general doctrinal suggestions, while in the second, *Archeologia Siciliana*, he proposes the intervention in methodological terms, translated architecturally by Franco Minissi.
It would be opportune to note some sentences: "Once familiar with the reconstructions executed in Pompeii, Ostia or Ercolano might think of a solution of generic repristination, ... but this would be a grave error. There the situation was different: the edifices were of a greater elevation," upon which he speaks of the issue of the covering "but of what type, given the site, due to the Arcadic beauty ... a little vale with the sweetest slopes, which remind one of Tuscany, rather than of Sicily ... The mosaics should be left where they are: but they should be sheltered. "Given that we are dealing with figured mosaics, it is necessary that not even one strip be removed from sight, as would irremissibly happen if catwalks were to be built over them ... In this case, the modest elevation of the walls in relation to the rooms of the villa allows one to imagine a situation where the walkways are over the walls, from which, without walking over the mosaics, these can be viewed all at once, in the most ideal manner. Nor should one be shocked for those walls, since whether one walks over them or not, it is not possible to conserve them as they have been retrieved in the dig, exposed as they are to infiltration by water and wild grasses. A rectification of these for conservation ends, with an adequate arrangement, is unavoidable ... The covering remains to be resolved".
"Meanwhile, one may immediately discard the original hypothesis... which was of an enormous covering with wooden trusses and brick tiles, supported by massive brick columns. This most heavy structure, which so defiled the appearance of the ruins, so as to render it similar to a barn rather than the sumptuous hall it must have been, would succeed in three things in one blow: it would defile the monument, it would alter the ruins, it would make it necessary to walk over the mosaics ... Therefore, nobody considered proceeding with the covering of the mosaics with that system of rural architecture ... Having discarded it, however, only two valid hypotheses remain: either an enormous dome or some type of reinforced concrete canopy, or the realization of canopies using a light and transparent material".
"The first hypothesis, which naturally entices the skill of our most excellent reinforced concrete technicians, would be implementable but decidedly not recommendable: these ruins would have no sense anymore under the dome... the ruins, having suddenly become a cellar to itself, would then appear to have been "evacuated", so to speak, into a hangar, into an exhibition hall for new automobiles... Needless to say that such a construction, with such an imperative spatiality, would be anathema to the pleasant little villa... thus, in a single blow, the valley would be destroyed, the ruins neutralized and the mosaics would be accommodated in a spatiality too different and dominating with respect to the original volumes... It can be seen that we have proceeded by narrowing the breadth of the issue, practically reducing the possible solutions to one.

That is to say: Given that any covering, light as it may be, must still be supported a anchor tie, this can be achieved with systems situated at the right frequency, or with the least possible visibility, and these supports will have to make use of the remains of the walls as their base, so that these may be, a the same time, the walkways and that they continue, like a transparent suggestion of the wall, into the supports. The covering, which will have to be double-pitched, for the rain, and flat below, and must be transparent like glass in its slopes and of an opaque material below. That is all... we have no doubt that this entirely modern and entirely modest solution will be exemplary".[7]

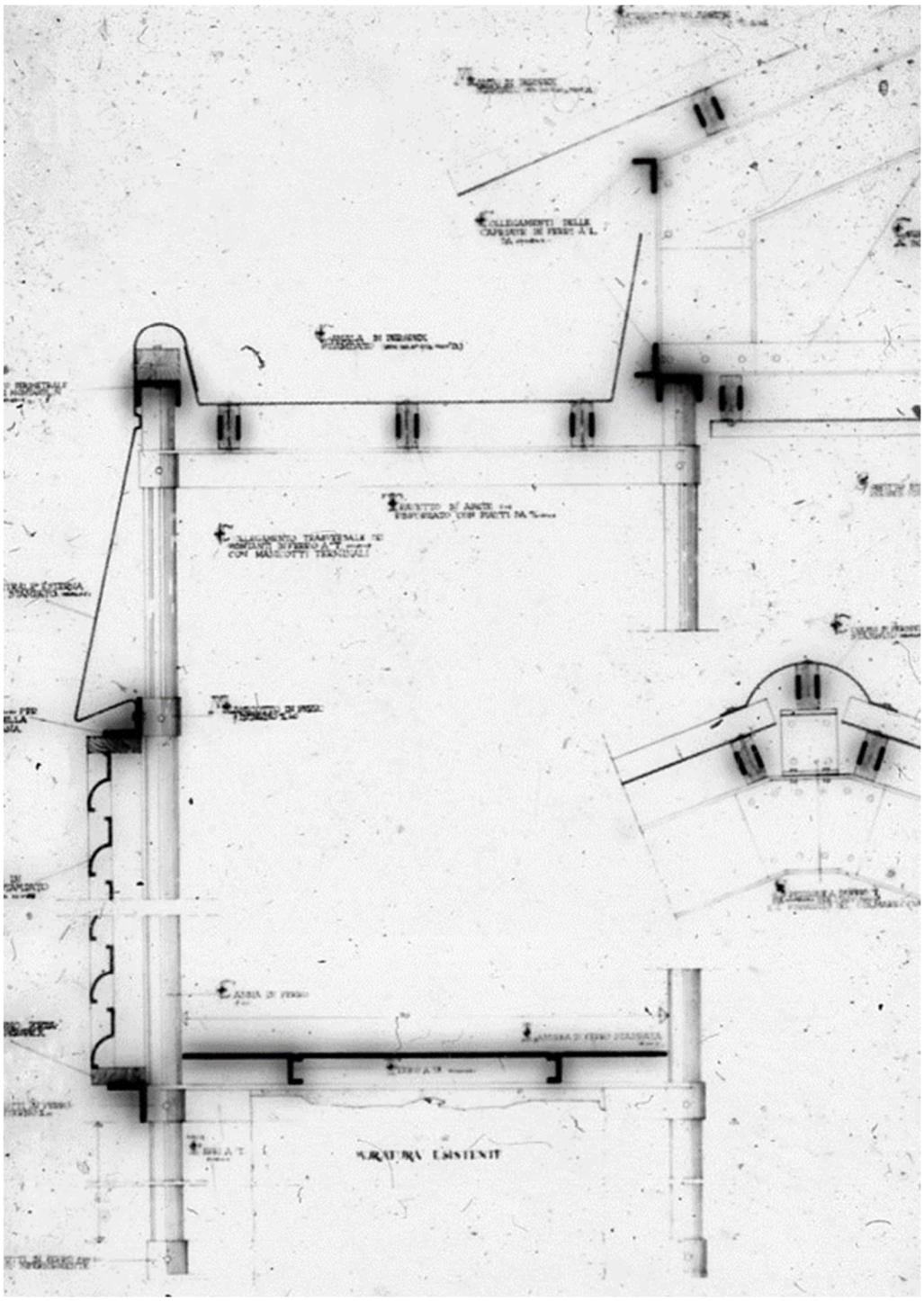


Fig. 5 - Detail of the system designed for the roofing. Executive drawing by Franco Minissi, 1956. (Private collection CB)

Fig. 6 - Detail of insertion of protective structure. (CB 1984)

3.3 Franco Minissi's project and its circulation

Franco Minissi's project accepts the cultural elaborations and translates into operation the Brandian reflections, firmly declaring itself to be one of the manifestos of 'critical restoration'. The author writes that the fundamental problem of the restoration and conservation of the Villa is therefore clear and consists in the protection of the precious mosaic pavements. "It is nonetheless joined by another of a distinctly museographic character, that is, the need to create the conditions appropriate for their best visibility". What Minissi meant was to reconfigure the environmental spaces relative to the various mosaics, to allow the visiting of the entire complex while eliminating passage over the mosaics, isolated from the offences of the atmosphere whilst not compromising their illumination, and to superpose new, contemporary materials over the existing structure that would express their utility and ensure by contrast, but without disharmony, the integrity of the structure.

Fig. 7 - View from above of the perspex covering. (CB 1980)

Fig. 8 - View of the site. (CB 1980)

Thus the slim metallic structure, resting on the new reintegration walling, constitutes the load-bearing axis for the plastic, which is differentiates in the profiles and the forms of the environments.
The plastic material used is the perspex laminate from the English factory I.C.I. (Imperial Chemical Industries, Ltd, plastics division) with a thickness of 3.2mm and the color of transparent smoke.[8]
The technical features of the material fulfilled the needs of transparency, complete impermeability, the reduction of fire hazard due to its slow rate of combustion, the possibility of being moulded into any shape, its infrangibility, its resistance to exceptionally heavy loads (e.g., snow).

Fig. 9 - Partial view of the insertion at the site. (CB 1980)

Fig. 10 - Detail of the original counter-ceiling designed to regulate the light and the microclimate (1958-1959). (Private collection CB)

A fundamental detail concerns the coverings, as was verifiable in the first photographs at the end of the 1950s. They were made double-pitched, with a flat surface inside to permit the necessary air chamber for thermic isolation and the obscuring of the upper metallic structures and with the reduction of shadows on the mosaic pavement. “The walls are realized in part with whole, undulated surfaces and in part with lamellate, shutter-like surfaces. These, together with some sections which could slide open, ensured ventilation”.
The closing of the peristyle and of the curved nymphaeum was then realized with large crystal surfaces to achieve transparency. The metallic load-bearing structure of these glass panels is situated within the peristyle, behind each column, so that viewing from every side is free of any superstructure.
The draining of the waters takes place by means of large channels which follow their natural courses and discharge into the ancient system.
The definition of the volumes shows respect for the various rapports of the overall organism of the villa with over 2000 sq m of mosaics.
Minissi concluded the description of the project by affirming that: “the romantic charm of the ensemble of the ruins is today replaced by a complex of moulded volumes, variably illuminated and transparent to greater or lesser degrees, the sight of which, moreover ... may suggest to the observer a picture not distant from that which the complex of the Villa may originally have been, albeit translated in entirely modern terms”.[9]
In these enunciations and in the actual operational implementations, one finds one of the most significant seasons of Italian architecture, at that time in the vanguard in Europe and in the world, for the culture of conservation and restoration, thanks to the happy synergy between the office of the Director General for Antiquities and Fine Arts of the Italian Ministry of Education, the Istituto Centrale del Restauro, the young Sicilian government and the support from Cassa per il Mezzogiorno.
At this stage, one should not forget the direct input supplied at the subsequent codification of the 1964 Charter of Venice, the certificate of incorporation of ICOMOS International, which anticipated its attitudes. In fact, it is sufficient to remember article 9: “The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents...”; and 12, “Replacements of missing parts must integrated harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence”.
Lastly, article 15 states: “Excavations should be carried out in accordance with scientific standards and the Recommendation ... adopted by UNESCO in 1956. Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning” (figs. 5-14).[10]

Fig. 11 - Detail of the system of vertical glass panels and brise-soleil. Designed and inserted by Minissi in 1956-1957. (Private collection CB)

Fig. 12 - The internal routes with the progressive dismantling of the brise-soleil and false ceiling. (CB 2000)

Fig. 13 - Progressive dismantling and improper insertion. (CB 1998)

Fig. 14 - View of the mosaics from the walkway. (CB 1998)

3.4 The neglected maintenance

From the first years, some transformations and substitutions were recorded; firstly, the blinds and the false ceiling were eliminated, after which an emergency situation linked to the floods of October 1991 (the site is in a valley that is subject to periodic floods), and a previous deforestation uphill increased the damage.
The efficacious action of the 'Regional centre for planning and restoration' (*Centro regionale per la progettazione ed il restauro*) should be remembered, coordinating the emergency operations with the required cleaning and the consolidation of the mosaic pavement, limiting damages and initiating the first conservation interventions.

Fig. 15 - Detail of the protection with the glass walls and perspex and the water in the vat (CB 1980)

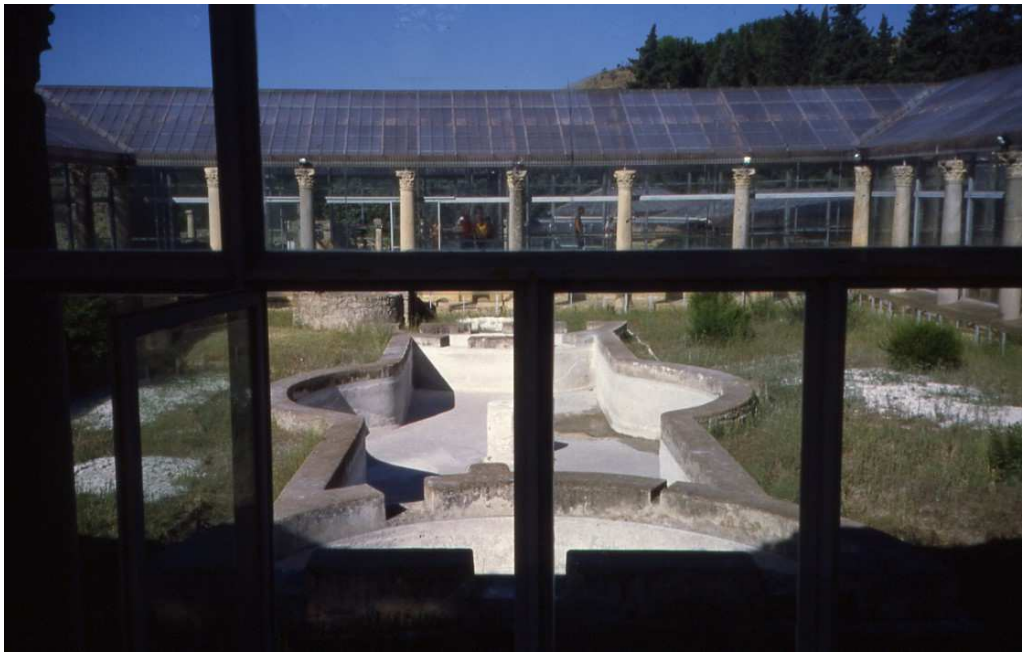


Fig. 16 - Current state, abandonment. (CB 2004)

But the situation degenerated also due to a small fire, possibly of a malicious nature, with the surprise on the part of the fire brigades in noting the only partial fire resistance of the perspex, which had previously been thought more secure.
The subsequent substitutions of various perspex elements with others, as well as the addition of conspicuous lamps for evening illumination, rather oversized, together with the whole of the engineering system too much in contact with the perspex, initiated the gradual deterioration of the complex (figs. 7-9).
In addition to this, there was the slow and gradual deterioration of the metallic structures, with the emergence of corrosion, the actual breaking of some plastic elements and the diffuse phenomenon of infesting vegetation. The natural process of ageing was accompanied by, alas, neglect, in fact, numerous water channels are in pieces, with the emergence of stagnation and humidity.
Now how should one behave, with these archaeological and architectural realities, refined expressions of the culture of the age that produced it?
Some investigations carried out by the Istituto Centrale del Restauro have shown that the archaeological areas are greatly subjected to phenomena of biodeterioration and the presence of protective covering may condition the establishment of biological colonies.
Within the framework of the *Progetto Coperture* (Coverings Project), coherently with the classes of danger indicated in the Risk Map (*Carta del Rischio*), archaeological areas have been identified that are characterised by different environmental typologies in terms of their climate, the air quality and human impact.
In particular, with regard to the site in Piazza Armerina, the environment presents elevated values of relative humidity, particularly in the peristyle, but the most sensitive solution is in the Basilicata region. The microbic component was found to be low, on average, in all the environments.
The study of biological alterations on painted intonacos and on the mosaics has shown a significant development of synthetizing microflora. Some moss was found on the pavement of the peristyle, but no evidence of micro-organisms (bacteria or fungi) was found. More recently, the microclimate improved, with the regulation of the opening of windows (figs. 15-18).

Fig. 17 - The improper additions, the sports-facility lights. (CB 2004)

Fig. 18 - The deterioration of the metallic elements due to lack of maintenance. (CB 2004)

3.5 Guidelines for an intervention program of archaeological and architectural restoration

At this point, the proposals to be pushed forward should be simple and common sense.
The task is that of optimizing the various needs; some criticism of Minissi is understandable, but it should be said that in the last forty years conservation awareness has increased.
Technological knowledge has increased. But the postulates of minimum intervention, of reversibility, of distinguishability and of physical-chemical compatibility remain relevant.
We are faced with ruins and mosaics, but also with a process of museum conversion that has been a model to follow all over the world.
One must still act, as ever, with the criterion of reversibility, that of minimum intervention and of compatibility, with the aid of physicists, technicians and restorers, so as to achieve the conditions suitable for the conservation of archaeological properties and the protective and museum insertions at the same time.
After these considerations, new transparent structures should be realized, eliminating and reducing the greenhouse effect, dazzlement issues and the degree of relative humidity.
One should also tend to regulate the access of thermal and light rays and act on microenvironmental control parameters (ventilation).
Among the new, innovative transparent materials, there are various possibilities to choose from for high-performance coverings.
But the main characteristic is that of being transparent in appearance and to minimize the transmission of thermal energy with suitable systems. Thus, the thermal transmission due to light radiation between panels may be reduced.
One should also keep in mind the possible employment of apertures in the gaps between two panels through which air can be made to pass, to reach a low pressure; then one can regulate the closeness between the frame and the trimmings. The solution should be found in keeping the idea and the shape while improving the materials, which were at the time (in the late 1950s) at an experimental stage.
There is no need to retrace the events of neglected maintenance which were participants in the aggravation of the damage.
The ensemble of the interventions concerns the integration of the moment of conservation of the matter together with that of scientific, cultural and touristic fruition.
Lastly, one must not forget the overall configuration of the area: from the resolution of hydro-geological issues to those of access, with adequate services and reception structures, e.g. catering, roads and parking, with the necessary removal of inappropriate recent additions.
All this is to protect the site, which is also on the UNESCO World Heritage List and hence belongs to the whole world.

That is why the theoretical reflection and architectural reality of Brandi and Minissi remain perfectly valid. The technical solutions may have aged, but these still represent one of the most significant true operational expressions of the season of critical restoration in Europe and in the world.
In this chapter it is not considered appropriate to mention the well-known events with the various projects presented in December 2004, at the municipal theatre in Piazza Armerina and its subsequent construction. Please refer to the chapter on current events.

Notes

1. See documents in Archivio Centrale dello Stato (Roma), Fondo Minissi.

2. For the Athens Charter of 1931, see the Actes de la Conference d'Athénes in the Official text, in *La conservation des Monuments d'art et d'Histoire,* edited by Office International des Musée, Paris 1933, pp. 401-407.

3. For the Italian Charter of Restoration of 1932, see the "Bollettino d'Arte", January 1932.

4. For UNESCO document see *Recommandation définissant les principes internationaux à appliquer en matière de fouuilles archéologiques, 5 December 1956, a New Dehli.*

5. R. BONELLI, *Principi e metodi nel restauro dei monumenti,*in "Bollettino dell'Istituto Storico Orvietano", III, 1947, 2, pp. 1-9.

6. G. DE ANGELIS d'OSSAT, *Danni di guerra e restauro dei monumenti,* in *Atti del V Convegno Nazionale di Storia dell'Architettura,* (Perugia 1948), Roma 1952, pp. 13-28.

7. For Cesare Brandi see basic bibliography.

8. For Perspex (Imperial Chemical Industries, Ltd, plastics division), see historic employement in Harold James Plenderleith (1898-1997) and the pioneristic study in laboratory at the British Museum and first work in ICCROM from 1959. See also: O. KALLSTROM, *Montages en matières plastiques pour la presentation des objets d'orèvrerie,* in "Museum", 2, 1952, 5, pp. 106-109; N. STONE, *Use of Perspex in Museum*, "The Museum Journal", 58, 1958-59, pp. 33-37: G.S. KRAJIAN; *Animated exhibits with Acrylic Materials,* in " Curator", III, 1960, 2, pp. 118-145.

9. See documents in Archivio Centrale dello Stato, (Roma), fondo Franco Minissi.

10. For the Venice Charter see the *Atti del II Congresso Internazionale degli Architetti e tecnici del Restauro, il Monumento per l'uomo,* Venezia 25-31 maggio 1964, Padua 1971, pp. LXIX-LXXXI (English text), pp. XCIII-XCV (French Text).

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Chapter 4

Venice Charter (1964): some considerations on Raymond Lemaire and Paul Philippot

For me, this dedicated chapter of the Venice Charter is extremely significant because I knew many of the participants in the 1964 Congress and also a large part of the Commission and its signatories, and with some of them I was lucky enough to first training and then collaborate.

In the previous chapters we have dealt with the post-war phase, the difficulties of reconstruction and first dialogue with the new architecture. The critical restoration has been presented, then the first Congress of 1987 in Paris and the Brandi's *Theory*. In particular, it can be said that they constitute a genesis of the Charter.

In Italy the Sixties were characterized by the first ANCSA (Associazione Nazionale Centri Storico-Artistici) conference of 1960, held in Gubbio.

On this important occasion the main contributions were oriented towards the concept of cultural heritage, even if in an embryonic form, and the recognition of the complexity of interventions in historic centres.[1]

The Venice Charter remains the most significant document at an international level in the field of restoration and is linked to the names of Roberto Pane, Piero Gazzola and Raymond Lemaire, the three souls or engines of the document, and the congress, defined by many as "ecumenical".

Consider that Gazzola and Lemaire had known each other since 1947 and that the first exchanges of letters between Pane and Gazzola and the first idea or genesis of a new document date back to 1963.

It seems appropriate to recall from an essay by Andrea Pane: "that on the initiative of the Director General for Antiquities and Fine Arts, Bruno Molajoli, with the patronage of UNESCO, the complex preparation of the Congress has begun".[2]

Gazzola writes to the Neapolitan colleague, hoping for a meeting soon to discuss the problem to the Congress. However, in the first months of 1964 the idea of formulating proposals for the Revision of the 1931 Athens Charter and the 1932 Italian Charter took place.

In particular, it is worth remembering that since 1959 Gazzola had also been in contact with ICCROM and the Sapienza University of Roma. Since that year he has been lecturer at the specialization school, there he has taught courses in the general principles of conservation and "restoration of ancient buildings", for the first year and in museology for the second, appreciating a young Minissi.[3]

To these fathers we must add Paul Philippot. A few years earlier, Philippot arrived in Roma, in 1950, for his thesis on the concept of Restoration at the Central Institute of Restoration.

Philippot had come into contact with Brandi and his group. He recalled the Venetian days and quoted: "it was them (Pane, Gazzola and Lemaire) who directed the Assembly and proposed a first draft of the text".[4]

In summary, from the proposal presented at the May Congress, we arriv at the final document of July 25, when Lemaire had added article 7, which Pane approved, until the publication of the Acts in 1971.

Gazzola writes aware of its importance, defined it, in 1972: "of historical significance … that no one can ignore any longer and whose spirit every specialist must adhere to … and indisputable document whose validity will increasingly assert itself over time … the official code of the sector of the conservation of cultural heritage".[5]

And also Pane reaffirmed: "the urban dimension of protection and restoration, whose programs had to be organically contemplated by the masterplan, and this lid not only concern the historical centres but also those scattered episodes whose choral value constitutes a heritage to be preserved and which extend … beyond 19th century buildings to reach up yesterday".[6]

To this end, it is considered appropriate in this context, also for historical truth, to affirm that the paternity of the Charter is due to Pane and Gazzola.

The official Charter in French, being at the time the international language of diplomacy, induced the final participation of Lemaire and Philippot. The editions in the different languages will be successive and from there many terminological misunderstandings will arise.

An again, why the delegates of the United States did not sign? For some confidences received since the early 1980 from some co-signatories the answer is simple.

We were in a climate of "cold-war", and the active presence of many delegates from Eastern Europe and Asia, with their proposals, was not understood from a cultural point of view, but was misunderstood politically.

Participation in the Venice Congress was a fundamental tool to allow many architects and monument technicians to come in Italy and breathe the culture of restoration.

It was not understood the following year, with the creation of the ICOMOS in Warsaw, the misunderstanding began to be better clarified.

I can personally remember that since the early 1980s, I have carried out many missions to continue to spread and increase cultural and scientific relations.
The following persons took part in the work of the Committee for drafting the International Charter for the Conservation and Restoration of Monuments:
- Piero Gazzola (Italy), Chairman
- Raymond Lemaire (Belgium), Reporter
- José Bassegoda-Nonell (Spain)
- Luis Benavente (Portugal)
- Djurdje Boskovic (Yugoslavia)
- Hiroshi Daifuku (UNESCO)
- P.L. de Vrieze (Netherlands)
- Harald Langberg (Denmark)
- Mario Matteucci (Italy)
- Jean Merlet (France)
- Carlos Flores Marini (Mexico)
- Roberto Pane (Italy)
- S.C.J. Pavel (Czechoslovakia)
- Paul Philippot (ICCROM)
- Victor Pimentel (Peru)
- Harold Plenderleith (ICCROM)
- Deoclecio Redig de Campos (Vatican)
- Jean Sonnier (France)
- Francois Sorlin (France)
- Eustathios Stikas (Greece)
- Gertrude Tripp (Austria)
- Jan Zachwatovicz (Poland)
- Mustafa S. Zbiss (Tunisia)

4.1 Raymond Lemaire (1921-1997)

Lemaire, speaker of the first of five sections, summarizing the contents of the reports presented in relation to the proposal for an International Charter wrote:
"Sur le plan de la docrine, le fait capital du Congrès est, sans conteste, le project de modification de la Charte d'Athène de 1931 introduit cojointement par P. Gazzola et R. Pane".[7]
He began his international career in 1945 as Commissioner of the Belgian and Luxemburg governments for the recovery of cultural heritage, until 1949. In 1943 he had contact with Ambrogio Annoni in Milano during an internship, and in 1947 he began to dialogue with Gazzola.
His academic career began in 1947, as an assistant and the following year he developed his doctorate which he completed in 1949 on *L'origine du style gothique en Brabant*. He was appointed professor and in 1953 he has been full professor.[8]
It is impossible to summarize Lemaire's activity in few pages; however, in order to provide a profile of his activity, it is considered appropriate to follow his writings and works.
The study and projects for the Grand Beguinage of Leuven (Lovanio) will occupy him for several years (1962-1972), and can be seen as a laboratory for Venice Charter (figs. 1-2).
In Grand Beguinage, we assist in a new use (compatible) for the Catholic University. This project has been claimed to be one of the first were the potential combination of monument preservation and modern operative use was proved.
An important moment for your activity has been the Conservation Program for Romanesque Saint-Lambert Church in Heverlee, near Arenberg Castle. This is an interesting work (1961-1963): probably Lemaire, in this restoration, seems to echo some methodological principles enunciated in Italy (Critical Restoration) and some interventions recently carried out with Franco Minissi (figs. 3-4).
The intervention on the ruins of the chapel, with the glass insertions, and new essential forms for the liturgical furnishings applies the theory operationally.
In conclusion, one cannot help but remember when writing about Lemaire's activity for ICOMOS international.
Lemaire introduces and cites several times the work of colleagues from Eastern Europe. This will have great cultural and political significance for the future.
"À côtè de cette manière nouvelle d'aborder un vieux problème, d'autres auteurs et parmi eux tout particulièrment J. Zachwatowicz et J. Pavel, maintiennent la définition traditionelle selon laquelle 'le monument historique est un document d'une époque donnée de l'histoire des développements de la culture et de la civilisation".[9]
And also: "… M. Horler, propose de créer un système d'échange de ces informations. Cette proposition est heureuse et sera certainement accueillie par chacun d'entre nous … et par la délégation belge de créer une revue internationale de doctrine et de technique de la restauration des monuments".[10]

I cannot conclude this chapter without a personal thought form Raymond Lemaire. I had the opportunity to meet him for the first time in Rome in 1981 at the General Assembly of ICOMOS, and then on several occasions during my training years, from Amsterdam, to Vienna, from Paris, to Napoli, at numerous conferences. I have an indelible memory for him as a professor, always attentive to young generation interested in conservation and restoration.[11]

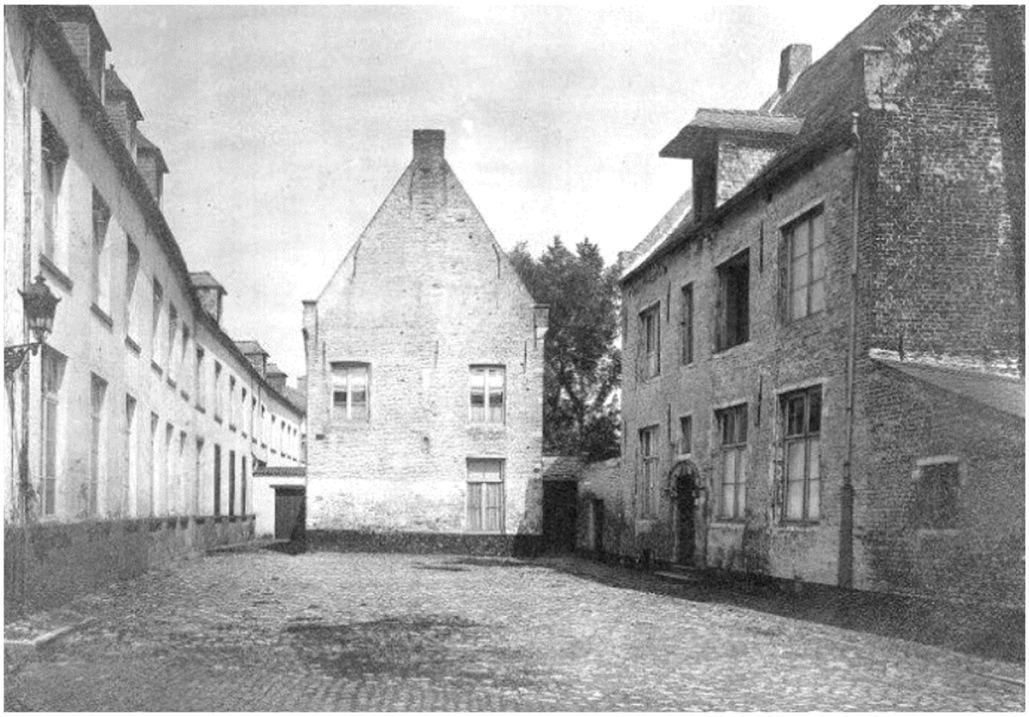


Fig. 1 - Grand Beguinage of Leuven. Before the restoration. (Archive Raymond M. Lemaire)

Fig. 2 - Grand Beguinage of Leuven. After the restoration and the compatibility use. (Archive Raymond M. Lemaire)

Fig. 3 - Saint-Lambert Church in Haverlee. It is clear the glass insertion for protection and for the use. On the top, we can see the window along all the stone wall, which reminds the modern movement. (CB 2008)

Fig. 4 - Saint-Lambert Church in Haverlee. Detail of the portal in concrete, inserted in the glass wall. (CB 2008)

4.2 Paul Philippot (1925-2016)

He was a student of Cesare Brandi and Paul Coremans, founders and directors during his training years of two of the most important restoration centres in the world (ICR) and Institut Royal du Patrimoine Artistique (IRPA)
In the wake of the two fathers of critical restoration, we can include the thought of Paul Philippot, which a 1990 publication helps to redefine.[12]
Philippot states that conservation has first and foremost a cultural character both historical and aesthetic, and that it cannot be reduced to a simple maintenance operation.
From an operational point of view, he professed the idea of an interdisciplinary cooperation with equal dignity. His work at ICCROM has led him to take care of many aspects of restoration, from the training of restorers to the organization of cataloguing systems, from research to specialist assistance to local projects.
Philippot, one of the 23 members, is believed to have provided suggestions on problems relating the painting and sculpture: "… the treatment of 'gaps' (lacuna) and the use of new materials, on which he had published several reflections".[13]
"Your observations on the restoration in Japan are interesting. Impressed by the extraordinary technical ability of the craftsmen, he noted however that, faced with the specific problem of restoration, an attitude emerged which refused to take into account the critical approach from a perspective which was both stylistic and aesthetic, attitude typical of the Far East, according to which a work of art worthy of the name must give the impression of being new, from which descends the widespread practice of renewal at fixed dates and the refusal to appreciate the traces left on work by the passages of time".
"In conclusion, restoration is a historical distancing from tradition, … and does not allow anything other than conceiving an intervention on the work of the past as a critical interpretation. Unique and unreproducible work both as a historical document and as an artistic expression".
Philippot derives his restoration proposal from the very nature of the works to be conserved. A particular attention he dedicates to the problem of pointed façades. Between the seventies and eighties in Roma there were many disagreements on this topic and he opposed the growing practice of restoration and tried to bring the debate back to the principles of the Charter of Venice.
Always with the help of Laura and Paolo Mora, Philippot has clearly and severely explained the image of Roma and the restoration of the façades: highlighting how without a critical approach to the problem, colour was a simple decorative garment independent of the architectural structure.
And his definition of restoration as a critical hypothesis, not expressed verbally but realised by the very language og the object of the intervention:
"l'interprétation critique ne peut évidemment se limiter à un jugement verbal; il faut qu'elle se réalise sur le plan imaginaire où est revécue intuitivement la forme. C'est par là que la restuaration est essentiellement un travail d'art et requiert une culture pratique de l'imagination visuelle".[13]
For Philippot the "lacuna appears as an interruption of the continuity of the artistic form and its rhythm".[14]
"From which also descends the creative integration that requires …. The detailed evaluation though a study of the monument or complex …".

Appendix

It is worth mentioning that, in parallel with the Congress, a documentary exhibition on the restoration of monuments around the world held at Palazzo Grassi.

We would like to mention the organizing and exhibition committee which was in collaboration with the Conference organizing committee.

The relative catalogue was edited by Marco Dezzi Bardeschi and Piero Sanpaolesi. We would like to quote a summary of the introductory essay by Sanpaolesi:

"The great and wide spreading importance that every educated country is attributing to the problem of preserving ancient monuments reflects in the very high technological level reached nowadays in the preservation and restoration of the artistic heritage.

The variety of the problem that the restorer has to face, both at a critical and at a scientifical and practical level is such that parallel researches developed by technicians on cases that can be compared prove very useful when verifying different ways of operation and different results obtained. … This exhibition wants to indicate in which cases a restoration is necessary and when problems have to be reached a unity in the method of performing the task that avoid an action sometimes only too practical or personal or of intuition, as shown in few cases of a certain importance".

As a final, it seems appropriate to remember that the following year (1965) ICOMOS (International Council of Monuments and Sites) was created. From an essay by Lemaire we can retrace those significance moments.

Gazzola deserves the greatest credit for its creation, as a UNESCO expert, he had all the knowledge and personal relationship to start the new institution.

In a certain sense, similarly to ICOM, which brought together museum specialist, here the "specialist" in monument restoration had to be connected.

Thus he avails himself of the collaboration of prof. Stanislaw Lorentz, general director of the Museums of Poland.

At the same time, prof. De Angelis was also one of the "fathers" of ICOMOS, like the architect Ceschi, superintendent of the monuments of Roma. Lemaire recalls the first meeting in Roma, at the headquarters of Specialization School, directed by De Angelis.

We can retrace the history of ICOMOS through the magazine "Monumentum" published in various years and especially through the proceedings of the General Assemblies. Italy from the seventies with the magazine "Restauro" until it was closed was a lighthouse for ICOMOS.

4.3 60 years of Charter of Venice (1964-2024)

In this period of rapid changes, in the last twenty years, urban historic areas have proven extremely dynamic as areas of economic development. These areas often have been the main scene for the performing and visual arts and the focus of tourism. Similarly, investments in cultural initiatives were the basis of urban regeneration processes. The deindustrialisation of regions, the rise of new information and communication technologies, the increasing of new economic activities, marked new forms of development. Political and social changes have opened new ways in cultural heritage and produced some misunderstanding. And so, after Venice Charter, an important number of key texts were written and some adopted, giving notice of the diversity of these international reference texts. There have being so many, separated by themes, giving a lot of importance to social and economic problems and also to the diversity. We must support the culture of our local areas and their identities, from monument to landscape Our historic towns and cities are places where people live and work. We must reconcile the economic activity with the protection of heritage and our environment. We want places where everyone enjoys a good quality of life and access to services. For this we must find compatible uses for historic buildings. But we must not forget that the most important duty may be to conserve heritage in order to transmit it to next generations. And for this, Conservation and Restoration as Venice Charter says may continue.
The Venice Charter has been and remains the international document known and implemented throughout the world for conservation and restoration.
In these 60 years, the principals of architecture conservation have been extended to urban conservation and world heritage conservation.
There have being a growing attention to different cultural memories. And so many other charters and declaration as Amsterdam 1975, Nara 1994; Universal Declaration on Cultural Diversity, Paris 2001; Xian Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas, 2005; Convention on the Value of Cultural Heritage for Society, Faro 2005, the Quebec Declaration on the Preservation of the Spirit of Place 2008 and finally the Recommendation on the Historic Urban Landscape, Paris 2011.
In the last 20 years political and social changes have opened new ways in cultural heritage and probably produced some misunderstanding. Urban historic areas have proved extremely dynamic as areas of economic development. We must support the culture of our local areas and their identities, from monument to landscape.
But we must not forget that the most important duty may be to conserve heritage in order to transmit it to next generation, and for this, Conservation and Restoration as Venice Charter says may continue.
We can see the update of these articles:
1. “The concept of a 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 a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time”.

For example, works in agriculture and the consequences in the landscape. As harvest and the different types of wines or the agriculture of lavender, flowers and perfumes and other consequences (figs. 5-10).

Fig. 5 - Carcassone, general view of the fortification. (CB 2018)

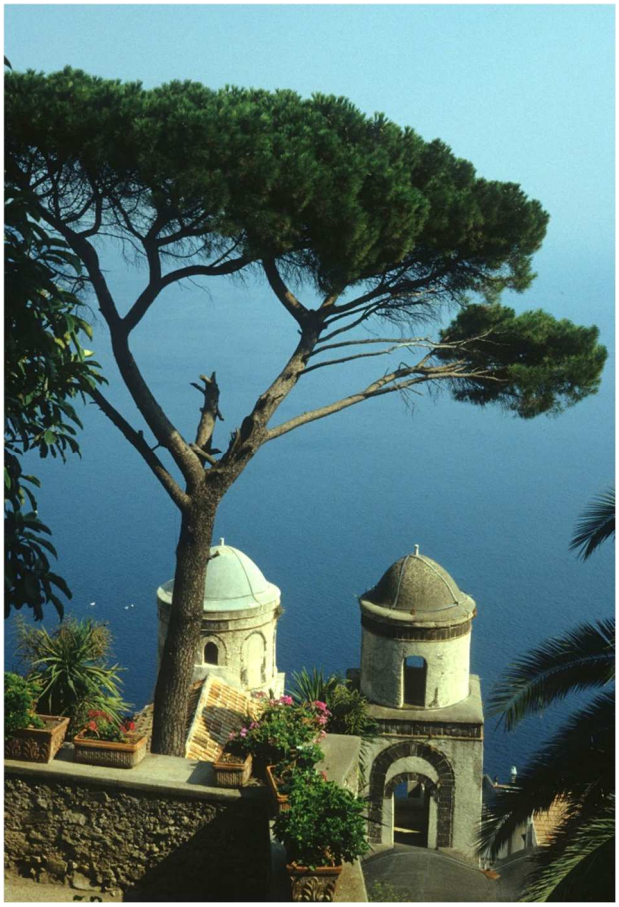


Fig. 6 - Ravello. (CB 1986)

Fig. 7 - Teatro Taormina. (CB 1983)

Fig. 8 - Monreale (Palermo). (CB 1990)

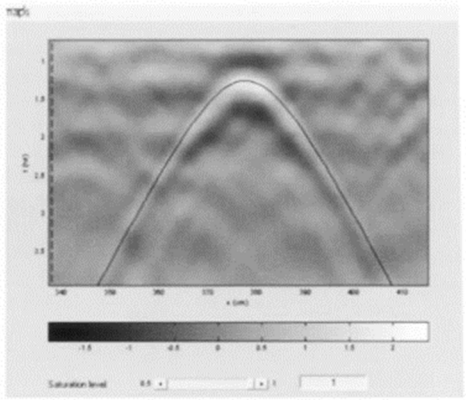
Fig. 9 - Hungary. (CB 1982)

Fig. 10 - Zakopane (Poland). (CB 1983)

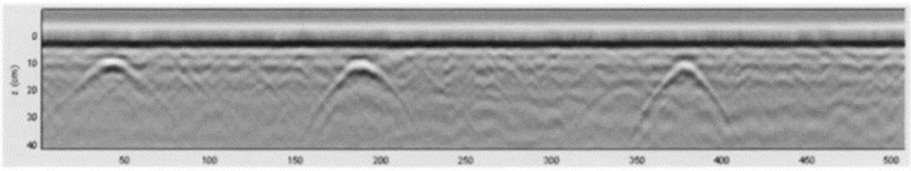
2. “The conservation and restoration of monuments must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the architectural heritage”.
Recourse to all sciences and techniques to study and safeguarding. But they must be essay first (figs. 11-12).

· Georadar

Execution of the surveys on the 2nd floor of Pisani Palace via GPR with a 2 GHz dual polarity antenna.



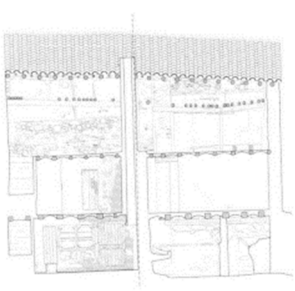
Elaboration of a radar trace: velocity analysis conducted on the diffraction produced by a fiuba.



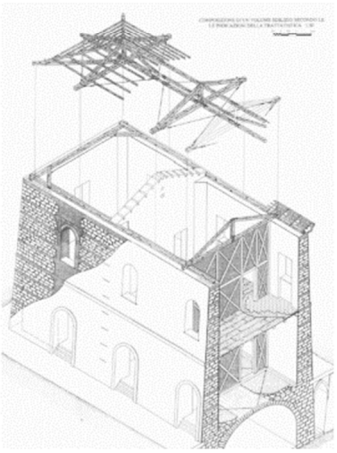
Example of processed data in which 3 diffractions are observed. The position of the apex identifies the distance and depth of the metal element that produced it.

Fig. 11 - From C. Bellanca, S. Mora Alonso-Muñoyerro, *Heritage problems, causes and solutions*, Sapienza University Press Roma 2024.

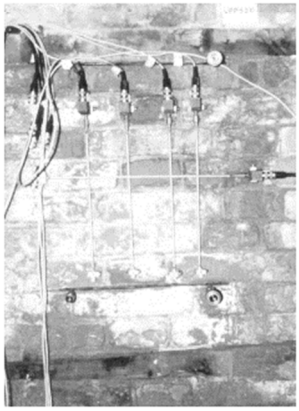
Geometrical survey
(*rilievo geometrico*)



Constructive systems survey
(*rilievo materico*)



Mechanical and constructive survey



Damages. Map of damage

Fig. 12 - From C. Bellanca, S. Mora Alonso-Muñoyerro, *Heritage problems, causes and solutions*, Sapienza University Press Roma 2024.

3. "The intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence".
May be conserved for its historic values, "sentimental" values, symbolic values… (figs. 13-14).

Fig. 13 - Krakow, Wawel cathedral. (CB 1987)

Fig. 14 - Toledo, Cristo de la Luz. (Susana Mora Alonso-Muñoyerro 2020)

4. "It is essential to the conservation of monuments that they be maintained on a permanent basis"

Maintenance is absolutely necessary not only in very important and big elements, but also in small elements, and of course conserving "patina" (figs. 15-16).

Fig. 15 - Città del Vaticano, San Pietro façade, Loggia delle Benedizioni. (CB 1986)

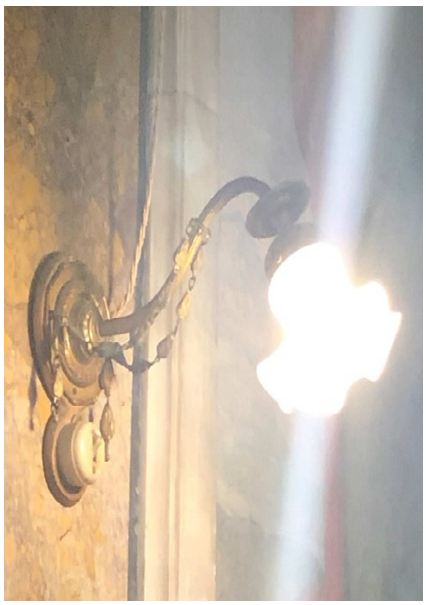


Fig. 16 - Palazzo Altemps, chaperl, detail of the old lamps. (CB 1993)

5. “The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable, but it must not change the lay-out or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted”.
All this may be socially useful purpose, but compatible use, not destroying, not dismantle… Without using excessive commercial centres. And not dismantling interiors conserving only the facades (figs. 17-24).

Fig. 17 - Siena, Santa Maria della Scala. (CB 2020)

Figs. 18-19 - Madrid, Escuelas Pias. (Susana Mora Alonso-Muñoyerro 2023)

Fig. 20 - Roma, Aventino, Piazza Cavalieri di Malta. (CB 2025)

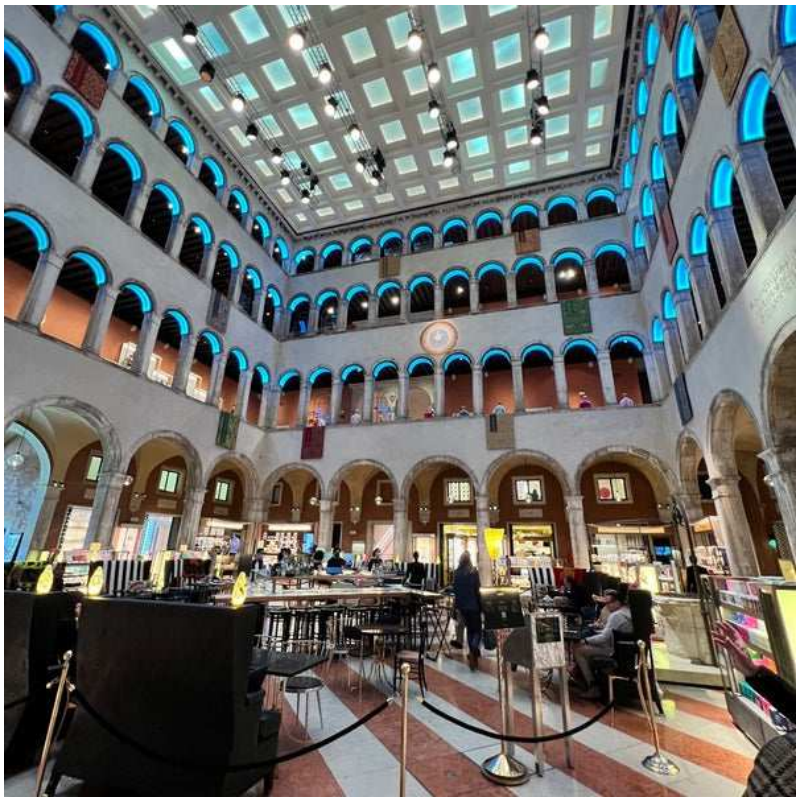


Fig. 21 - Venezia, Fondaco dei Tedeschi. (Camila Burgos 2024)

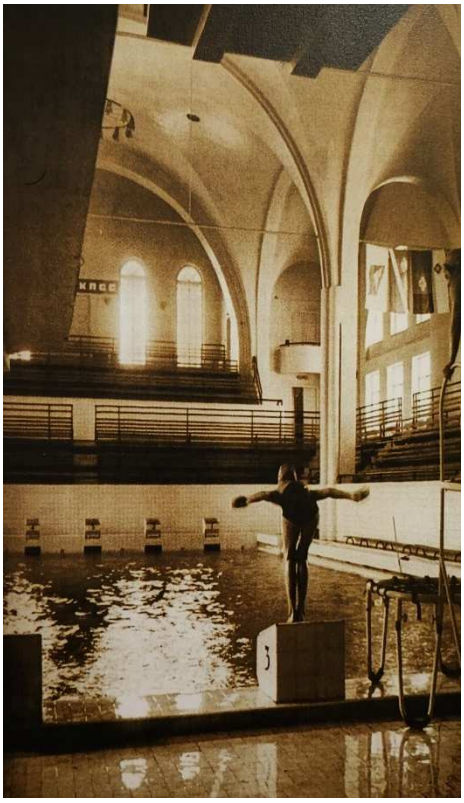


Fig. 22 - St. Petersburg, Russia (1987), swimming pool in ancient church. (Private Collection CB)

Figs. 23-24 - Antiguo Hospicio, today historic museum of the city. (CB 2024)

6. “The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed”.
It is necessary, preserving the surroundings, the scale of the monument integrating then into the urbanistic plans (figs. 25-29).

Fig. 25 - Bruxelles, Place du Grand Sablon. (CB 1985)

Fig. 26 - Tokyo, improper addition. (Kimiaki Ohmatsu)

Fig. 27 - Paris, Centre Pompidou, Beaubourg. (CB 1989)

Fig. 28 - Berlin, Neue Museum. (CB 2020)

Fig. 29 - Amsterdam. (CB 1981)

7. “A monument is inseparable from the history to which it bears witness and from the setting in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance”.
It’s not allowed to change the place of the monument or a part of it, or paintings, decorations, sculptures. Architecture is a whole (figs. 30-34).

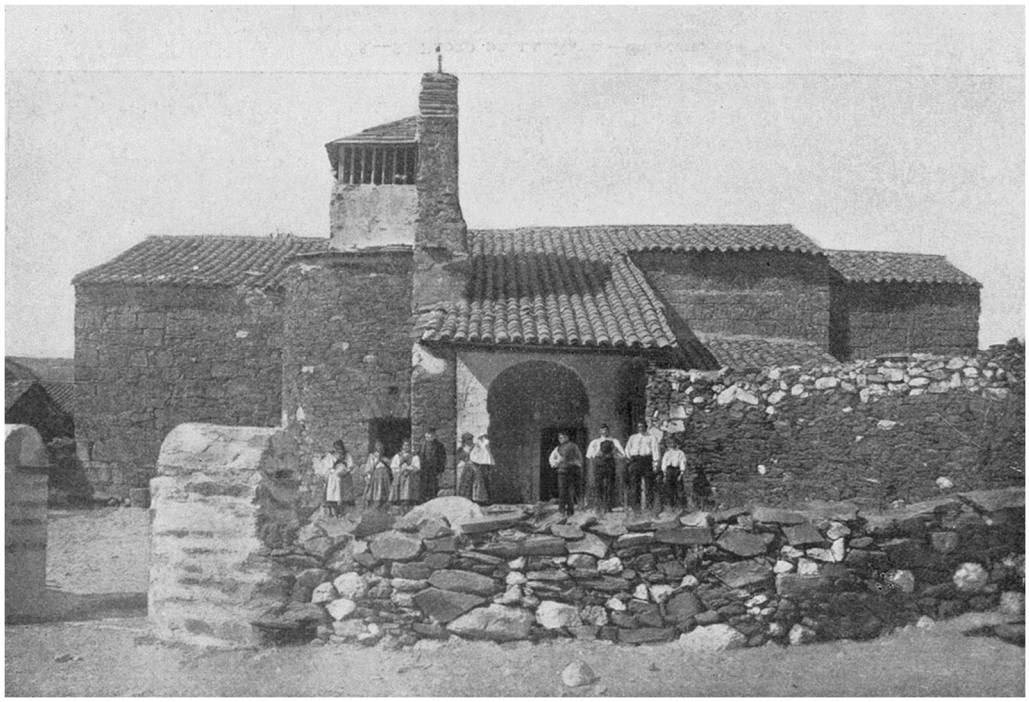
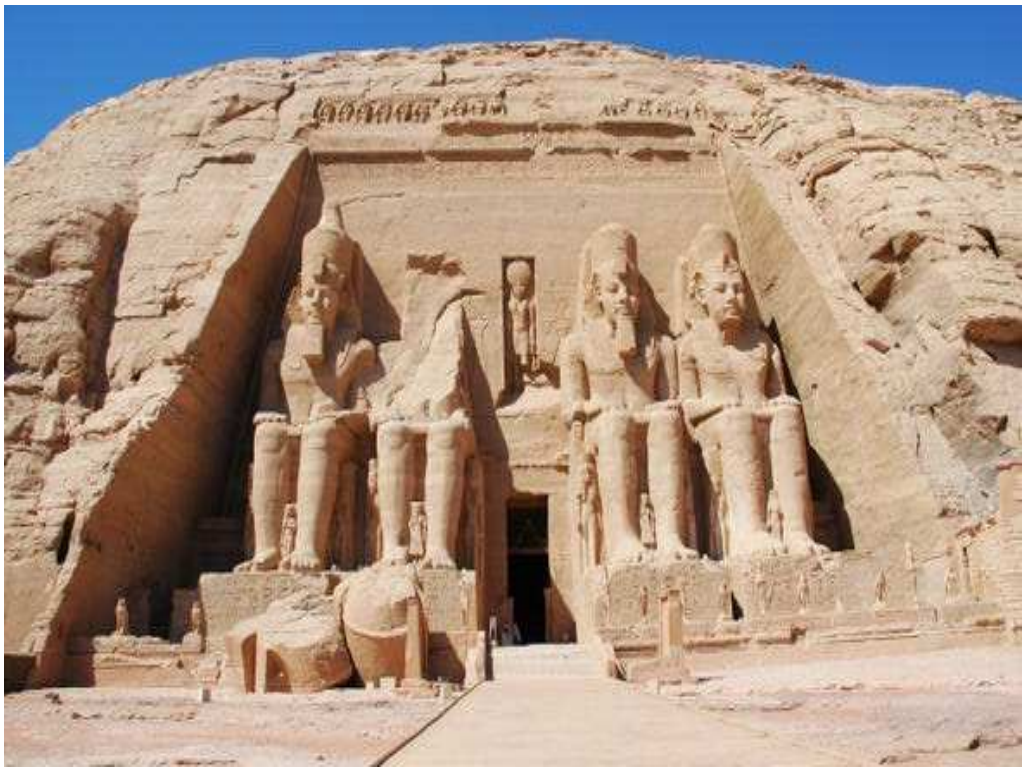
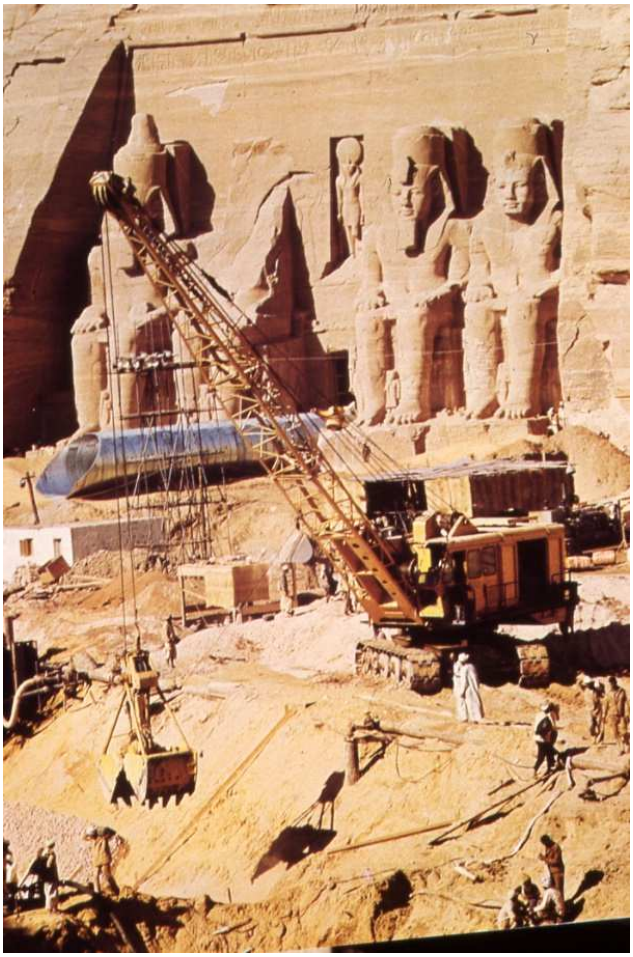


Fig. 30 - San Pedro de la Nave (Zamora), before the replacement. (Susana Mora Alonso-Muñoyerro 1981)

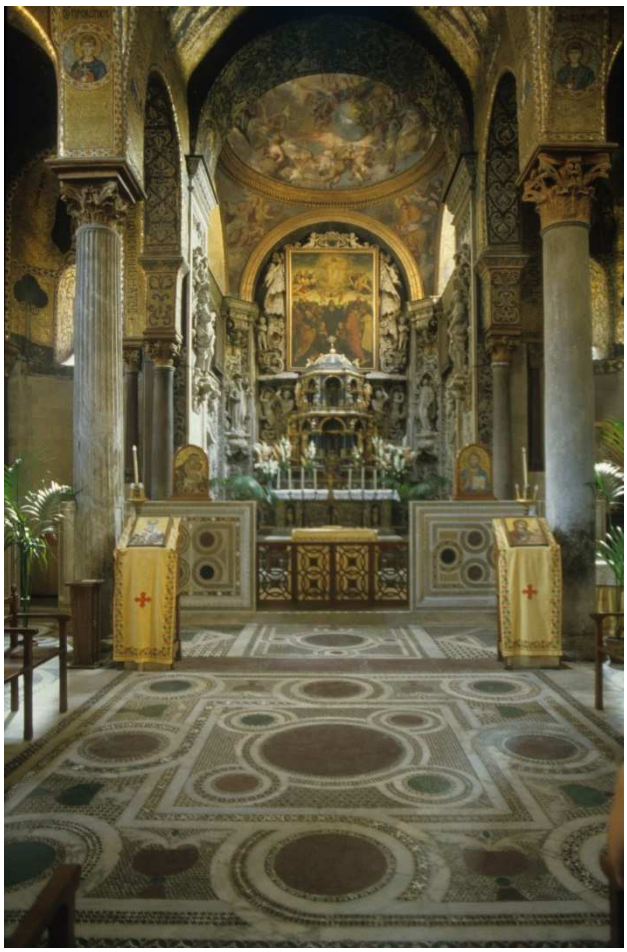
Fig. 31 - San Pedro de la Nave (Zamora), after the replacement. (CB 2023)



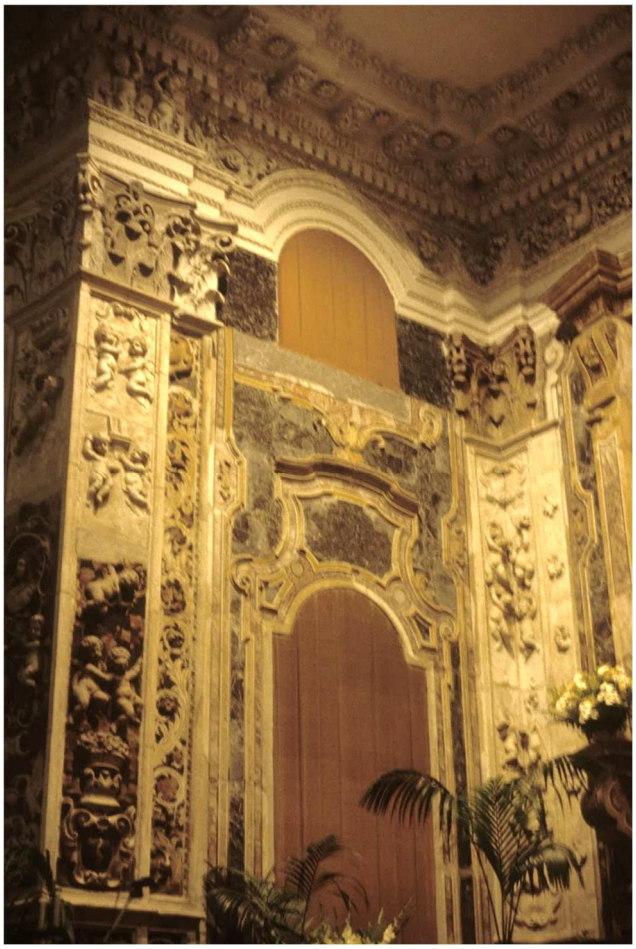
Figs. 32-34 - Abu Simbel, the Italian intervention for the safeguard of the temple (Private Collection CB)



8. “Items of sculpture, painting or decoration which form an integral part of a monument may only be removed from it if this is the sole means of ensuring their preservation”.
The sculptures or paintings form part of the architecture organism and must not be separate (figs. 35-38).



Figs. 35-36 - Palermo, Santa Maria dell’Ammiraglio. (CB 1984)



Figs. 37-38 - Palermo, San Salvatore. (CB 1983)

9. “The process of restoration is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument”.
Restoration is a highly specialized operation. It must stop where there are doubts, and be preceded by other specialised studies as for examples botanic, geologic, static (figs. 39-40).

Fig. 39 - Krakow, Wawel, chapel, the reintegration of lacuna. (CB 2003)

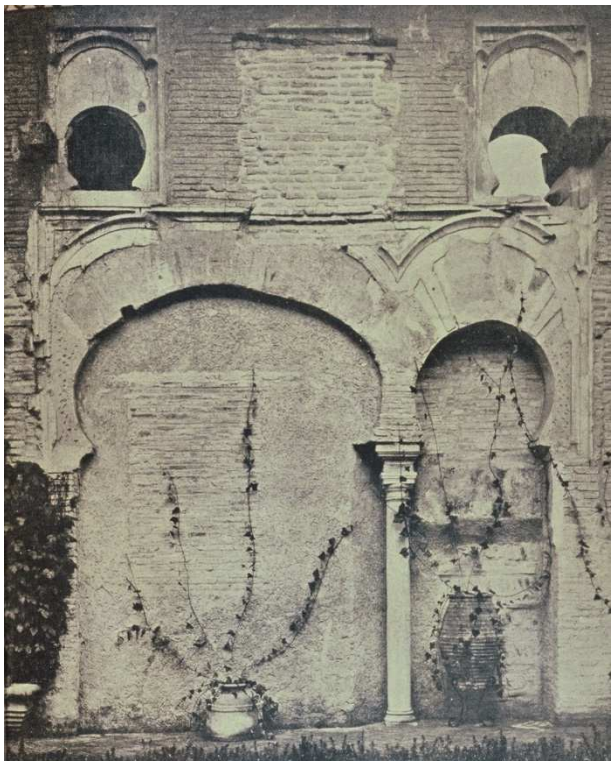


Fig. 40 - Sevilla, Reales Alcazares (Private Collection Susana Mora Alonso-Muñoyerro)

10. “Where traditional techniques prove inadequate, the consolidation of a monument can be achieved by the use of any modern technique for conservation and construction, the efficacy of which has been shown by scientific data and proved by experience”.
Modern techniques but compatible may be sufficiently essayed. It does not matter that traditional techniques shows the solution evidently (figs. 41-44).

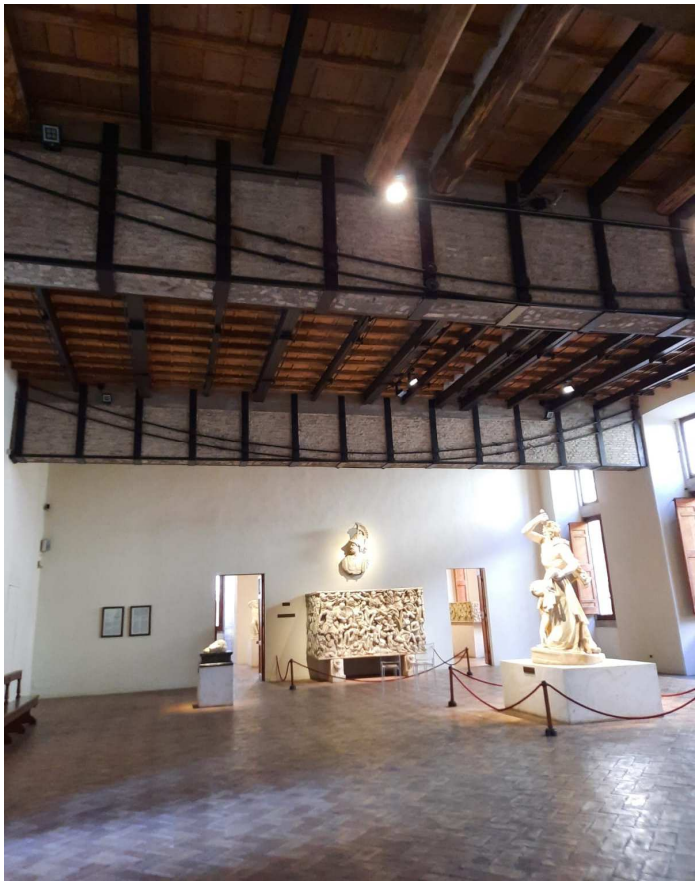


Fig. 41 - Palazzo Altemps. (CB 2020)

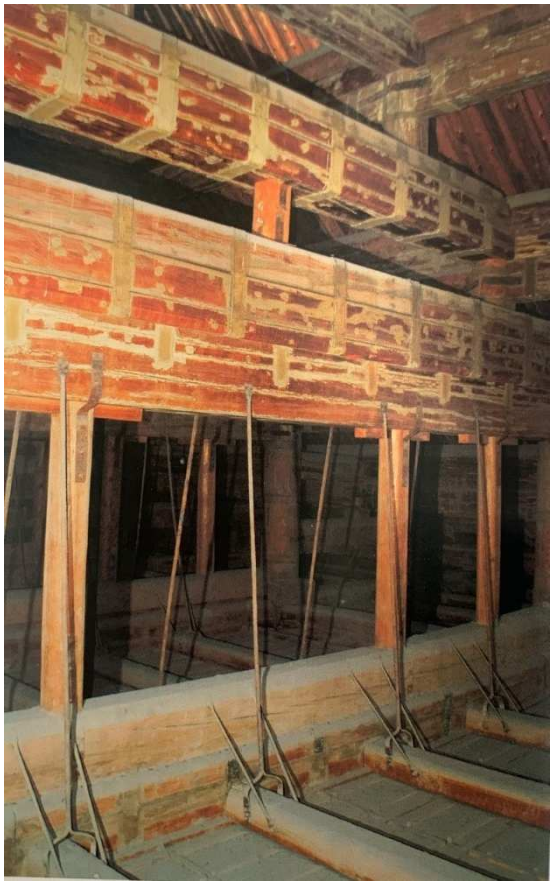
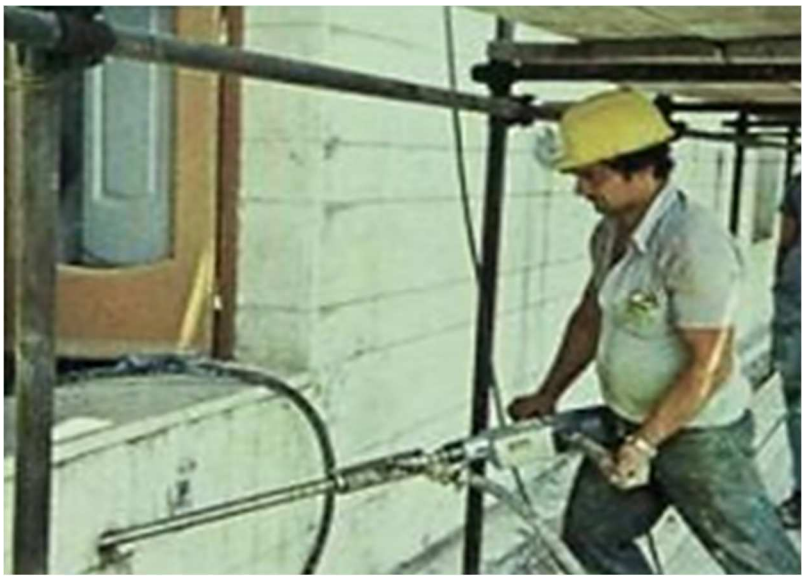
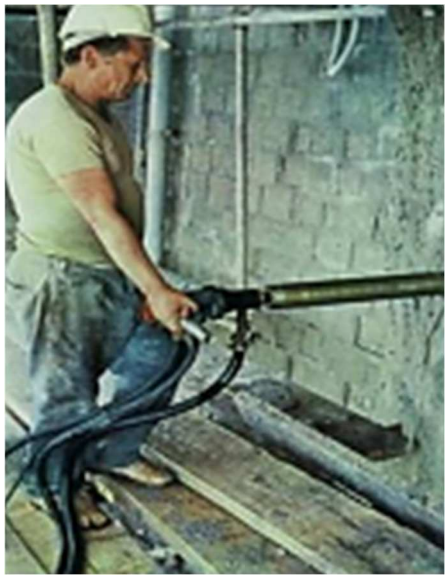


Fig. 42 - From C. Bellanca, S. Mora Alonso-Muñoyerro, Heritage problems, causes and solutions, Sapienza University Press Roma 2024.





Figs. 43-44 - From C. Bellanca, S. Mora Alonso-Muñoyerro, Heritage problems, causes and solutions, Sapienza University Press Roma 2024.

11. “The valid contributions of all periods to the building of a monument must be respected, since unity of style is not the aim of a restoration. When a building includes the superimposed work of different periods, the revealing of the underlying state can only be justified in exceptional circumstances and when what is removed is of little interest and the material which is brought to light is of great historical, archaeological or aesthetic value, and its state of preservation good enough to justify the action. Evaluation of the importance of the elements involved and the decision as to what may be destroyed cannot rest solely on the individual in charge of the work”.
That why it’s very important to study the monument and to do a good diagnosis, and the correct comprehension of all periods of the history of architecture (figs. 45-47).

Fig. 45 - Cordoba, cathedral. (CB 2022)

Fig. 46 - Siracusa, cathedral. (CB 1982)

Fig. 47 - Granada, Alhambra, el Mexuar. (CB 2018)

12. “Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence”.
It is very important the idea of the reintegration of the image (figs. 48-51).

Fig. 48 - Iglesia de Wamba (Valladolid). (CB 2019)

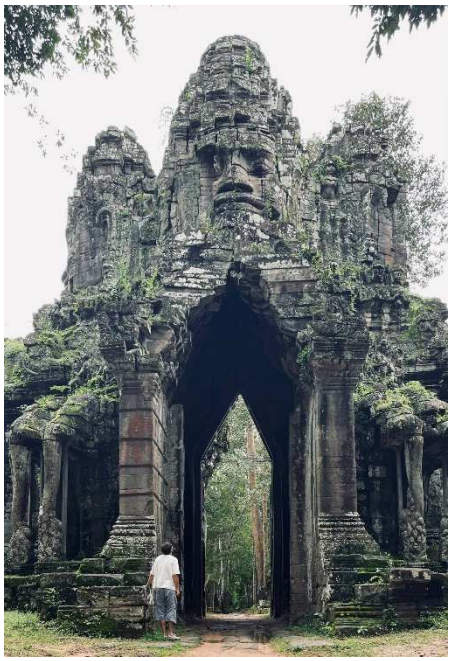


Fig. 49 - Angkor (Pablo F. Cueto 2023)

Fig. 50 - Mazara del Vallo, San Nicolò Regale. (CB 1980)

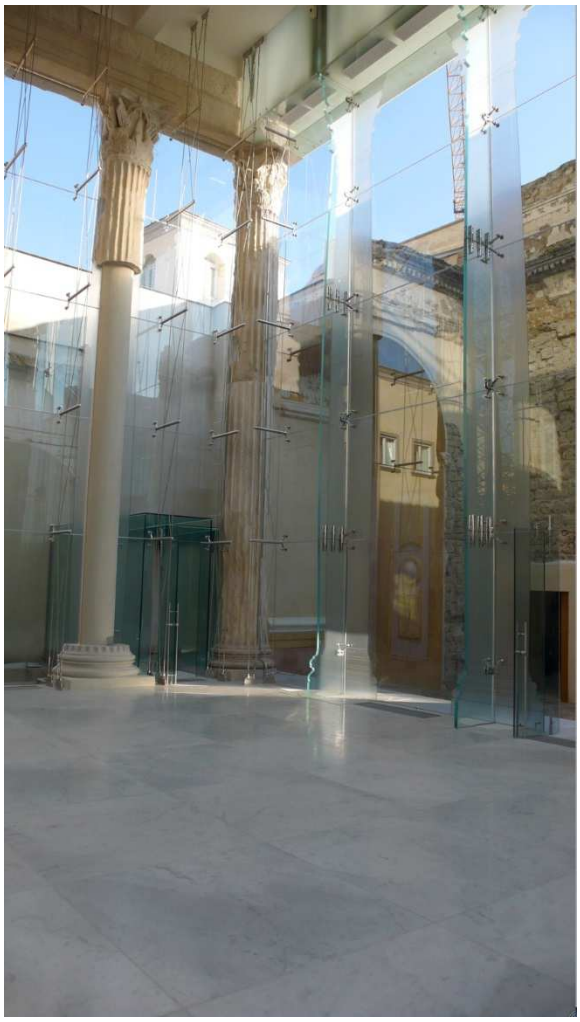


Fig. 51 - Pozzuoli, the temple-cathedral. (CB 2020)

13. “Additions cannot be allowed except in so far as they do not detract from the interesting parts of the building, its traditional setting, the balance of its composition and its relation with its surroundings”.
It is very important the surface conservation and the concept of reversibility in the idea of protection (figs. 52-56).

Fig. 52 - Roma, Palazzo Altemps. (CB 2020)

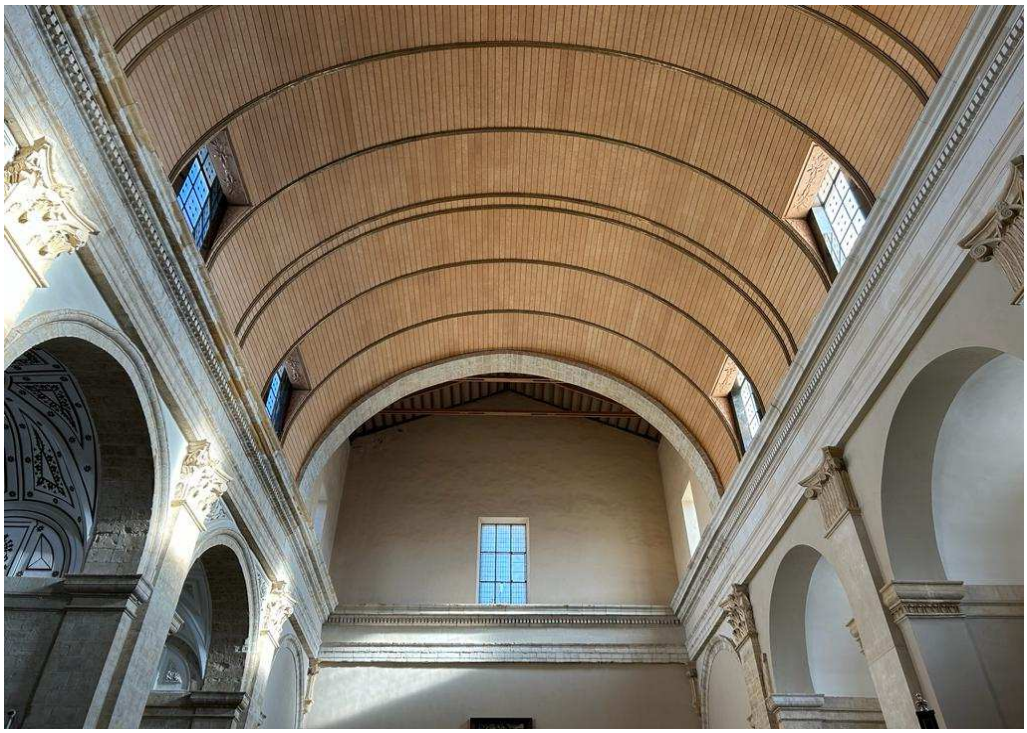


Fig. 53 - Medina de Rio Seco (Valladolid), Iglesia de Santa Cruz. (CB 2024)

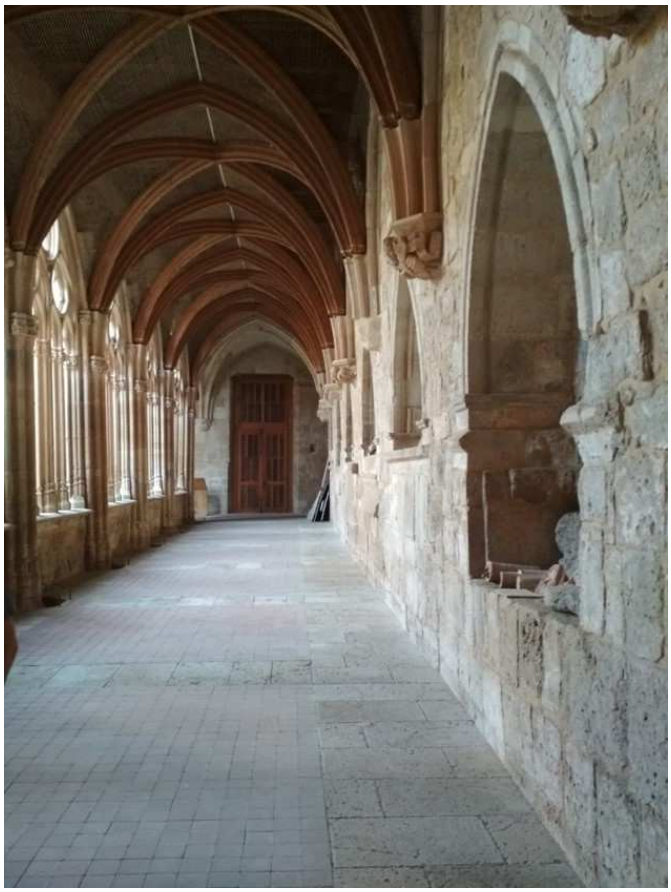


Fig. 54 - Santa Maria la Real de Sasamon (Burgos), cloister. (CB 2020)

Fig. 55 - Visegrad, Salomon tower. (CB 1980)

Fig. 56 - Wien, Karntnerstrasse. (CB 2015)

14. “The sites of monuments must be the object of special care in order to safeguard their integrity and ensure that they are cleared and presented in a seemly manner. The work of conservation and restoration carried out in such places should be inspired by the principles set forth in the foregoing articles”.
In the history of humanity, the unity of architecture and town planning must be conserve (figs. 57-60).

Fig. 57 - Pienza. (CB 1988)

Fig. 58 - Sopron. (CB 1982)

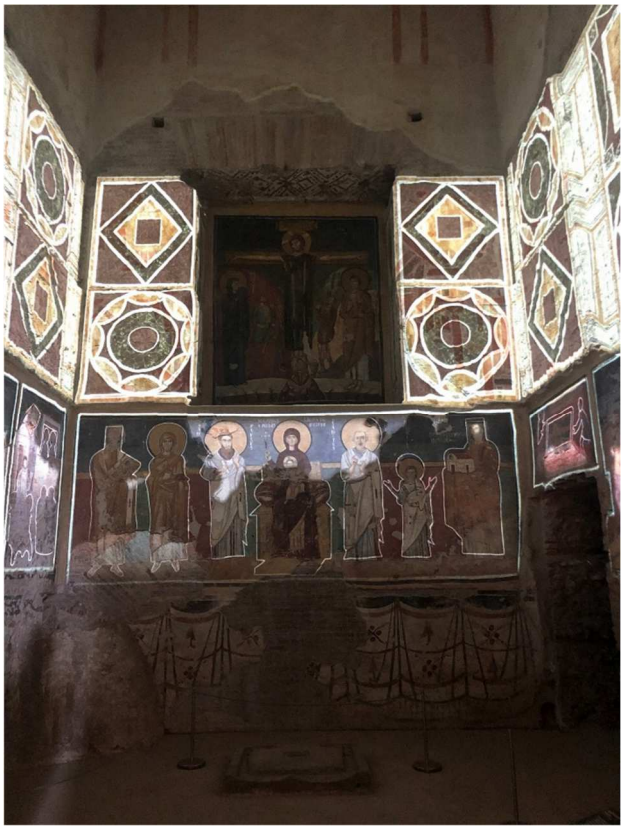
Fig. 59 - Zamosc. (CB 2015)

Fig. 60 - Wien. (CB 2022)

15. “Excavations should be carried out in accordance with scientific standards and the recommendation defining international principles to be applied in the case of archaeological excavation adopted by UNESCO in 1956. Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning. All reconstruction work should however be ruled out "a priori". Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form”.

Must be compatible the new material and the most important thing is to preserve the excavations. Is very important the Brandi theory in practice, and at the same time the “Manifesto” of so call critical restoration (figs. 61-64).

Fig. 61 - The Rock-Hewn, churches of Lalibela, Bete Maryam (Ethiopia). (Bruktawit Getachew Kebede, 2018)



Figs. 62-63 - Roma, Santa Maria Antiqua. (CB 2023)

Fig. 64 - Roma, Palazzo Altemps. (CB 2022)

16. “In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published”.
The new technologies may be useful in this case (fig. 65).

Fig. 65 - Surveys (Susana Mora Alonso-Muñoyerro 2016)

Final considerations

Aa we see the articles goes; the problems may be the interpretation of some concepts.

The Venice Charter remains, as the guideline has already been reiterated on other anniversaries, the constitutional charter to which it is necessary to refer without modifying it while respecting the different values but opening up to changes and tolerance.

We must conserve the different culture identities, but this respect has to be joined without excess of globalization with only general laws.

These brief reflections urge one to consider conservation, restoration, new use for pre-existences, historic centres, landscape, are open to the world community but must not merely testimonies of globalisation and of technical or technological efficiency , rather they must continue to present and guard our memories, promoting knowledge and fruition in a correct equilibrium between the ancient and the new.

The rediscovery and the conservation of values must be one of the major issues of our society; one should endeavour not to indulge only in commercialization and facilities, but to transmit to young people the passion and respect for the memory and the past, so that it be bequeathed to posterity.

Notes

1. The Gubbio Charter is the final declaration approved unanimously at the conclusion of the National Conference for the Safeguarding and Restoration of Historic Centers (Gubbio, 17-18-19 September 1960) promoted by a group of architects, urban planners, jurists, restoration scholars, and representatives of the municipalities.
Having rejected the criteria of restoration and stylistic additions, of camouflage reconstruction, of the demolition of buildings of even modest environmental character, of any "thinning out" and "isolation" of monumental buildings carried out with demolitions in the building fabric, and having avoided in principle new insertions into the ancient environment, it is stated that conservative restoration interventions, based on a preliminary in-depth historical-critical evaluation, must essentially consist of:
a. consolidation of the essential structures of the buildings;
b. elimination of recent superstructures of a utilitarian nature harmful to the environment and hygiene;
c. recomposition of the real estate units to obtain functional and hygienic dwellings, equipped with adequate systems and sanitary services, or other destinations for economic or public activities or for modest equipment compatible with the environment, while at the same time preserving rooms and internal elements to which the historical-critical investigation has attributed a value;
d. restitution, where possible, of free spaces for gardens and vegetable gardens;
e. establishment of intangibility and non-building constraints.

2. A. PANE, *Piero Gazzola, Roberto Pane e la genesi della Carta di Venezia,* in *Piero Gazzola, una strategia per i beni architettonici nel secondo Novecento,* edited by A. Di Lieto and M. Morgante, Verona 2009, pp. 307-316, in detail p. 312. See also in the same volume G. FIENGO, *Il contribute di Piero Gazzola e Roberto Pane alla Carta del Restauri di Venezia del 1964,* in *Piero Gazzola, una strategia* … op. cit., pp. 301-306.

3. C. BELLANCA, J, JOKILEHTO, *L'attività scientifica didattica di Gazzola all'ICCROM e alla Sapienza,* in Ibidem.

4. G. G. SIMEONE, Y. ROBERT, *La Carta di Venezia, intervista a Paul Philippot,* in "Tema", 2, 1999, pp. 7-10.

5. P. GAZZOLA, *Presentazione* in *ICOMOS, Il monumento per l'uomo, Atti del II Congresso Internazionale del restauro, Venezia 25-31 maggio 1964*, Padova 1971, p. XXI.

6. R. PANE, *Conférence introductive,* in *ICOMOS,* … op. cit., p. 6.

7. R. LEMAIRE, *Rapport general,* in *ICOMOS,* … op. cit., p. 151.

8. Curriculum vitae s. d., *Dossier personnel Raymond Lemaire*, K. U. Leuven.

9. R. LEMAIRE, *Rapport general,* in *ICOMOS,* … op. cit., p. 148.

10. Ibidem, p. 152. See also: A. DE NAEYER, *Preservation of Monuments in Belgium since 1945*, in "Monumentum" XX-XII, 1980, pp. 153-155; D. LINSTRUM, *The world of Conservation, an interview with Raymond Lemaire*, in "Monumentum", XXVI, 1983, p. 91.

11. I would like to thank and remember some colleagues and friends of Raymond Lemaire International Centre for Conservation in Louvain, with whom I have collaborated in particular Koen Van Balen, Krista De Jonge, Luc Verpoest.

12. A. and P. PHILIPPOT, *Le probleme de l'intégration des lacunes dans la restauration des peintures,* in "Bullettin de l'Institut Royale du Patrimoine Artistique", II, 1959, pp. 5-19.

13. Ibidem.

14. P. PHILIPPOT, *Historic Preservation: Philosophy, Criteria, Guidelines, in Preservation and Conservation: Principles and Practices, Proceedings of the North American International Regional Conference*, Williamsburg and Philadelphia, Sept. 10-16, 1972, Washington 1976, pp. 367-382.
See also: G. CARBONARA, *Il pensiero di Paul Philippot: un singolare contributo europeo,* in "Tema", I, 1995, pp. 66-70.
See also: P. PHILIPPOT, *Pénétrer l'art, restaurer l'œuvre, une vision humaniste, hommage en forme de florilège*, s. l., 1990, with bibliographic list of publications.

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- In *Il Restauro in Italia e la Carta di Venezia, Atti del Convegno ICOMOS Napoli-Ravello, 28 settembre-1° ottobre, 1977*, in "Restauro", 33-34, 1977, see:
G. DE ANGELIS d'OSSAT, *Relazione introduttiva*, pp. 7-16;
R. PANE, *Il Restauro dei beni Ambientali, la Carta di Venezia e l'Illusione tecnologica,* pp. 17-29;
R. DI STEFANO, *Sviluppo del Concetto di Conservazione,* pp. 30-36;
G. MIARELLI MARIANI, *Aspetti della Conservazione fra Restauro e Progettazione,* pp. 61-71;
S. BOSCARINO, *Metodi Operativi del Restauro,* pp. 72, 86;
M. DEZZI BARDESCHI, *Modi e tecniche della conservazione,* pp. 87-100;
F. MINISSI, *Intervento,* pp. 101-102
- R. PANE, *Il Restauro dei beni ambientali, la Carta di Venezia e l'illusione tecnologica,* in "Restauro", poi in "Napoli Nobilissima", 1978, XVII, pp. 33-38
- R. PANE, *Il Congresso dell'ICOMOS a Mosca, la Carta di Venezia e la burocrazia delle Arti,* in "Napoli Nobilissima", 1978, XVII, pp. 77-79
- R. DI STEFANO, *I monumenti nell'ambente di vita in campagna,* comunicazione al convegno *I monumenti della cultura e della storia della società contemporanea*, Mosca-Souzdal 20-27 maggio 1978, in "Restauro", 37, 1978, pp. 81-88
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- R. DI STEFANO, *La Carta di Venezia ed il suo sviluppo nelle condizioni odierne,* relazione al convegno italo sovietico*, La protezione ed il restauro dei beni culturali,* Firenze 1980
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G. MIARELLI MARIANI, *Spunti per un dibattito*, pp. 125-139

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Chapter 5

Venice Charter (1964), diffusion in another European Country: Hungary

Why this in-dept study on Hungary? This question can be answered by quality of Hungarian restorations carried out since the 1960s.

In fact, the Hungarian conservatories participated in the Venice Conference, presenting some works and subsequently widely spread the "criteria" and "methods" for at least thirty years.[1]

An acknowledgement can be found in ICOMOS Bulletin dedicated to Hungary and again the third "ICOMOS Conference" held in Budapest in 1972 on the theme of the new ancient environments.

Miklos Horler (1923-2010), one of the participants of the Venice Charter, in his essay: *Principles de la Conservation et de la restauration des monuments historiques* write: "the essence of this is to present the past authentically, in all its details, without ignoring the fact of distinctions, not falsifying and not embellishing with a deceptive technique, … nothing of what has been destroyed. … The fragment acquires a reason and the architectural correlations become recognizable and representative".[2]

These principles of the protection of Hungarian monuments coincide with the concepts expressed in the Venice Charter.

For this chapter on Hungary and the Carter of Venice, please refer to the Italian edition by C. Bellanca, *Riflessioni su alcuni interventi in siti archeologici ungheresi,* in *Pannonia e l'Impero* Romano.[3]

But one cannot forget the prestigious essays by Hungarian authors who were part of the delegation to the Venice congress in 1964.

With reference to the interventions of the last 20 years, some solutions have been identified that are in contrast with the principles of the Charter, such as the solution of the new Temple of Isis in Szombathely in 2010.

I began to frequent Hungary and studied its restoration since 1979, and continued until the mid-eighties with internship and summer schools.[4]

It can certainly be said that, despite the difficulties on the first decades after the Charter of Venice, in reference to other countries, the Danubian nation, through its cultural and technical leaders, was one of the most attentive and faithful interpreters of the Charter.[5]

Carbonara in 1978 identified and recognized this critical process in the essay on the qualities of Hungarian restorations, where the historical-aesthetic dialectic is resolved by applying, if possible, to the letter, the indications of the most modern reflection on restoration.[6]

Most of the successful Hungarian achievements are due to the organization in charge of the protection as R. Di Stefano and G. Fiengo also highlighted.[7]

In Hungary, during the numerous study visits, I carried out in 1980s and 1990s, I had the opportunity to verify and to deepen all these reflections.

The sites chosen to verify the correspondences with the Charter are, for the most part only some of the Hungarian archaeological areas, together with some interventions on the pre-existing medieval architectures, where it is possible to retrace, in the first three decades after the Charter, a part of the history of modern restoration.

In all these examples it is always possible to re-read an experience conducted in concert between archaeologists and architects, as evidence of the recurring dialogue between the different disciplines.

In the selected sites, indirect anastylosis interventions can be distinguished, tanking up a well-known statement by Miklós Horler which consist in the re-establishment "d'un certain nombre de fragments anciens dans leurs functions primitives", with employment "d'éléments de support modernes".[8]

While on the subject of musealization it will be useful to resume the concept of Minissi on the "museum understood as a concept, as an essence, and not as a physical place".[9]

In the first case, defined as indirect anastylosis, one of the first examples created (1961) is that of the temple of Isis in ancient Savaria (Szombathely).

The intervention was carried out in concert between the archaeologist Tihamér Szentléleky and the architect Gyula Hajnóczi, who sent their creation to the Venetia Congress to present it to the highest International Assembly.

After many years, the experience of the temple of Isis can be considered in various ways, the theoretical framework, the intent, the research, the method is always clear, perhaps some doubts about the material operation. The fragments of the temple were placed in their position, on a modern support, a little heavy, but this avoids the risk of deception.[10]

The documentary, evocative and didactic value is safe, even if certainly an experience of this king, very decisive, is not easily repeatable.

One may have some hesitation among the architectural translation and adoption of concrete. On such a large scale, however the conceptual rigor and the coherence between theoretical attitude and practice an effective. This is not a matter of any embellishment or deceptive completion, but of a serious attempt to respond to the fundamental need that: "the fragment acquires a reason and the architectural correlations become recognizable, in full adherence to the spirit of Venice Charter".[11]

In the early 21st century, a new project, resulting both from new budget, but above all from a generational change, led to the destruction of this historical testimony, while recent restoration in the Royal Palace of Visegrad and Temple of Isis create some perplexity. Once again, the work here takes up the suggestions of some Italian project, but it is not a light, almost moving toward a redefinition of the space (figs. 1-5).

A second intervention, always similar to an anastylosis, dates back to 1966, it is the Macellum of Aquincum. The architect Gyula Hajnóczi and archaeologist Klára Póczy took care of their replacement in their place, respecting the missing drums of the ancient columns with clarity without excess.
In the basement a mark was left between the walls with a layer of mortar, the usual *vörös vonal* (red line), designed to always distinguish the ancient parts from restored.[12]

Fig. 1 - Szombathely, Temple of Isis. Example of indirect anastylosis. The documentary evocative and didactic value is safe. (CB 1980)

Fig. 2 - Szombathely, the new Temple of Isis, perhaps an excessive respristination which tends towered the virtual. (CB 2010)

Fig. 3 - Szombathely, close to the Cathedral, and archaeological site, work in progress. (CB 1980)

Figs. 4-5 - Visegrad, Royal Palace. We can see some intervention of completion. (CB 2010)

For this purpose, some terminological definition concerning anastylosis by two of the major Hungarian architect-restorers, Miklós Horler and Ferenc Merényi:
"L'anastylose consiste à recomposer les parties existantes mais démembrées d'un monument, opération par laquelle celles-ci reprennent leur fonction et leur rôle dans l'architecture originale. Son trait caractéristique est que les formes du monument sont recomposées ici à partir des matériaux primitifs. L'anastylose signifie donc la recomposition des parties d'un édifice tombé en ruines, à partir d'éléments porteurs des formes architecturales originales".[13]
And also: "l'anastylose est un mode de restauration non seulement possible, mais souhaitable toutes les fois que l'on dispose d'un nombre suffisant de parties originales démembrées, genéralement en pierre, qu'il faudrait autrement placer au lapidaire ou mettre en dépôt pour assurer leur conservation. La notion même d'anastylose suppose logiquement l'utilisation d'un certain nombre d'élément d'intégration".[14]

The second type of interventions includes the treatment of the reintegration of the image in the street of Savaria which presented some conspicuous “gaps”.
The continuity of the ancient basalt slabs has been restored with the use of circular tiles and only a close reading allows one to grasp, in the execution, the differences in shape. The integration is almost neutral, the gap is physically filled without having to compromise with the pre-existence, the image and the different authentic materials in diversity have not been distorted in any way.
The example of the addition to the Roman chariot in the Hungarian National Museum in Budapest, now dismantled, can be included in this case. This featured the bronze decorations in the correct position inserted on a support with a transparent and reversible structure (fig. 6).
One could catch a sort of effective apparition of ancient chariot, expressive and didactically functional.
One could continue by recalling the well-known episode of the Solomon tower in Visegrad. In this historical exemplary case, we can see a restoration in which documentary scrupulousness and scientific rigor are combined with a clear creative commitment (critic restoration).
Another significant case can be found in Gorsium. Here the dominant theme is the musealization of the site, with attention to protecting movable assets as well. The usual interventions on the walls that re-emerged from the excavation can be found with the constant differentiation of the materials of the protective structures with the use of both stone material and transparent surfaces.
Gorsium’s solutions have varied from the temporary use of the theatre area, in the summer period, with the use of mobile structures, to the insertion of greenery in the sacred area without excessive architectural interference, respecting environment.

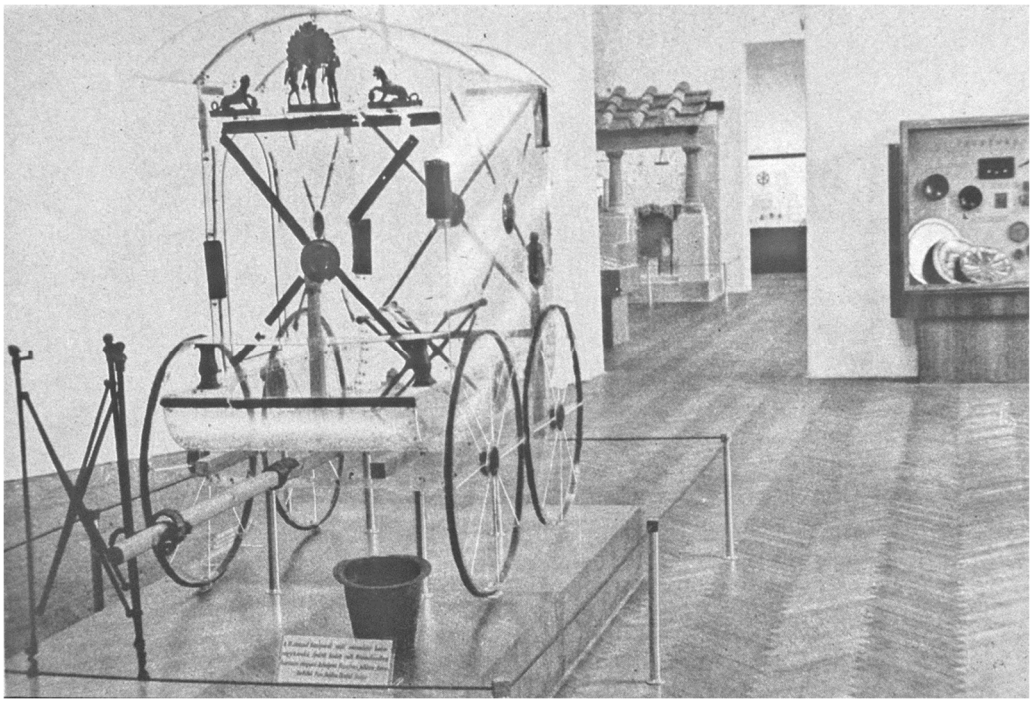


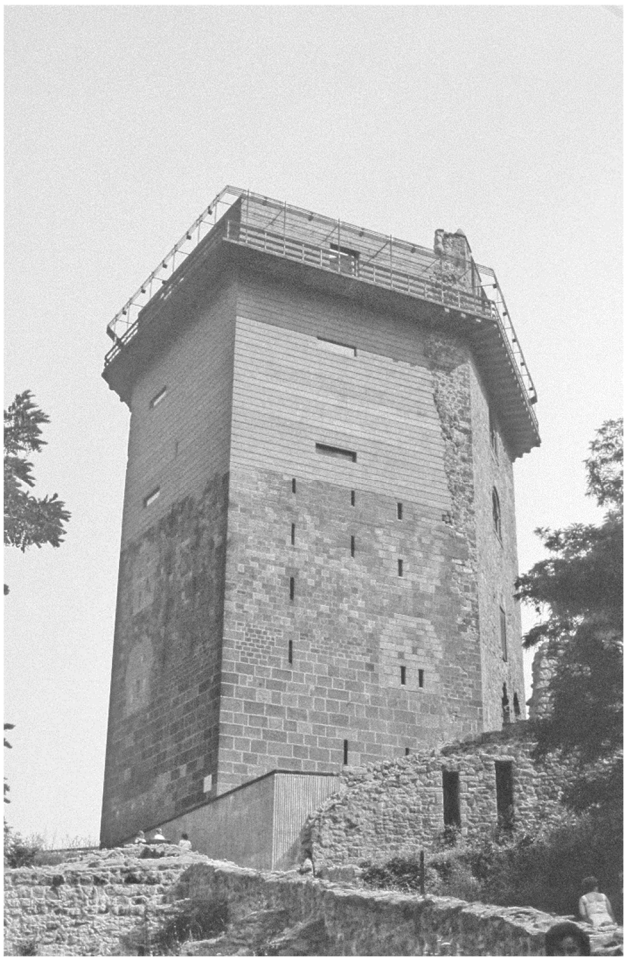
Fig. 6 - Budapest, National Museum. Roman chariot, the reintegration of image with Perspex and authentic ancient bronze elements. (CB 1979)

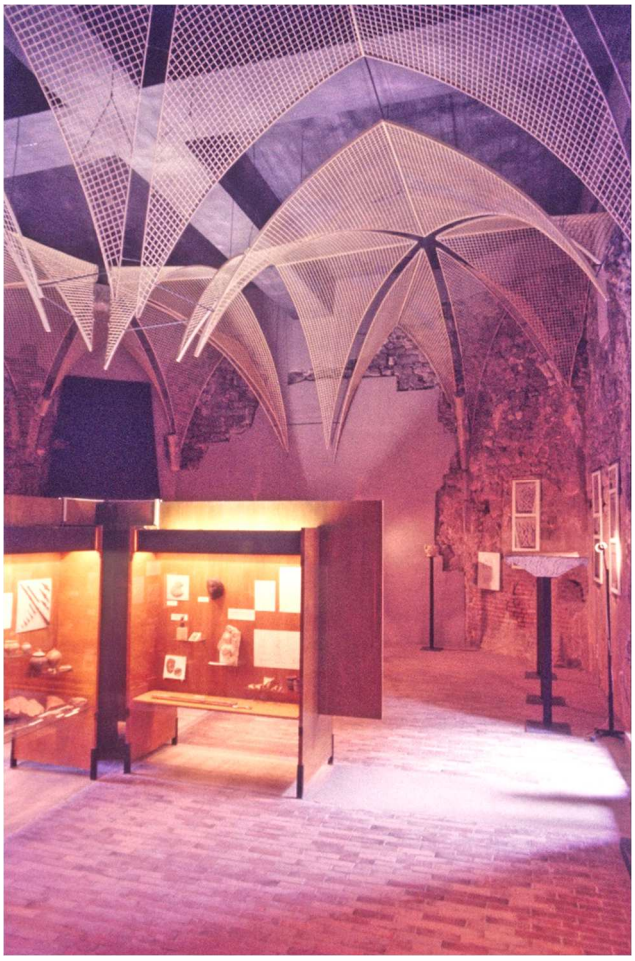
5.1 Solomon Tower in Visegrad

One of the most significant case is in Visegrad, the Solomon Tower (1963-1966). A medieval tower (XIII century), semi-destroyed in the XVIII century. The monument was reintegrated with a wall in reinforced concrete. The reintegration is in a grey surface and with small openings.
Inside, some supporting stones and other fragments of the keystone remains of the gothic attic.
To render, the internal spatial effect for educational purposes the intrados was reintegrated with a metal vault with insertion of ancient authentic fragments. Arch. Janos Sedlmayr with the collaboration of arch. Miklos Hejj.
In summary, a correct spatial and graphic restitution of the vaults was carried out without the risk of falsification (figs. 7-10).

Fig. 7 - Visegrad, Salomon tower during the last part of 19th century (From D. Dercsényi, *Historical Monuments in Hungary*, Budapest 1969)

Fig. 8 - Visegrad, Salomon tower during the 1930s. (From D. Dercsényi, *Historical Monuments in Hungary*, Budapest 1969)





Figs. 9-10 - Visegrad, Salomon tower. Example of restoration with emphasis on documentary research, scientific rigour and creative commitment. (CB 1980)

5.2 Diosgyor Castle in Miskolc

Another study-case is in Miskolc the Diosgyor Castle. Here, the battlements were in fragments, the author allows you to perceive the masses, the shape of the bastion, by applying a layer of reinforced concrete.
He reintegrated highlighting the needs of solidity and aesthetics allowing to see the fragments of the bastion wall.
In Miskolc, we can see the "theoretical" reintegration and respectful of every authentic trace of the large "gap" in the castle reduced to ruin is highlighted. The intervention carried out with a slender reinforced concrete structure is inserted to suggest the ancient curved mass.
Critical composition and creative commitment satisfy historical-documentary needs. The principles of distinguishability, authenticity and reversibility of the intervention are recognized as well as the aesthetic ones (figs. 11-12).

Fig. 11 - The ruins of the Castle before the restoration (the new buildings in the surroundings) and the new elements in reinforced concrete inserted to suggest the ancient vaults. *(*From D. Dercsényi, *Historical Monuments in Hungary*, Budapest 1969)

Fig. 12 - Detail of the tower. (CB 1982)

5.3 Balàcà

The last episode that is remembered is the Balàcà operation. This is one of the last realizations due to the architect Hajnoczi. An architectural structure with protective functions has been created.
The adopted architectural solution seeks to solve both the technical problem of protection and those of a formal and aesthetic nature. The result was an architectural choice, a sort of simplified shape, with the necessary technical functions (roofing, water downpipes, window frame, design, lightning).
Even in this case it was not possible to restore a pseudo-Roman villa, nor introduce post-modern architecture, but to re-establish that minimum intervention that would restore a spatial reconfiguration to protect the site (figs. 13-14).

Fig. 13 - Balàcà, Roman villa protection and reconfiguration. (CB 1994)

Fig. 14 - Balàcà, the interior, with the use of modern materials and elements as lamellar modern beam. (CB 1994)

Last but not least, the relatively modern complex of the Hilton Hotel was integrated within historic pre-existence in the Old Buda.
Old Buda was "rebuilt" after damage in the Second World War. The policy was to display origin fragments in the "reconstructed" architectures as a testimony of the past (fig. 15).

Fig. 15 - The new insertion, the architecture of the Hilto Hotel, close to the ruins of an old monastery in Budapest. (CB 1982)

It is important to notice that Mr. Miklós Horler, one of the participants in the Venice Charter, in his two essays explains the principal themes in conservation and restoration of historic monuments in Hungary.
"La *restauration*. La notion de restauration comprend, en dehors de celles mentionnées, toute opération entraînant une modification quelconque de l'état existant et visant, en plus de la protection, à mettre au jour et à mieux révéler les valeurs esthétiques et historiques du monument …".
"La *reconstitution*.La reconstitution est une opération scientifique théorique, par laquelle on tente d'établir et de fixer soit par dessin, soit par description, l'état antérieur et déjà inexistant d'un monument. La reconstitution peut se rapporter à l'ensemble ou à une partie du monument et aux différentes périodes de sa construction …".
"L'*anastylose*. L'anastylose consiste à recomposer les parties existantes mais démembrées d'un monument, opération par laquelle celles-ci reprennent leur fonction et leur rôle dans l'architecture originale …".
"La *Reconstruction*. On appelle reconstruction l'execution d'une partie suivie ou de l'ensemble du monument avec des materiaux nouveaux dans leur majorite …".[15]

Notes

For this chapter on Hungary and the Charter of Venice, please refer to the italian edition by C. Bellanca, *Riflessioni su alcuni interventi in siti archeologici ungheresi*, in *Pannonia e l'Impero Romano*, Roma 1994, pp. 353-361, edited by Gábor Hajnoczky.
But one cannot forget the prestigious essays by Hungarian authors who were part of the delegation to the Venice Congress in 1964.
With reference to the interventions of the last 20 years, some solutions have been identified that are in contrast with the principles of the Charter, such as the solution of the new temple od Isis in 2010 in Szombathely.

1. Miklós Horler presented in Venice congresses an essay: *Proposition pour l'echange international des méthodes de la restauration des monuments historiques",* in *ICOMOS, Il monumento per l'uomo, Atti del II Congresso Internazionale del restauro, Venezia 25-31 maggio 1964*, Padova 1971, pp. 94-97. See also in Ibidem: D. DERCSÉNYI, *Urbanistica e tutela dei Monumenti in Ungheria,* Budapest 1969, pp. 722-727; M. SALLAY, *La reconstruction du centre historique de la ville médiévale de Sopron*, p. 778.

2. M. HORLER, *Principes de la conservation et de la restauration des monuments historiques*, in "Acta Tecnica Academiae Scientiarum Hungaricae", t. 62 (1-2), 1968, pp. 203-234.

3. C. BELLANCA, *Riflessioni su alcuni interventi in siti archeologici ungheresi,* in *Pannonia e l'Impero Romano,* edited by Gabor Hajnóczi, Roma 1994, pp. 353-361.

4. I started to learn about these restorations in the summer of 1979 and until 1984 I did numerous internships and summer courses in Eger and Szombathely. Then from the 90s other cultural exchanges with the Budapest Polytechnic.

5. The Hungarian delegation at the II Congress International of Architects and Technicians of the Restoration, better known as the Congress of Venice in 1964, was formed by Béla Borsos, Balázs Dercsényi, Dezső Dercsényi, Miklós Horler, Ferenc Merényi, Judith Nagypál, Irme Perényi, Marianne Sallay, Zoltán Szentkirályi.

6. G. CARBONARA, *Qualità dei restauri ungheresi*, in "Palladio", XXVII, 3/4, 1978, p. 101.

7. A brief profile on the protection of cultural heritage in Hungary is in: R. DI STEFANO, G. FIENGO, *La moderna tutela dei monumenti nel mondo*, Napoli 1972.

8. M. HORLER, *La charte …*, op. cit., 1971, p. 92.

9. On these reflections see the entire teaching and professional activity of Franco Minissi and some of his writings: F. MINISSI, *Conservazione dei beni storico artistici e ambientali, restauro e musealizzazione*, Roma 1978; Id., *Il museo negli anni 80*, Roma 1983; Id., *Conservazione, vitalizzazione, musealizzazione*, Roma 1988 e F. MINISSI, S. RANELLUCCI, *Museografia*, Roma 1992.

10. T. SZENTLÉLEKY, *A Szombathelyi Isis szentély*, Szombathely 1965.

11. Venice Charter, inserted between "Decision and Resolution", Final Proceedings of the II International Congress of Architects and Restoration Technicians, Venezia 25-31 May 1964, Padova 1971, pp. LXIX-LXXXI (English text), pp. LXXXI- LXXXIV (Spanish text), pp. XCIII-XCV (French text) and pp. CV- CVIII (Russian text).

12. There is a vast bibliography on the site of Aquincum. For current issues, see Klára Póczy, *Archäologie und Denkmalpflege in Aquincum - Budapest*, Budapest 1990, pp. 7-22, where the author addresses some of the most sensitive topics in the sector: from the balance between the ancient remains and the modern city, to the proposals for reburial, from the degradation due to atmospheric pollution to the issues related to the presentation of the sites.

13. M. HORLER, *Principes de la conservation et de la restauration des monuments historiques*, in "Acta Tecnica Academiae Scientiarum Hungaricae", t. 62 (1-2), 1968, p. 208.

14. Ibidem, p. 208

15. M. HORLER, *Principes …,* op. cit. 1968, pp. 207-208.

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- M. HORLER, *La Charte de Venice et la Restauration des Monuments Historiques en Hungrie*, in "ICOMOS, Bullettin Hungrie", 1, XI, 1971, pp. 52-125
- D. DERCSÉNYI, *Les cents ans de la protection des Monuments en Hungrie*, in "Acte Historiae Artium", t. 18, fasc. 1-2, 1972, pp. 3-28
- F. MERENYI, *L'ultimo quarto di secolo della tutela dei monumenti in Ungheria,* in "Acte Historiae Artium", t. 18, fasc. 1-2, 1972, pp. 29-69

Chapter 6

Conservation and Restoration during the 1970s

That particular period, significant for the protection, conservation and restoration of cultural heritage, began in the second half of the 1960s. Let's recall some of the moments that shaped it.
First, the Venice Charter, but at national level we must consider the flood in Firenze (fig. 1), which shook international public opinion, as well as in Venezia (fig. 2). Do not forget the Agrigento landslide and the progressive condemnation of the building devastation in the area (fig. 3), and last but not least, the Belice earthquake, the first in a long series of seismic events that have repeatedly struck various Italian regions.

Fig. 1 - Flood in Firenze in 4 November 1966. (Archivio della Biblioteca Nazionale Centrale di Firenze)

Fig. 2 - Image of the "acqua granda", the flood of Venezia, 4 November 1966. (From https://www.huffingtonpost.it/cronaca/2019/11/13/news/le_immagini_dell_acqua_granda_1_alluvione_di_venezia_del_1966-5454775/)

Fig. 3 - Image of the landslide of Agrigento, 19 July 1966. (From https://www.irpa.eu/michele-martuscelli-e-la-frana-di-agrigento/)

6.1 ICOMOS, "Monumentum"

At the end of the 1960s, with the dissemination of Venice Charter's guidelines through the creation of ICOMOS, the first international periodical in the field "Monumentum" was published. In the early years, we find exemplary writings by Gazzola, Pane, Lemaire and others among the document's main co-signatories. It seems appropriate to review some of the issues to get a sense of the situation in the early 1970s in Europe and around the world.
The first issue includes essays by Miklós Horler and Dobroslav Libal, among others, after the first presentation by Piero Gazzola, and foreword by Raymond Lemaire. Horler presents *Le Reconstruction du Centre Historique de Buda*, which the latter Libal *Méthodes d'Analyse des valeurs artistiques des Architectures Historiques des villes et des villages* (Prague). It is significant that more technical essays are also presented with Hans Foramitti and Otto Talsky *Les intérêts communs de la conservation des monuments historiques et de la défense passive*; the volume concludes with an extensive international bibliography. In the second issue Roberto Pane presents *Actualité et Raison des quartiers anciens*, and the volume concludes with an extensive bibliographical repertoire in several languages. Thus the international debate developed in subsequent issues, the only regret is that in the mid-1970s the magazine underwent a change, also for economic reasons. We would like to recall a summary of the extremely foundational essays for the restoration in the world.
"Monumentum" n. III, 1969, special issue in which Gazzola presented *Training Architect-Restorers.* The essay focuses on the importance of the trainings for architects, particularly for the specialized training of restoration architects the final part presents the School of Roma. Among the other essays we would like to point out:
- D. INSALL, *Training for Architects and Planners in Conservation Methods and Techniques*, p. 27;
- W. OSTROWSKI, *Formation des architectes spécialistes de la protection des ensembles historiques urbains*, pp. 45-49;
- B. KOBAYASHI, *The training of Buiding Technicians for the historic Preservation in Japan*, pp. 51-56;
- A. CHAUVEL, *La formation, le Recrutement et l'Administration du Personnel specialise dans la Restauration et la Préservation des Monuments et sites historiques en France,* pp. 57-71.
We can also mention:
- in "Monumentum", V, C. ERDER, *On the training of Architects and Restorers for Turkey and the Middle East*, pp. 25-33;
- in "Monumentum", VI, G. DE ANGELIS d'OSSAT, *Ville d'Art, documents et sites par rapport au tourism de demain*, pp. 51-55;
- in "Monumentum", VII, J. GLEMZA, *The Conservation and Restoration of Monuments in Lithuania,* pp. 53 et ss.;
- in "Monumentum", IX, L. DEULIEGHE, *The restoration of Monuments in Romania*, pp. 15-37;
- in "Monumentum", XI-XII, special issue, *On Contemporary Architecture in Ancient Groups of Building*, Budapest, Symposium, June 28-30, 1972, 1975 edition.

6.2 The Italian Charter (1972)

With the circular n. 117 of 6 April 1972 the Ministry of Education issued the so-called 1972 Restoration Charter to all superintendents and head of autonomous institutes, with the provision to scrupulously and compulsorily adhere to it, for any restoration intervention on any work of art.
As Brandi wrote, this document constitutes a title of honour for Italian culture that concludes a journey began with the document.
“Faced with the arbiters of the past, but above all following the destruction of war, faced with damaged or destroyed monuments, he forced his hand and led to restorations and reconstructions without those precautions and hesitations …”.
“Here the question arises regarding the most manageable field of pictorial and sculptural works of art … however the need for the unification of methods has proven to be essential, also to intervene effectively on the works”.[1]

The Charter
Memorandum n° 117 April 6, 1972, Ministry of Education.
The Ministry of Education, with the advice of the High Council of the Antiquities, in the attempt to reach uniform criteria for the management of Antiquities and Fine Arts, herewith issues new guidelines for the conservation of artistic Heritage.
Such regulations take the name of "The Restoration Charter 1972", are preceded by a short general report and followed by four addenda containing guidelines for specific applications:
- Addendum A "the preservation and the restoration of antiquities”;
- Addendum B "the execution of architectural restorations”;
- Addendum C "the execution of restorations on painting and sculpture”;
- Addendum D "the protection of historical urban areas”.
The documents included in the addenda are all integral parts to the chart.

Preamble to the Restoration Charter
The awareness that "art works,” in their broadest definition, ranging from the urban fabric and architectural monuments to painting, sculpture, archaeological finds and figurative expressions of the popular cultures, must be protected in an organic and equal level, has led to the elaboration of these technical-legal guidelines. These define the boundaries of the process understood as "conservation,” both in the process of preservation and in the process of actual restoration of the objects.
It constitutes a point of pride for Italian culture that, as early as 1931, at the end of a period of restoration practice characterized by arbitrary reconstructive restorations, a document called the Restoration Charter was created. Though its reach was originally limited to architectural monuments, it was easy to expand its scope to become a guideline for every restoration, including pictorial and sculptural artwork.

Unfortunately, the “Restoration Chart” never had the weight of a law. Later, a greater awareness to the dangers of exposing art to restoration done without precise technical criteria lead in 1938 to the creation the Instituto Centrale per il Restauro and of a ministerial commission with the task of elaborating unified guidelines that would embrace all the branches of figurative arts and archaeology. Though these guidelines were golden, again they did not attain the status of law, but remained merely internal guidelines for the government administration. Neither the theories nor the methodologies developed at the Instituto Centrale per il Restauro were implemented on all of the nation's art work restorations.

The failure to give legal status of such regulation did not take long to reveal its shortcomings. It was ineffectual in front of the arbitrary restoration practices of the past (in particular of demolitions and alterations of archaeological areas). It was also ineffectual when the understandable but no less blameworthy postwar emotion led to heavy-handed restoration and reconstruction of monuments damaged or destroyed during the war. These where often done without the caution and deliberation that had been the virtue of Italian restoration practices.

No less damage was caused by the demands of a misunderstood modernity and a crude urban planning process, which in order to enlarge cities and allowing traffic to flow smoothly, failed to respect a holistic view of the urban fabric. An important feature of the Restoration Chart is its definition of historic districts beyond the narrow boundaries of the single monument.

Regarding the more circumscribed and manageable field of pictorial and sculptural restoration, despite the lack of legal status the guidelines fostered, a greater caution is therefore concluded, thus avoiding serious damages by practices such as aggressive cleanings, as they have unfortunately been practiced in some foreign countries. The necessity for standardized restoration methods became even more obvious when dealing with privately owned artwork, although no less valuable than the cultural heritage owned by public institutions, was handled with less consistent practices.

Articles

Art. 1 - All the works of art of every age, in the widest meaning of the word, ranging from: architectural monuments to painting and sculpture (even if in fragments), to Paleolithic artifacts, figurative expressions of the popular cultures, and to contemporary art, whether owned by individual persons or institutions, in matter of preservation and restoration-all will be subject to the present guidelines taking the name of "Restoration Chart of 1972”.

Art. 2 - In addition to items listed in Art. 1, the present guidelines will apply to the following categories of objects to assure their preservation and restoration: building complexes of monumental, historical, or environmental interest, in particular historical urban areas; art collections; historic furnishings and interior decors preserved in their traditional arrangement; gardens and parks of particular importance.

Art. 3 - In addition to items listed in Art. 1 and 2, the present guidelines will also apply to the following items to assure their preservation and the restoration: ancient ruins and archaeological finds whether found on land or underwater.

Art. 4, - It is meant by “preservation” any conservative provision that does not involve any direct action on the material of the artwork. It is meant by “restoration” any action on the material of artwork in order to maintain its material integrity and facilitate the reading and the transmission to the future in their entirety. This applies to artworks and other objects defined in the previous articles.

Art. 5 - All overseeing government agencies and responsible Institutions in the matter of conservation of the historical-artistic and cultural heritage must prepare a yearly program listing all work of preservation, restoration, underground or under water archaeology, to be done on behalf of the State, other institutions or private individuals. It must be presented to and approved by the Ministry of Education with the approval by High Council of the Antiquities and Fine Arts. As part of this program, any restoration works done to items defined by Article 1 will be described and justified in a technical report and proposal which will describe the conservative history, the existing conditions, the planed restoration work and the budget necessary to complete the work. The technical report and proposal must be approved beforehand by the Ministry of Education. In special cases of very important works, or ones where questions have arisen, it must be approved by High Council of the Antiquities and Fine Arts.

Art. 6 - Regarding the preservation and restoration procedures set by Art. 4 on artwork as defined per Art. 1, 2 and 3 the following actions will be forbidden without exception:

1) completions of unfinished work in style, analogical, in simplified form, or even if there are graphic or plastic documentation illustrating the intended form of the completed work;

2) removals or demolitions that erase from the artwork traces left by its passage through time, unless these features are of limited scope and incongruous or disfiguring in relation to the historical values of the work or if they are past completions in style that counterfeit the nature of the work;

3) removal, reconstruction or transferal to locations other than the original one, unless it is deemed necessary for conservation reasons;

4) alteration of the surrounding accessories or environmental conditions in which the artwork has arrived to our time, such as the monumental or environment settings, the furnishings, the gardens, the parks, etc.;

5) alteration or removal of patinas.

Art. 7 - To the same ends as of Art. 6 and for all works to which Art. 1, 2, and 3 applies, the following practices are acceptable:

1) addition of accessory parts that have a structural function and reintegration of small historically verified portions. Such interventions must be done in a way that differentiates clearly the original portion of the artwork from the new addition either by clearly marking the outline of the reintegration or by using material that is concordant yet sufficiently different to be clearly distinguishable by the naked eye, in particular at the points of connection between the old and the new. Moreover, where possible, all reintegration should be dated and signed;

2) Cleanings of paintings and polychrome sculptures, as long as it does not reach the surface of the color and respects the patina and ancient varnishes and, as with all other types of work, should never reach the raw material that makes up the art;

3) Anastilosis, only when carefully documented and by reconstructing missing sections with techniques clearly discernible to the naked eye such as using lighter or neutral materials, setting them at a different level from the original parts, or leaving in sight the original support, however never reconstructing ex novo missing “figurative” sections and inserting important features that will alter the figurative nature of the work;
4) modifications and new insertions in the inner structure, underlayment's or structural supports with the purpose of conservation and static consolidations, provided that at the completion of the restoration work, there are no chromatic alterations or other changes in the appearance of surface mater;
5) construction of a new setting or relocation of artwork when the original or traditional setting no longer exists, or when the conservation conditions demand the relocation.
Art. 8 - Any work done on the art or to its surroundings as defined in Art. 4 must be executed in such way and with such techniques and materials that will not obstruct or prevent preservation or restoration work in the future. Moreover, every intervention on the artwork must be preceded by a written report that documents the artwork and explains the motivations for the work to be done (last section Art. 5). During the course of the work a journal must be kept and will be followed by a final report. This will contain photographic documentation showing the conditions before, during and after the work was completed. They will include documentation of all scientific tests and research done with the aid of such disciplines as chemistry, physics, microbiology and other sciences. A copy of these reports will be kept in the archives of the competent Soprintendenza and one will be sent to the Instituto Centrale Per il Restauro. In the case of cleanings, a small sample area at the margins of the work will be kept in the original condition, while in the case of removal of additions, the parts removed will have to be conserved or be documented in a special archives-warehouse of the competent Soprintendenza.
Art. 9 - The use of new procedures and materials for restoration, instead of those currently used or permitted, will have to be authorized by the Ministry of Education, with the explained consensus of Istituto Centrale del Restauro. This institution’s role will be to actively advise the same Ministry and to discourage the use of antiquated, damaging or untested materials and procedures, to suggest new ones, or to determine the need of outside resources in terms equipment and specialists not available with in their organizations.
Art. 10 - Measures taken to prevent damage to the artworks (as per Art.1, 2, and 3) from pollution and atmospheric, thermal and hygrometric variations, will be done in a manner not to alter considerably the visual perception of the material surfaces and the colours, nor require substantial and permanent modifications to the environment in which the artworks historically has been transmitted. In cases where modifications of the sort are indispensable for the conservation, they must be made in a manner to avoid any doubt on the time when they were executed and be the least conspicuous.
Art. 11 - The specific methods of the restoration procedure to be used on architectural monuments, paintings, sculptures, historical areas and archaeological excavations, are specified in the addenda A, B, C, and D of this document.

Art. 12 - In cases when conflicting opinions arise regarding regulating authority or technical matters, the Ministry will make a decision after having received reports by the Sovraintendente or the heads of relevant institutes, and having consulted the Consiglio Superiore delle Antichità e Belle Arti.

Addendum A - Instructions for the Preservation and the Restoration of Antiquities

Beyond the guidelines contained in the articles of the Restoration Chart, it is necessary to keep in mind the special requirements for preservation of underground archaeological areas the conservation and the restoration of artifacts during land and underwater archaeological searches (per Art. 3).

The issue of primary importance in the preservation of the underground archaeological areas is the need to coordinate the laws and regulations regarding eminent domain, land use regulations and the creation of archaeological preserves and parks, with other site specific measures to be taken.

An overriding concern will be the accurate identification of the archaeological sites. This will require the collection of all data available on the surface, such as scattered ceramic shards, documentation of structures emerging above the ground using aerial photography and also the use of other survey techniques (electric, electromagnetic, etc.). A complete understanding of the site's archaeological nature will allow for a better formulation of preservation guidelines, land use restrictions, drawing of land use master plans, and surveillance of the site in situations of agricultural uses or building construction.

In order to preserve underwater archaeological heritage (in accordance with the laws and binding regulations) and in order to prevent the indiscriminate and unauthorized tampering of ancient shipwrecks and their cargo, of submerged ruins and sunken sculptures, the following measure must be taken: the systematic exploration of the Italian coasts by specialized staff to create an accurate “Forma Maris” (coastal sea map) identifying the location of shipwrecks and submerged monuments. This is also in order to provide better programming for underwater scientific searches.

The recovery of wrecks of ancient boats will not be done before having predisposed the facilities and equipment necessary to shelter materials recovered from the sea bottom and carryout the required treatments, particularly in the case of wood parts, which need long extensive washings and soakings in special consolidating substances while in spaces with special air and temperature controls.

The systems of raising and recovery of sunken boats will be designed to meet the specific needs of conservation of each wreck and keeping in mind experiences acquired internationally in the last few decades. This must be also done in land based archaeological explorations - where the special requirements of conservation and restoration of artifacts will have to be tailored to the type of artifacts and component materials that are being excavated. For example, for the ceramic materials and amphorae, all measures will be taken to help identify traces of the content, a precious data for the study of history of commerce and daily life in antiquity. Particular attention will also be given to documentation and fixating of inscriptions painted on the body of the amphorae.

During land based archaeological explorations, the documentation and recovery guidelines fall more in the framework of excavation methodology. With regards to restoration, the right resources must be available during the excavation in order to guarantee the immediate conservation of the most perishable artifacts, and later for the final preservation and conservation operation.
Regarding finds of dissolved or scattered elements, decorations in stucco, painting, mosaic or opus sectile, it is necessary, before and during their removal, to hold them together with plaster, gauzes and adhesive, so as to facilitate the resetting and restoration in laboratory.
In the recovery of glass it is advisable to do no cleaning during the excavation, due to the facility with which they are subject to disintegrate.
Regarding ceramics and terracotta, it is indispensable not to damage delicate painting and varnishes by washings or cleanings.
Special care must be taken in collecting objects or fragments of metal, especially if it oxidizes. Besides resorting to consolidation systems, measures must be taken to provide adequate supports. Special attention must be given to fragments and traces of woven fabric.
It's also part of well-established practice, particularly in Pompeian archaeology, to make plaster castings of negative cavities left by plants and perishable organic materials.
In order to implement these instructions, it is necessary that, during the course of the excavations, restorers be readily available to carry out the first measures of recovery and consolidation, with special attention given to the restoration of artwork destined to remain in its place, or to be brought back after the separation to their original location, in particular when dealing with paintings and mosaics.
There has been successful experimentation with new types of supports, frames and adhesives for artwork and their compatibility to different climatic, atmospheric and hygrometric conditions. This experience allows paintings (mural paintings) to be reinstalled in covered areas of ancient buildings avoiding directed contact with the wall, facilitating the reinstallation and ensuring their conservation. However, reintegration of the lacunae with colourings similar to that of the raw plaster must be avoided. Also to be avoided is the application of waxes or varnishes in order to sharpen the colors because they are always subject to alteration, sufficing a careful cleaning of the original surface.
Regarding mosaics, it is preferable, when possible, to be reinstalled in the building they come from, of which they constitute an integral part of the decoration. In such cases, after the strappo with the modern methods it can now be done on large surfaces without cuts - the best support system is a cement base with stainless steel reinforcing, resistant to the atmospheric agents. For the mosaics destined to display in a museum, the "sandwich" support* (a light, resistant and manageable material) is now widely used.
Particular attention must be given to the preservation of interior decorations with mural paintings from damage deriving from climatic conditions in place, such as the prehistoric caves, tombs, small ambient. In these cases for the best conservation of paintings it is necessary to keep two physical conditions at a constant state: air humidity and temperature.

Such factors can easily be altered by external and extraneous factors to the space holding the artwork, especially from crowding by visitors, excessive lighting, and strong external atmospheric fluctuations. It is necessary to carefully study these problems, one of which being the control of visitor admission by means of "air locked" vestibules separating the exterior atmosphere from the old preserved space. Such precautions are already applied in the access to prehistoric painted monuments in France and Spain, and would be desirable at many of our monuments such as the tombs in Tarquinia.

For the restoration of archaeological monuments, besides the general guidelines contained in the Carta del Restauro and in the architectural restorations guidelines, it will be necessary to consider certain requirements when dealing with ancient buildings. When doing a complete restoration of a monument, an historical study must be done, which includes test excavations in order to study the foundations. Such work must be conducted with a stratigraphic method that can reveal precious information on the history and phases of construction of the building.

For restoring veneer masonry such as opus incertum, quasi reticulatum, reticulatum and vittatium (to differentiate the new material from the original) if the same type and quality of tuff or tuff blocks are be used, it must be placed on a slightly sunk plane, while in the case of brick veneer, the new bricks will have a chiseled or grooved surface.

For the restoration of masonry in square blocks, the system to recreate the blocks in the ancient measures using flakes of the same material cemented with mortar mixed in surface with powder of the same material in order to obtain a chromatic dual tone has been favorably experienced as an alternative to the method of recessing the modern reintegration surface. It can be useful to use a recessed mortar joint along the perimeter of the restored wall area, or to insert slightly different materials. These can be further differentiated by a dissimilar surface treatment, such as chiseling. Finally, it will be desirable to demarcate every restored zone by placing marker plates with the dates, initials or other special designations.

Surfaces made with cement mixed with sand of the same material as the monument to be restored can be used in the integration of fragments of ancient limestone, marble or tuff columns, after carefully studying and considering the appropriate colouring and roughness to the surface in relation to the original materials. In the area of Rome, white marble can be integrated with travertine or limestone: this approach has already been experimented with successfully (restoration of the arch of Titus by Valadier). In old monuments, particularly in those of archaic or classic era, placing side-by-side clashing or anachronistic materials must be avoided so as not to create strident and offensive chromatic results. It is preferable to use the same materials of the monument with some modifications to differentiate this new material from the original.

A particular problem of archaeological monuments is constituted by the capping of ruined walls. First of all the existing jagged line of the ruins must be maintained. Experience indicates that the laying of a layer of cocciopesto mortar gives the best results from an aesthetic point of view and for resistance to atmospheric agents.

With regards to the general problem of the consolidation of architectural materials and of exterior sculptures, experimentations with methods not sufficiently proven which could bring irreparable damages must be avoided. The methods of restoration and conservation of archaeological monuments must be chosen considering also the many different climatic zones found in Italy.

Addendum B - Instructions for the Execution of Architectural Restorations
It is to be assumed that work of timely maintenance assures long life to monuments, avoiding the acceleration of damages. It is recommended that greater attention is paid to continuous surveillance of the buildings so conservative measures can be applied before restoration work of larger magnitude becomes necessary. Moreover, it is important to keep all restoration operations under a conservational mode, respecting historical additions and avoiding new additions or reconstructions.
In order to always assure the survival of monuments, it is important to carefully consider the compatibility of the new uses of the old buildings to the historical-artistic nature and content of the monument.
The adaptation work will have to be kept to a minimum, conserving scrupulously the external shapes and avoiding substantial alterations to the building's typology, structure, construction systems and the inner circulation. The architectural restoration plan and design must be preceded by a careful study of the monument that takes into consideration regional context, the urban fabric, building typology, formal quality and visual prominence, structural systems and characters, etc., in relation to the original building as well as to the future additions or modifications.
This study will include research of the following aspects of the building: bibliography, iconography and archival records, etc., in order to acquire every possible historical data. The design project will be based on a complete and accurate set of measured drawings, a photographic survey, a study of the regulating patterns, proportional systems, and will also include a separate, precise study for the structural conditions of the building.
The execution of the restoration of monuments is a very delicate operation of great responsibility which must be entrusted to specialized contractors. The work should be paid for "on a fixed price basis", instead of an itemized price or "by the piece basis." The restoration work must be continuously and carefully supervised in order to guarantee the good execution and allow quick response in case of unexpected conditions or if structural problems are found. This is also important in order to avoid damage or destruction to elements not documented in the survey that may emerge during demolition work, which are useful to the understanding or the restoration of the building. In particular, the site supervisor must ascertain the existence or not of any traces of decorations before cleaning off or removing paints or plasters, and what were the original textures and colors of the walls and vaults.
The fundamental requirement of the restoration is to respect and preserve the authenticity of the component elements. This principal must guide and condition the operating choices.

For example, in the case of out plumb masonry, even if practical necessities suggest the demolition and the reconstruction, the possibility of straitening the wall without replacing the original masonries must first be considered and tried. The substitution of damaged stones will happen only in the most extreme conditions.
The substitutions and eventual integrations of wall decorations, where necessary and always in the most circumscribed manner, will always have to be distinguishable from the original elements, differentiating the new materials or surfaces. But it is generally preferable to operate along the perimeter of the integration with a clear and persistent continuous contour line to define the area, using small strips of metal, a continuous line of tile fragment or by making a visible groove on the surface, whichever is most appropriate in each situation. The consolidation of stones or other materials will require test trials beforehand using proven methods that have been accepted by the Instituto Centrale per il Restauro.
Every precaution will have to be adopted in order to avoid further deterioration of the existing conditions; therefore all restoration work will have to include measures to eliminate the causes of the damages. For example, if a stone is cracked by rusting iron clips or bolts that expand as they rust, it is desirable to disassemble the offending part to replace the iron with bronze or copper or, even better, with stainless steel that has the advantage of not staining the stones.
Stone sculptures located outdoors or in public squares must be carefully supervised and, whenever possible, using the above mentioned tested method, consolidated and protected (at times even on a seasonal basis). In cases where it is impossible to preserve the sculptures outdoors they should be transferred indoors. For the good conservation of bronze or stone sculptures in fountains, it is necessary to decalcify the water, eliminating the limestone incrustations and the resulting harmful periodic cleanings that requires.
The patina of the stones must be conserved for obvious historical, aesthetic and also technical reasons, in as much as it has a general protective function, as is proven by the corrosion that can take place on surfaces where the patina is missing. The matter that accumulates on the stone can be removed: detritus, dust, soot, bird guano, etc., using only brushes with vegetable bristles or air jets at moderate pressure. Metallic brushes and scrapers must be avoided. Likewise, generally to be excludes are: pressurized jets of steam, water or sand blasting. It is even advisable to avoid any form of washing.

Addendum C - Instructions for the Execution of Pictorial and Sculptural Restorations

Preliminary Operations

The first thing done, before any work of restoration is executed, whether pictorial or sculptural, is a survey of the state of conservation. Such survey must include the study of the stratigraphy of the artwork, assessment pf how many material layers the work is composed, determination if they are original or later additions and their approximate age. A written report will be an integral part of the program along with the restoration journal. Subsequently the photographic documentation will be made of the conditions before the restoration.

These photographs will be made in natural light and, if appropriate, monochromatic light, simple ultraviolet beams, or filtered and infrared light. It is always advisable to execute soft beam x-rays, even in cases that do not reveal any superimposition of images to the naked eye. When dealing with mobile paintings, the rear of the painting must also be photographed. All the photographs will be logged into the restoration journal. If the photographic documentations reveal any problematic conditions, these will go fully reported and documented along with all the issues they raise.

After the photographic documentation is completed, in those cases where layering exist, or where the preparation method needs to be determined, a number of small paint samples must be taken from less significant areas of the artwork. They must include all the layers from the surface to the support, in order to reveal a complete stratigraphic section. The precise location from where the samples were removed needs to be marked on photographs taken with natural light and annotated in the restoration journal with references to the photographs.

When dealing with paintings on walls, stone, terracotta or other immovable supports, it will be necessary to examine the conditions of the support for problems with humidity and, if such exist, understand the source: infiltration, condensation or capillarity. To accomplish these tasks samples of plaster, mortar and ruble cores must be taken to measure the extent of the problem; if fungi are observed or suspected microbiological analysis will be made.

The main task with sculptures, when not dealing with painted or varnished sculptures, will be assessing the state of conservation of the materials of which they are sculpted and to investigate this by means of x-rays. Such measures must be taken in order to carry out restoration.

The preliminary investigation will orient the restoration in the right direction, whether it be a simple cleaning, consolidation, removal of over paintings, relocation or reassembly of painting fragments. The most important process is to determine which technique was employed to create the painting. This can't always be established by non-invasive scientific techniques and therefore caution is necessary against making generic empirical assumptions about techniques used in a painting in order to carefully carry out scientific testing of all material to be used in the restoration.

The cleaning can be executed mainly in two ways: with mechanical or chemical means. Methods that obstruct the visibility or the direct access to the matter of the painting while being cleaned are to be excluded. Mechanical means, such as scalpels, will be used with the control of the magnifying instruments, though not necessarily always under the lens. Chemical means, solvents, must be of such a nature that can be immediately neutralized, moreover they must evaporate easily so as not to remain fixed to the painting layers.

If the stratigraphic sections indicate the existence of a varnish layer, the solvents must be tested before using them in order to ensure that they don't damage the original varnish of the painting.

Before proceeding with the cleaning, regardless of which method is being used, it is necessary to check the structural condition of the painting's support and pictorial layer. Raised or tenuously attached parts of the pictorial layer must be treated with a temporary fixative.

The temporary fixing methods will be established case by case. In some situations, when the separation problem is very localized, it will limited to that small area. In other situations the process will be applied to the entire painting using uniform heat, as long as it will not cause damage to any part of the painting. Whichever temporary fixation method is used, all traces of the fixation materials must be removed from the pictorial surface. To this purpose, after the consolidation of the pictorial layer, a thorough examination with a magnifying instrument will be necessary.

When a complete fixating layer, "velatura," of the painting is needed to work on the support, it is absolutely necessary that it be done after the pictorial layer has been consolidated, and that the "velatura" be attached with an easily soluble adhesive different from the one employed in the attachment of the consolidation of the pictorial layer.

If the wood support of the painting is attacked by wood worms, termites, etc., the painting must be treated with a suitable pesticide that will kill the insects without damaging the painting. Soaking in liquid pesticide is to be avoided.

Regarding mobile paintings on wood board, if the conditions of the support, the base coat, or both, require the transfer of the image to a new support and the substitution of the base coat, it will be necessary that the base coat be removed entirely by hand with a scalpel since thinning it will not be sufficient. This does not apply if only the support needs replacing and the base coat is in good condition. Where possible, the conservation, of the base coat is always advisable in order to maintain the pictorial surface in its original shape. The substitution of the wood support, if absolutely necessary, should not be done to a new wood support with the same expansion coefficients as the original one. The adhesives used on the new support holding the canvas of the transferred painting should be easily soluble without causing damage to either the pictorial layer or to the adhesive that binds the pictorial layers to the transport canvas.

It must be kept in mind that, unless it is indispensable, it is always better not to alter old stabilized wood for the aesthetic enjoinment of the painting. In case the original wood support is in good state but needs straightening, reinforcing or new patching it is necessary to follow precise technical rules that respect the orientation of the wood fibers.

Samples of the wood must be taken to identify the botanical species and establish its expansion coefficients. Any additions of wood will be done with seasoned wood, in small segments, so as to be dimensionally stable in relation to the old support of which it will become part. The patching, with whichever material it is made, must allow the natural movements of the wood to which it is attached.

In the case of the paintings on canvas, the transfer must be done with the gradual and controlled destruction of the ruined canvas. For the base coat (or rendering) the same process that was described for the painting on wood board will be used.

In cases of painting without a base coat, in which a very liquid colour was applied directly on the support (like in sketches by Rubens), the transfer will not be possible.

However the process of recanvasing a painting is done, it must avoid excessive compression and temperatures on the pictorial layer. Applying a canvas painting to a rigid support (maruflage) must absolutely never be done.

The replacement stretchers should be designed to assure the correct tension and to possibly readjust automatically, as the canvas expands due to variations in air humidity.

Measures to Consider in the Restorations of Wall Paintings

For mobile painting the determination of technique can lead to an uncertain and unsolvable search because of the generic quality of paint categories: tempera, oil, encaustic, aquarelle or pastel; for mural paintings, executed on buildings or directly on marble, stone etc. The definition of the media is no less problematic (like for walls paintings of classic age). It is thus indispensable, before proceeding with operations of cleaning, fixing, strappo or stacco, and the ensuing application of transfer fabrics or protective gauzes, to assess whether the solvent used in these processes will not damage the medium of the painting being restored. Moreover, if dealing with temperas, and specifically for the tempera applied to frescoes where certain colors could not be applied with the fresco technique, a preventive application of fixative is indispensable were these colors have, to a greater or lesser degree, turned to dust. Special care must be taken while dusting these areas to remove the least possible amount the original color. Regarding the fixing process of these colors, it necessary to use fixatives that are not organic, transform the original tones the least possible and do not become irreversible with time.

Dust must be examined in order to see if it contains moulds and what the causes are for their formations. If these causes can be determined and an appropriate fungicide is found, it will be necessary to ascertain that it will not damage the painting and can easily be removed afterwards.

When it is necessary to remove a mural painting from its support, between the methods to choose (with equal probability of success) the strappo is preferable because it offers the possibility of recovering the preparatory sinopia, (in the case of frescos) and also frees the pictorial layer from the residues of a disintegrating plaster base.

Regarding the support on which relocated the pictorial layer, it is necessary that it offers the maximum guarantees of stability, inertia and neutrality (absence of ph). It is also necessary that it can be constructed in the same dimensions as the painting, without intermediate sutures which would unavoidably stand out with the passing of the time on the pictorial surface. The adhesive to attach the transfer canvas to the pictorial layer should be of such a nature as to dissolve easily with solvents that do not damage the painting layer. In case it is decided to transfer the painting to a reinforced canvas, it must be designed in way to have the maximum stability, elasticity and automatically establishing constant tension should this vary for climatic or other reasons.

When detaching mosaics, if the surfaces are not completely flat it will be necessary to make sure that the tesserae is fixed in their existing position before removal so that when they are reattached the original position and surface characteristics will be maintained. Before applying the transfer canvas and armature needed for detaching the mosaic, it must be consolidated and its state of conservation must be ensured. Particular care should to be given to conserving the tectonic characteristics of the surface.

Considerations to be taken During the Execution of Restorations of Sculptural Works

After determining the materials and technique used in the sculptures (marble, stone, stucco, papier mâché, terracotta, glassed terracotta, unfired clay not painted, painted unfired clay, etc.), where there are no painted surfaces and a cleaning is necessary, washing is to be excluded, even if it does not cause damage to the surface or patina. In those cases of sculptures coming from excavation or found in water (sea, rivers etc.) which have incrustations, these will preferably be removed by mechanical means, or using solvents that do not damage the matter of the sculpture or remain attached to the object.

In case of wood sculptures in degraded state, the use of fixatives will have to be subordinated to conserving the original appearance of the wood matter. If the wood is infested from woodworm, termites, etc., it will be necessary to treat it with suitable gaseous pesticides. Soaking with any liquids, even in the absence of painted parts, could alter the appearance of the wood and must be avoided. In the case of sculptures reduced to fragments, the use of screws or supports, etc., will be conditioned by the necessity to use non-oxidizing metals. For bronze objects, great care must be given for the conservation of the noble patina (atacamite, malachite, etc.), unless there is an active process of corrosion under it.

The General Guidelines for the Location of Restored Works of Art

Restored art work will never be reinstalled in the original location if the damage was caused by environmental conditions found at such location, unless corrective actions (humidity prevention, climate controls, etc.) that will guarantee the safekeeping and conservation of the artwork have taken place.

Addendum D - Instructions for the protection of the "Historical Areas"

To determine the location of Historical Areas it is necessary to consider not only the historic urban “centers” but also, in a more generalized manner, all areas of human settlement whose structures (whether unitary, fragmented, partially transformed in time, constituted in the past or more recently) have value as testimony of history or individually for their particular architectural or urban quality.

The historical character must be related to the interest that such settlements offer as evidence of past civilization and of urban culture, independently from their intrinsic artistic or formal qualities or any individual environmental aspects, that can enrich or exalt its value, since not only the architecture but also the urban structure possesses by itself value and meaning.

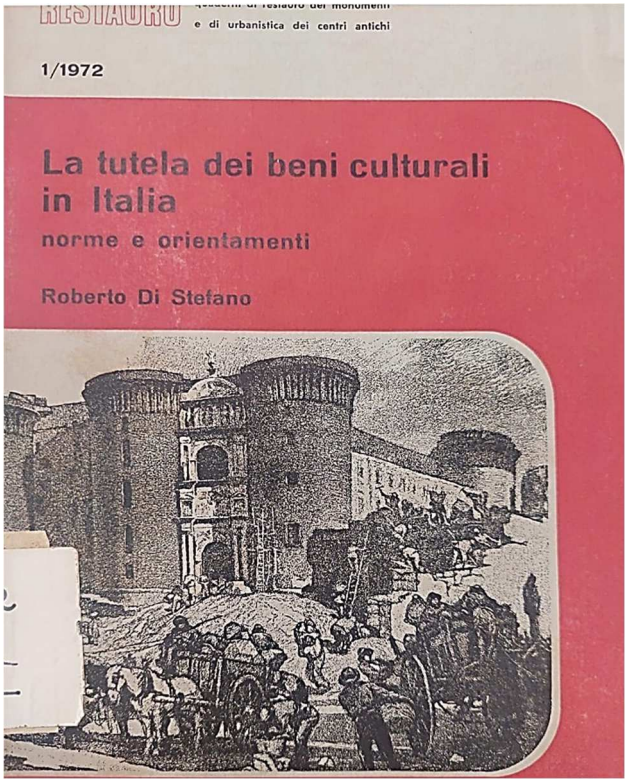
The restoration in the Historical Urban Areas should aim to guarantee, with ordinary and extraordinary means, the permanence in time of the wealth of elements that make up these urban structures. The restoration should not be limited to operations meant only to conserve the formal characters of single architectural works or single environments, but should include the substantial conservation of all the characteristics of the urban organism and all the elements that define it.

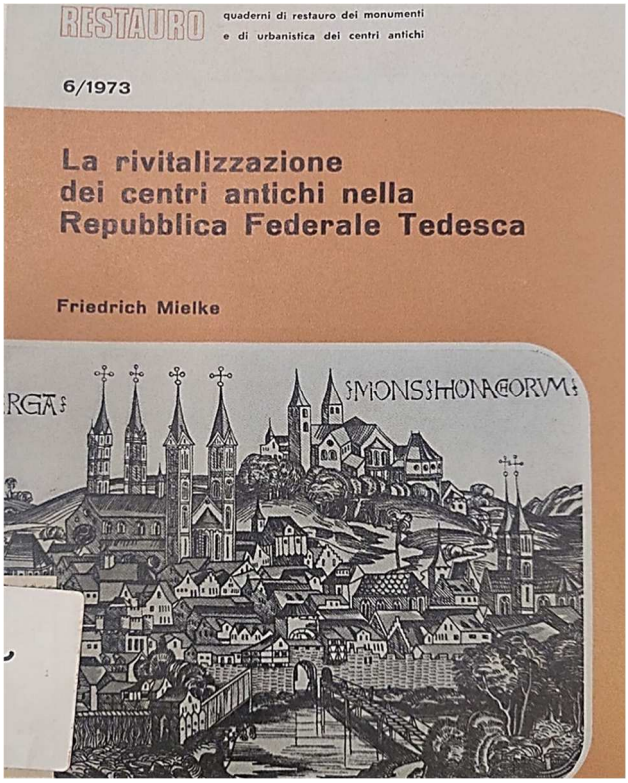
To adequately preserve the urban organism in its continuity in time and its role in modern life, it is necessary that the planning process view the Historic Urban Centers in its broadest urban and regional context, so that future developments are compatible with their preservation and recovery.
Through such process (by means of the urban design and management) it will be possible to shape a new city structure in which functions not compatible with the conservation of the historic core will be located in other more compatible areas.
Also, it will be necessary to considered the preservation of the broad regional and environmental context; specially where its relation to urban structures has gained historical meaning (for example, the crown of hills around Florence, the Venetian lagoon, the Roman Centuriation of the Po Valley, the Trulli district in Puglia, etc.).
The components that must be considered, through which the preservation of the urban structure is to be implemented, are: building structures, the component external spaces (roads, public squares, etc.), the open spaces belonging to buildings (courtyards, garden, open space, etc.), and other meaningful structures (walls, city gates, cliffs, etc.), and last but not least, natural features that accompany, characterize or accentuate the urban landscape (natural contours, water course, singular geomorphic features, etc.). The component buildings that make up the urban fabric must be preserved not only in its formal architectural aspects but also in their typological aspects since their usage of is an important historical element that has shaped and characterized them over time.
Every restoration must be preceded by a critical historic analysis, with the objective of assessing all important features from an urban design, architecture, environment, typology, constructive, etc., aspect. The results of this analysis are not meant to set differing standards of operation (because those must be the same throughout the historic core) but to determine the different degrees of conservative action that must be taken on the urban fabric as well as on the individual building.
To this purpose it is necessary to specify that by conservative reorganization it is meant, first of all, conserving of the street and block fabric in a generalized manner (maintenance and conservation of the street mesh, the perimeter of city blocks, etc.), and, moreover, the conservation of the urban characters that involve the integral preservation of the important monumental and natural features that characterize the historic urban environment. Other elements or single buildings can be adapted or transformed to the meet the requirements of modern life, and in exceptional cases even total substitutions can be considered, but only with the condition that it be compatible with the conservation of the general character of the historical area.
The main types of interventions at an urban level are:
a) Urban Restructuring, by which is meant the restructuring of the relationship between the historic center and regional territory of which it is part. Of particular importance is analyzing the role played by the historical center in relation to the surrounding region both in history and at present times. Special attention should be given to the relation between the existing structure of the historic areas and modern urban development, principally the functional aspect of new commercial districts. The urban restructuring should aim at freeing the historic center of those incompatible activities that create situations of chaos and deterioration.

b) Road Rearrangement. Road and Traffic patterns in the historic areas must be analyzed and redesigned to eliminate pathological traffic conditions in the historic centers, with the objective of bringing back to these areas activities that are compatibile with the historic structures. It should also be taken in consideration the development of public facilities and services that are specifically fashioned to well serve the needs of life in the historic centers.
c) Refashion of the Streetscape and Furniture, including streets, public squares and all other existing open spaces (courtyards, spaces inner, gardens, etc.), in order to create of one homogenous connection between buildings and open space.
The main types of interventions at the building level are:
a) Structural and hygienic renovation of the buildings, tending to the maintenance of the existing structure and a balanced use of it. Such restorations must follow established guidelines for restoration. This type of work requires an approach that respects the typological structural and functional aspects of the building avoiding any transformation that will change its character.
b) Renovations to the interior of the buildings will be allowed only where it is indispensable to the ends of the maintaining the building in use. In this type of work it is fundamental to respect the typological and constructive qualities of the buildings, forbidding all those that alter the character of the building, for example the internal gutting of the structure or the introduction of functions that excessively deform its typological-constructive nature.
The Legal Administrative Instruments used to carry out the above policies will be essentially:
The City General Master Plans, when restructuring the relation between the historical areas with the rest of the city and surrounding territory.
Historic District Renovation Master Plans.
Executive Zone Plans, for blocks or related urban structures.

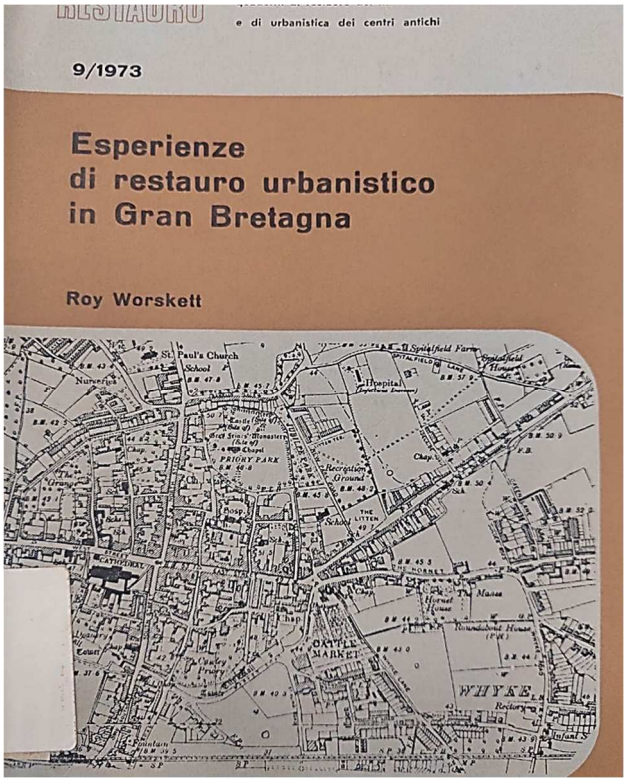
6.3 The creation of "Restauro" magazine (1972)

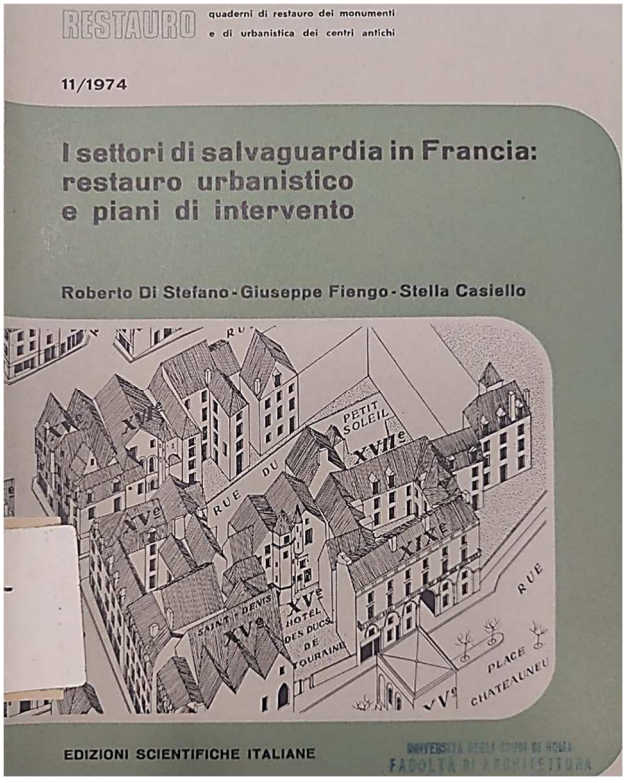
Roberto Di Stefano opened the pages of the magazine "Restauro" with the hope of "a future for the past". He insisted on the protection of heritage for the benefit of human life, and based this achievement on conservation through restoration.
The commitment that the magazine took on was that "in addition to being technical, human and social, for which a timely critical and polemical treatment is required and not an intellectualistic and abstract one. Coherently, the purpose of the magazine is also to facilitate the exchange of ideas and experiences between those, in Italy and abroad, who are committed … to the effort to save the heritage of art and history".[2]
In this issue, in a certain sense, there is a polemic with the Charter because "with regards to the protection of ancient centres, … the fundamental clarification between the historical centre and the ancient centre continues to be missing".[3]
The second and first volumes are dedicated to the diagnosis of structural failures and consolidation interventions, attempting to answer some of the questions raised in the Charter. The third issue is dedicated to the protection of cultural heritage: in UNESCO programs is brought to attention of the international community.
The magazine spreads internationally with the 6th dedicated to *La Rivitalizzazione dei Centri Antichi nella Repubblica Federale Tedesca* of Friedrich Mielke and, in the 9th with Roy Worskett *Esperienze di Restauro Urbanistico in Gran Bretagna,* the current affairs columns in which Pane and Bonelli writes are significant.[4] In the same year, we note a dedicated number *L'aspetto economico de problema dei centri storici*, by Carlo Forte (figs. 4-9).
In short, there is a global panorama of Restoration.





Figs. 4-5 - The first numbers of the well-known magazine "Restauro".





Figs. 6-9 - The first numbers of the well-known magazine "Restauro".

6.4 The Ministry of Cultural Heritage

With the approval of 1972 Charter, the Minister also committed to implementing the four annexes, among which the one dedicated to the protection of urban heritage stands out.

1975 would be a magical year, because the Ministry itself underwent a makeover with Minister Spadolini reforms, and it was also the year of the Amsterdam Declaration and the celebration of European Heritage, with first exemplary urban scale interventions that brought European attention to Italy.

Consider the plans for the historic centres of Bologna, and those of many smaller historic centres such as Montepulciano, Certaldo, Assisi, Pietrasanta, and so on.

Since 1968, the honourable Aldo Moro had the vision of giving Italy an autonomous structure for the cultural heritage. As Prime Minister, he established the Papaldo Commission, which continued the recommendations of the Franceschini Commission which had delivered its findings in three volumes in 1966.[5]

In the country, an interest in cultural heritage had spread, as demonstrated by organic regulation of libraries in 1967, the law on the protection of works of art and on the export of things of artistic and archival interest in 1972, and the series of interventions for the safeguarding of Venezia, the Vesuvian villas, the archaeological parks of Paestum, Aquileia and Sassi di Matera.

It seems appropriate to remember that in those governments were short-lived with the government of Mariano Rumor. Ministry of Cultural Heritage was created without portfolio.

The creation of the new Ministry had to wait until January 29, 1975, with decree, law n. 5, two days later, the new headquarters of the National Central Library was inaugurated.[6]

Always in 1975 for the Italy of culture, as Francesco Sisinni wrote and the year of portents.[7]

The laws for the protection of the National Archaeological and Artistic Heritage n. 44, then n. 176, fire prevention of works of art and the same D.P.R. 805 of 3 December 1975 on the organization of the Minister.[8]

The historical way of the Ministry can be traced in numerous publications. We can remember the legendary “Research Office” directed from 1975 to 1984 by prof. Italo Carlo Angle; and “Ufficio Studi”, directed by Francesco Sisinni, in connection of many international office, ICCROM, Council of Europe, ICOMOS.

The Ministry’s research office initiated and conducted many initiatives. Among these, there are the 11 volumes, working paper, the dossier series and the notebook series, not mention in the Proceedings of the Italian contribution to the European conference in Fulda: *I Mestieri Tradizionali per la Conservazione del Patrimiono Architettonico*, edited by E. de Tullio, Roma 1980.

These acts were fundamental for the importance of traditional crafts for conservation. Among the various essays we wish to mention some authors: Giuseppe Zander, as president of the Commission, Gaetano Miarelli Mariani and Paolo Marconi.

In the introduction Angle reiterated that traditional crafts are not just a cultural problem, they are an economic problem or more precisely a new direction in politics historic buildings.

"And also, a close interconnection therefore between architectural, restoration culture and let's say administrative culture on the one hand and urban planning, new types of construction and interventions in the historic centre in a global policy of the city".[9]

Among the many initiatives of the new Ministry, it seems appropriate to also mention the increase in the study and conservation of rural architecture in our country, through numerous national and international conferences and congress in collaboration with the Council of Europe and the National Research Council.

The action of the new Ministry can be tangibly seen in some restorations, one of them is the San Michele complex, the central office for environmental, architectural, artistic and historic heritage. San Michele, as a metaphor, a symbol, culture is combined with administration. Next to the work areas, there are the classrooms, where conferences and exhibition rooms are held.

The desire to create artisan workshop is also expressed, as are expression of the traditional crafts that were once vibrant around San Michele.

The relevant episodes in the last years in the restoration and conversion in compatible use is the Stenditoio. But we must not forget the famous stratigraphic tests conducted by the Central Institute for Restoration and ICCROM together.

The still incomplete history of the colours of San Michele, from the end of the Seventeenth century to the seventies of the 20th century has been restored.[10]

In some areas of San Michele, more than fifteen layers of point ranging from yellow, to light blue, to ochre, have been found (fig. 10).

Indeed, as repeated in numerous site visits conducted with Paolo and Laura Mora, and Paul Philippot, it is possible to trace the history of the transformations in chromatic taste in Roma from twentieth century.[11]

In a few years, this field of research will have an exponential growth. The following chapters will highlight several emerging trends.

Lo Stenditoio, inaugurated for the ICOMOS General Assembly in May 1981, represents one of the most significant restorations and an example of adaptation from the end of the Seventies.

A set of pre-existing spaces constitutes the essence of the "rooms". The central space has a higher roof, with more complex trusses. Minissi and Miarelli proceeded in its design and construction with a critical restoration from which the spirit of the pre-existing space emerges. The separation between the different rooms is presented through the two famous "fans" that can be opened using automatic mechanism contained in the thickness on the partially raised floor.

These fans close the arched surface included in the transparent circular sector. Furthermore, two transparent glass doors are inserted in the latter which allow discreet passage when the large rooms are operated in separate mode. The systems particularly of the air conditioning ducts are located within the raised floor, and are distributed through perimeter grilles around the rooms. Perfect functionally in the event of projection is ensured by the remote-controlled.

In synthesis, the particular charm of the space is given by the conservation of the 18th century wooden umbrella/truss, as well as by the refined insertion of the furnishings. The Whole still constitutes a valid example of critical restoration in the highest institutional headquarters of the Ministry of Cultural Heritage (figs. 11-19).

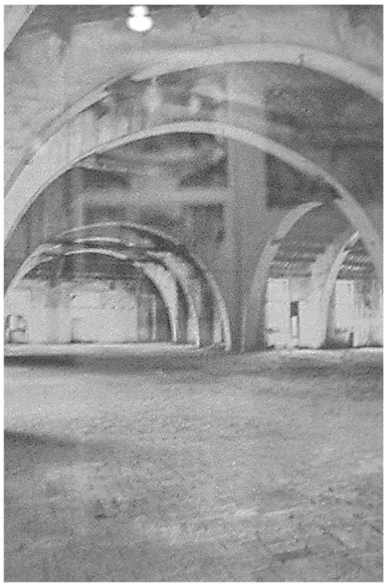


Fig. 10 - Complesso San Michele, the ancient Stenditoio", Roma. Before the restoration. (Private collection CB)

Fig. 11 - Stenditoio, one courtyard during work in progress for the finishing. (Private collection CB)

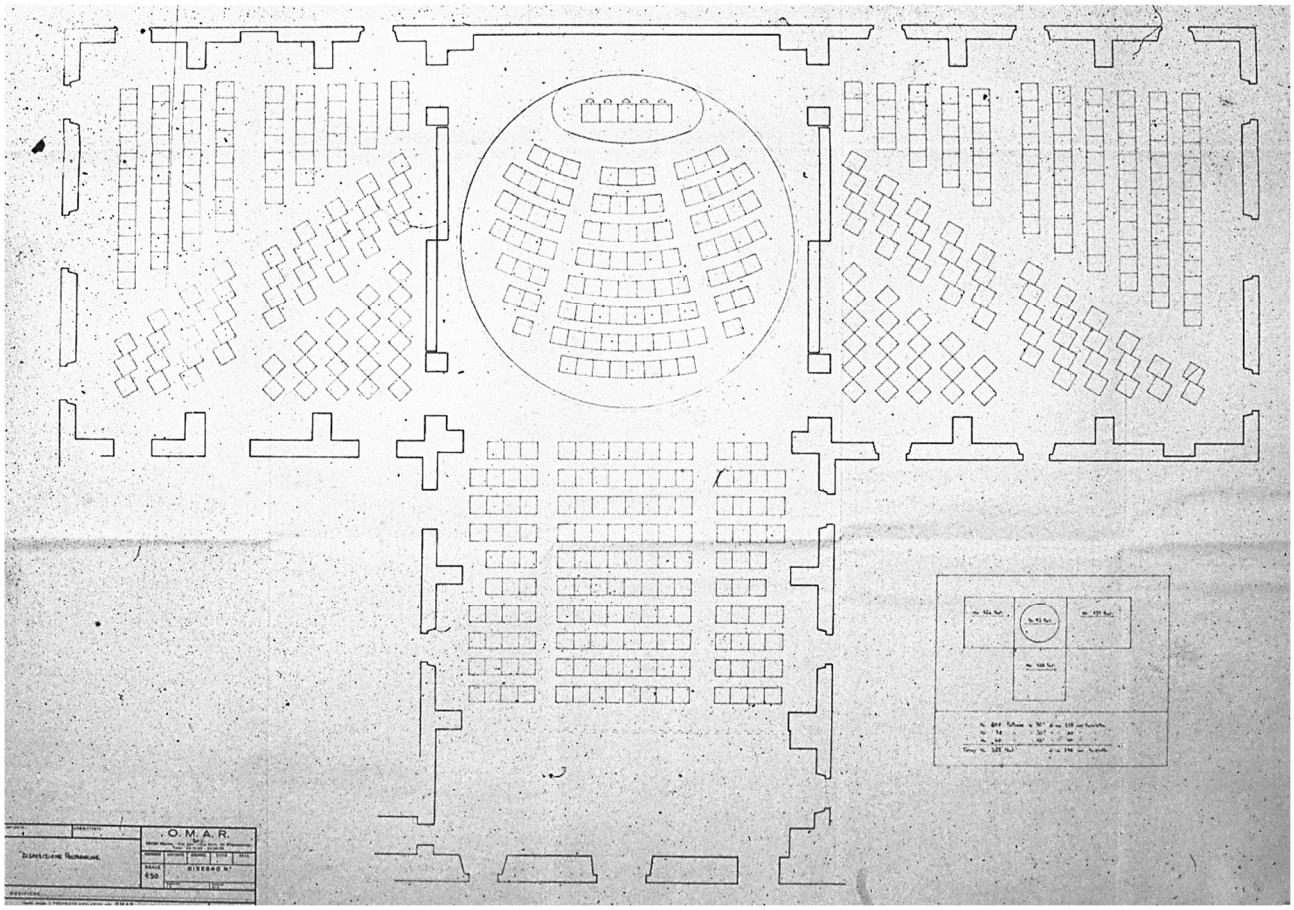


Fig. 12 - Minissi's project, with the installation systems and furnishing (Private Collection).

Fig. 13 - Complesso San Michele, Stenditoio, the restoration of the trusses.

Fig. 14 - Complesso San Michele, Stenditoio, beginning of the installation of the fans.
(CB 1980)

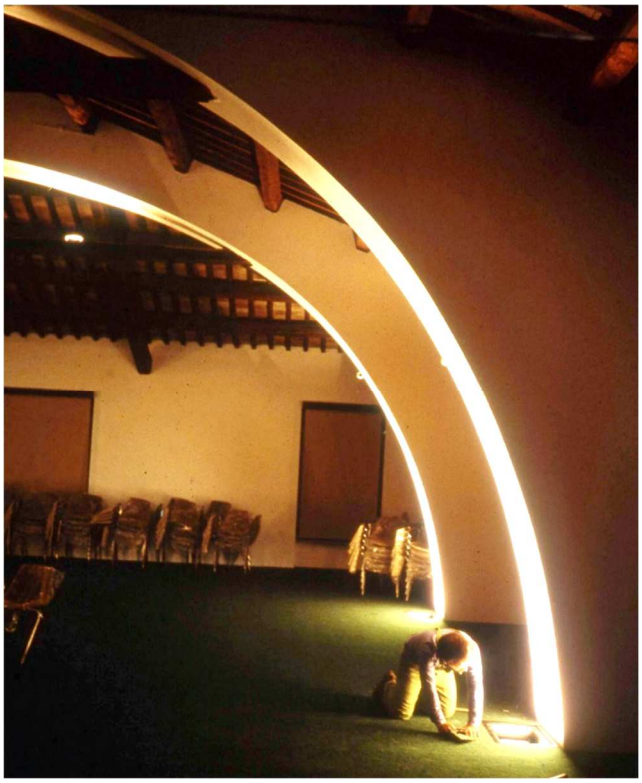


Fig. 15 - Complesso San Michele, Stenditoio, work in progress in the pavement.
(Private archive Franco Minissi)

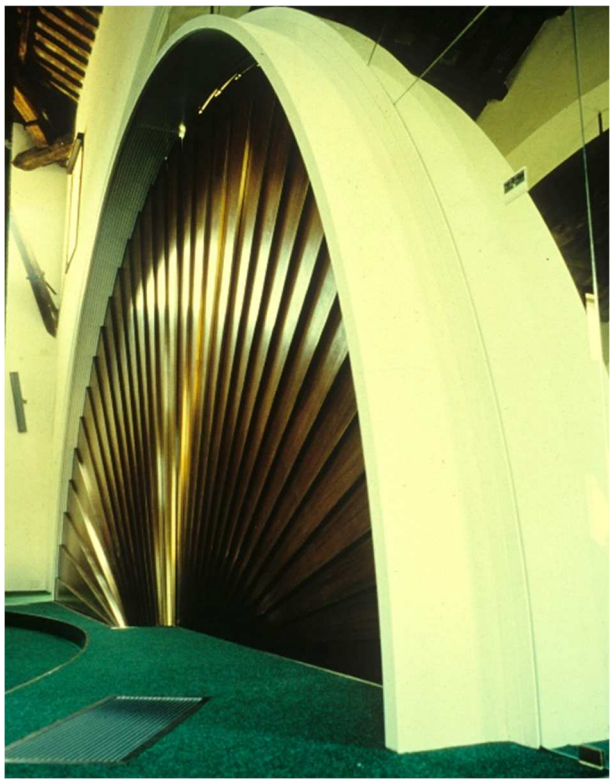


Fig. 16 - Complesso San Michele, Stenditoio, detail of the fan. (CB 1981)

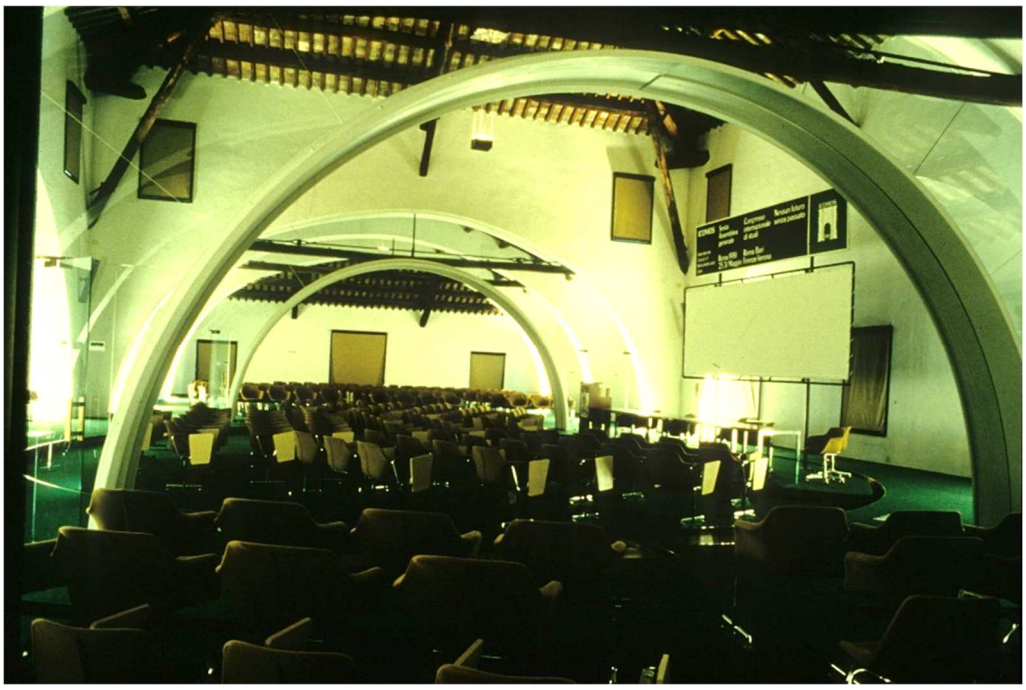


Fig. 17 - Complesso San Michele, Stenditoio, the General Assembly ICOMOS. (CB 1981)

Fig. 18 - Complesso San Michele, Stenditoio, a general view of the room with the fans in use. (CB 1981)

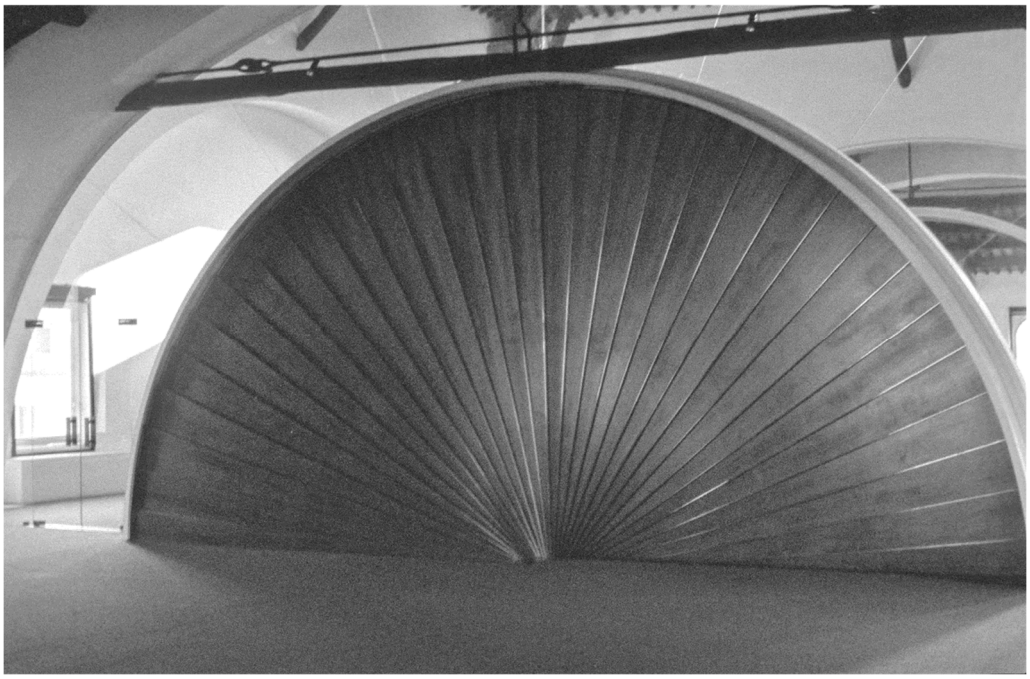


Fig. 19 - Complesso San Michele, Stenditoio, a fan in use, in the room. (CB 1981)

6.5 The Declaration of Amsterdam (1975)

In these years, in the mid-seventies, terminological misunderstanding began to increase. Thus, a sort of simplified variant of architectural restoration was mixed with recovery.
Recovery refers to the intervention on general pre-existing structures, not recognized as cultural heritage, to remove them from a condition of abandonment or underutilization in order to reactivate a resource that is no longer profitable.
The restoration, setting up the well-known definition of Cesare Brandi: “The methodological act of restoring the functionality of a work of art, recognizing its dual nature as both a material object and a historical testimony. It involves interventions aimed at re-establishing the work's potential for aesthetic and historical appreciation, while respecting its original state and the traces of time”.
The misunderstanding lies in considering redevelopment, inherent by its nature to generic buildings, in reference to historic centres and ancient buildings.[12]
It would be more appropriate to refer it to the redevelopment of the suburb or to the squalid speculative neighbourhoods of the 1950 and 1960.
In the case of historical artistic heritage, it will only be possible to intervene in terms of conservation and restoration, or in term of integrated conservation, the recent new theoretical and operational development.
The concept of integrated conservation, enunciated in Amsterdam in 1975 (European Charter of Architectural Heritage), welcomed the invitation to bring the restoration of historic centres back into urban and territorial planning, but was concerned with integrating in the nuts of conservation of Architectural heritage.[13]
In short, to repeat some well-known axioms, the future cannot be built at the expense of the past.
It seems appropriate to reiterative in this confusion that began to manifest itself in the Seventies that restoration must be conceived as an intervention and possible modification, not for the purposes of obvious embellishment but for conservative and facilitating reading (Charter, art. 4) while conservation as a work of prevention, is concluded “first on the environment and then on things”.[14]
In this period of transformation and different theoretical interpretation we find the thoughtful reflection of Gaetano Miarelli Mariani, who in 1975 and in 1978 provided two fundamental essays on the subject.[15]
The importance of the concept of integrated conservation enunciated in Amsterdam lies the combined result of restoration techniques and the search for compatible functions.
At this point, it seems important to repeat that integrated conservation can be applied to those ancient and abandoned architectures, where the primary cause is constituted precisely by the loss of function.
It is therefore preserved and restored for cultural reason, while it is recovered for economic and practical reasons.

There are many examples.
Thought Europe, we can find an ancient convent previously transformed into another use, or abandoned, in recent years and to be repurposed for new uses, but this requires restoration methodologies, while for an architecture from the sixties, for examples, a school now unused, if one wanted to recycle it for other social purposes, it would be the object of recovery.
For this reason, recovery is presented as a process external to restoration, involving the built environment and judged as a potential economic resource to be reactivated.
The Amsterdam Declaration has received widespread recognition and is well received in UNESCO circles. The Integrated conservation is an essential point of the activities of the society.
This some policy concept was already expressed in the general principal of the 1976 Recommendation of UNESCO concerning the Safeguarding and Contemporary Role of Historic Areas.
"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". (art. 3)
In the last years of the 1970s and 1980s, Italy witnessed a growing theoretical-methodological but also legislative debate on the existing heritage.
Several reasons explain this trend: the reflection in a new construction, the population decline, a certain saturation of the territory, but above all, the growing awareness of the need to make the best use of existing heritage. It is recalled that the enactment of law n. 457/1978 will focus on the issues of building and urban recovery.

The Declaration

Congress on the European Architectural Heritage (21 - 25 October 1975)
The Congress of Amsterdam, the crowning event of European architectural heritage Year 1975, and composed of delegates from all parts of Europe, wholeheartedly welcomes the Charter promulgated by the Committee of Ministers of the Council of Europe, which recognizes that Europe's unique architecture is the common heritage of all her peoples and which declared the intention of the Member States to work with one another and with other European governments for its protection.
The Congress likewise affirms that Europe's architectural heritage is an integral part of the cultural heritage of the whole world and has noted with great satisfaction the mutual undertaking to promote co-operation and exchanges in the field of culture contained in the Final Act of the Congress on Security and Co-operation in Europe adopted at Helsinki in July of this year.
In so doing, the Congress emphasized the following basic considerations:
a) Apart from its priceless cultural value, Europe's architectural heritage gives to her peoples the consciousness of their common history and common future. Its preservation is, therefore, a matter of vital importance.

b) The architectural heritage includes not only individual. buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest.
c) Since these treasures are the joint possession of all the peoples of Europe, they have a joint responsibility to protect them against the growing dangers with which they are threatened, neglect and decay, deliberate demolition, incongruous new construction and excessive traffic.
d) Architectural conservation must be considered, not as a marginal issue, but as a major objective of town and country planning.
e) Local authorities, which whom most of the important planning decisions rest, have a special responsibility for the protection of the architectural heritage and should assist one another by the exchange of ideas and information.
f) The rehabilitation of old areas should be conceived and carried out in such a way as to ensure that, where possible, this does not necessitate a major change in the social composition of the residents, all sections of society should share in the benefits of restoration financed by public funds.
g) The legislative and administrative measures required should be strengthened and made more effective in all countries,
h) To help meet the cost of restoration, adaptation and maintenance of buildings and areas of architectural or historic interest, adequate financial assistance should be made available to local authorities and financial support and fiscal relief should likewise be made available to private owners.
i) The architectural heritage will survive only if it is appreciated by the public and in particular by the younger generation. Educational programmes for all ages should, therefore, give increased attention to this subject.
j) Encouragement should be given to independent organizations, international, national and local, which help to awake public interest.
k) Since the new buildings of today will be the heritage of tomorrow, every effort must be made to ensure that contemporary architecture is of a high quality.
In view of the recognition by the Committee of Ministers in the European Charter of the architectural heritage that it is the duty of the Council of Europe to ensure that the Member States pursue coherent policies in a spirit of solidarity, it is essential that periodic reports should be made on the progress of architectural conservation in all European countries in a way which will promote an exchange of experience.
The Congress calls upon governments, parliaments, spiritual and cultural institutions, professional institutes, commerce, industry, independent associations and all individual citizens to give their full support to the objectives of this Declaration and to do all in their power to secure their implementation.
Only in this way can Europe's irreplaceable architectural heritage be preserved, for the enrichment of the lives of all her peoples now and in the future.
Arising from its deliberations, the Congress submits its conclusions and recommendations, as set out below.
Unless a new policy of protection and integrated conservation is urgently implemented, our society will shortly find itself obliged to give up the heritage of buildings and sites which form its traditional environment.

Protection is needed today for historic towns, the old quarters of cities, and towns and villages with a traditional character as well as historic parks and gardens, The conservation of these architectural complexes can only be conceived in a wide perspective, embracing all buildings of cultural value, from the greatest to the humblest, not forgetting those of our own day together with their surroundings.

This overall protection will complement the piecemeal protection of individual and isolated monuments and sites.

The significance of the architectural heritage and justification for conserving it are now more clearly perceived. It is known that historical continuity must be preserved in the environment if we are to maintain or create surroundings which enable individuals to find their identity and feel secure despite abrupt social changes. A new type of town-planning is seeking to recover the enclosed spaces, the human dimensions, the interpenetration of functions and the social and cultural diversity that characterized the urban fabric of old towns. But it is also being realized that the conservation of ancient buildings helps to economise resources and combat waste, one of the major preoccupations of present-day society. It has been proved that historic buildings can be given new functions which correspond to the needs of contemporary life. Furthermore, conservation calls for artists and highly-qualified craftsmen whose talents and know-how have to be kept alive and passed on. Lastly, the rehabilitation of existing housing helps to check encroachments on agricultural land and to obviate, or appreciably diminish, movements of population, a very important advantage of conservation policy.

Although, for all these reasons, there seems a stronger justification than ever today for the conservation of the architectural heritage, it must be placed on firm and lasting foundations. It must accordingly be made the subject of basis research and a feature of all educational courses and cultural development programmes.

The conservation of the architectural heritage: one of the major objectives of urban and regional planning

The conservation of the architectural heritage should become an integral part of urban and regional planning, instead of being treated as a secondary consideration or one requiring action here and there as has so often been the case in the recent past. A permanent dialogue between conservationists and those responsible for planning is thus indispensable.

Planners should recognize that not all areas are the same and that they should therefore be dealt with according to their individual characteristics. The recognition of the claims of the aesthetic and cultural values of the architectural heritage should lead to the adoption of specific aims and planning rules for old architectural complexes.

It is not enough to simply superimpose, although co-ordinating them, ordinary planning regulations and specific rules for protecting historic buildings.

To make the necessary integration possible, an inventory of buildings, architectural complexes and sites demarcating protected zones around them is required. It should be widely circulated, particularly among regional and local authorities and officials in charge of town and country planning, in order to draw their attention to the buildings and areas worthy of protection.

Such an inventory will furnish a realistic basis for conservation as a fundamental qualitative factor in the management of space.

Regional planning policy must take account of the conservation of the architectural heritage and contribute to it. In particular it can induce new activities to establish themselves in economically declining areas in order to check depopulation and thereby prevent the deterioration of old buildings.
In addition, decisions on the development of peripheral urban areas can be orientated in such a way as to reduce pressure on the older neighbourhoods; here transport and employment policies and a better distribution of the focal points of urban activity may have an important impact on the conservation of the architectural heritage.
The full development of a continuous policy of conservation requires a large measure of decentralization as well as a regard for local cultures. This means that there must be people responsible for conservation at all levels (central, regional and local) at which planning decisions are taken. The conservation of the architectural heritage, however, should not merely be a matter for experts. The support of public opinion is essential. The population, on the basis of full and objective information, should take a real part in every stage of the work, from the drawing up of inventories to the preparation of decisions,
Lastly, the conservation of the architectural heritage should become a feature of a new long-term approach which pays due attention to criteria of quality and just proportions and which should make it possible henceforth to reject options and aims which are too often governed by short-term considerations, narrow view of technology and, in short, an obsolete outlook.
Integrated conservation involves the responsibility of local authorities and calls for citizens' participation.
Local authorities should have specific and extensive responsibilities in the protection of the architectural heritage. In applying the principles of integrated conservation, they should take account of the continuity of existing social and physical realities in urban and rural communities. The future cannot and should not be built at the expense of the past.
To implement such a policy, which respects the man-made environment intelligently, sensitively and with economy, local authorities should:
- use as a basis the study of the texture of urban and rural areas, notably their structure, their complex functions, and the architectural and volumetric characteristics of their built-up and open spaces;
- afford functions to buildings which, whilst corresponding to the needs of contemporary life, respect their character and ensure their survival;
- be aware that long-term studies on the development of public services (educational, administrative, medical) indicate that excessive size impairs their quality and effectiveness;
- devote an appropriate part of their budget to such a policy. In this context, they should seek from governments the creation of funds specifically earmarked for such purposes. Local authority grants and loans made to private individuals and various associations should be aimed at stimulating their involvement and financial commitment:
- appoint representatives to deal with all matters concerning the architectural heritage and sites;
- set up special agencies to provide direct links between potential users of buildings and their owners;
- facilitate the formation and efficient functioning of voluntary associations for restoration and rehabilitation.

Local authorities should improve their techniques of consultation for ascertaining the opinions of interested parties on conservation plans and should take these opinions into account from the earliest stages of planning.
As part of their efforts to inform the public the decisions of local authorities should be taken in the public eye, using a clear and universally understood language, so that the local inhabitants may learn, discuss and assess the grounds for them. Meeting places should be provided, in order to enable members of the public to consult together.
In this respect, methods such as public meetings, exhibitions, opinion polls, the use of the mass media and all other appropriate methods should become common practice.
The education of young people in environmental issues and their involvement with conservation tasks is one of the most important communal requirements.
Proposals or alternatives put forward by groups or individuals should be considered as an important contribution to planning.
Local authorities can benefit greatly from each other's experience. They should therefore establish a continuing exchange of information and ideas through all available channels.
The success of any policy of integrated conservation depends on taking social factors into consideration.
A policy of conservation also means the integration of the architectural heritage into social life.
The conservation effort to be made must be measured not only against the cultural value of the buildings but also against their use-value. The social problems of integrated conservation can be properly posed only by simultaneous reference to both those scales of values.
The rehabilitation of an architectural complex forming part of the heritage is not necessarily more costly than new building on an existing infrastructure or even than building a new complex on a previously undeveloped site. When therefore comparing the cost of these three solutions, whose social consequences are quite different, it is important not to overlook the social costs. These concern not only owners and tenants but also the craftsmen, tradespeople and building contractors on the spot who keep the district alive.
To avoid the laws of the market having free play in restored and rehabilitated districts, resulting in inhabitants who are unable to pay the increased rents being forced out, public authorities should intervene to reduce the effect of economic factors as they always do when it is a case of low-cost housing. Financial interventions should aim to strike a balance between restoration grants to owners, combined with the fixing of maximum rent, and housing allowances to tenants to cover, in part or in whole, the difference between the old and new rents.
In order to enable the population to participate in the drawing up of programmes they must be given the facts necessary to understand the situation, on the one hand through explaining the historic and architectural value of the buildings to be conserved and on the other hand by being given full details about permanent and temporary rehousing.
This participation is all the more important because it is a matter not only of restoring a few privileged buildings but of rehabilitating whole areas.
This practical way of interesting people in culture would be of considerable social benefit.

Integrated conservation necessitates the adaptation of legislative and administrative measures.

Because the concept of the architectural heritage has been gradually extended from the individual historic building to urban and rural architectural complexes, and to the built testimonies of recent periods, far-reaching legislative reform, in conjunction with an increase in administrative resources, is a pre-requisite to effective action.

This reform must be guided by the need to co-ordinate regional planning legislation with legislation on the protection of the architectural heritage.

This latter must give a new definition of the architectural heritage and the aims of integrated conservation.

In addition it must make special provision for special procedures with regard to:

- the designation and delineation of architectural complexes;
- the mapping out of protective peripheral zones and the limitations on use to be imposed therein in the public interest;
- the preparation of integrated conservation schemes and the inclusion of their provisions in regional planning policies;
- the approval of projects and authorization to carry out work.

In addition the necessary legislation should be enacted in order to:

- ensure a balanced allocation of budgetary resources between rehabilitation and redevelopment respectively;
- grant citizens who decide to rehabilitate an old building at least the same financial advantages as those which they enjoy for new construction;
- revise the system of state financial aid in the light of the new policy of integrated conservation.

As far as possible, the application of building codes, regulations and requirements should be relaxed to meet the needs of integrated conservation.

In order to increase the operational capacity of the authorities, it is necessary to review the structure of the administration to ensure that the departments responsible for the cultural heritage are organized at the appropriate levels and that sufficient qualified personnel and essential scientific, technical and financial resources are put at their disposal.

These departments should assist local authorities, co-operate with regional planning offices and keep in constant touch with public and private bodies.

Integrated conservation necessitates appropriate financial means.

It is difficult to define a financial policy applicable to all countries or to evaluate the consequences of the different measures involved in the planning process, because of their mutual repercussions.

Moreover, this process is itself governed by external factors resulting from the present structure of society.

It is accordingly for every state to devise its own financing methods and instruments.

It can be established with certainty however, that there is scarcely any country in Europe where the financial means allocated to conservation are sufficient.

It is further apparent that no European country has yet devised the ideal administrative machinery to meet the economic requirements of an integrated conservation policy.

In order to solve the economic problems of integrated conservation, it is important, and this is a decisive factor, to draw up legislation subjecting new building to certain restrictions with regard to their volume and dimensions (height, coefficient of utilization etc.) that will make for harmony with its surroundings.
Planning regulations should discourage increased density and promote rehabilitation rather than redevelopment.
Methods must be devised to assess the extra cost occasioned by the constraints of conservation programmes. Where possible, sufficient funds should be available to help owners who are obliged to carry out this restoration work to meet the extra cost, no more and no less.
If the criteria of extra cost were accepted, care would need to be taken of course, to see that the benefit was not diminished by taxation.
The same principle should be applied to the rehabilitation of dilapidated complexes of historic or architectural interest. This would tend to restore the social balance.
The financial advantages and tax concessions available for new building should be accorded in the same proportion for the upkeep and conservation of old buildings, less, of course, any compensation for extra cost that may have been paid.
Authorities should set up Revolving Funds, or encourage them to be established, by providing local authorities or non-profit making associations with the necessary capital. This is particularly applicable to areas where such programmes can become self-financing in the short or the long term because of the rise in value accruing from the high demand for such attractive property.
It is vital, however, to encourage all private sources of finance, particularly coming from industry. Numerous private initiatives have shown the viable part that they can play in association with the authorities at either national or local level.

Integrated conservation requires the promotion of methods, techniques and skills for restoration and rehabilitation.
Methods and techniques of the restoration and rehabilitation of historic complexes should be better exploited and their range developed.
Specialized techniques which have been developed for the restoration of important historic complexes should be henceforth applied to the wide range of buildings and complexes of less outstanding artistic merit.
Steps should be taken to ensure that traditional building materials remain available and that traditional crafts and techniques continue to be used.
Permanent maintenance of the architectural heritage, will, in the long run, obviate costly rehabilitation operations.
Every rehabilitation scheme should be studied thoroughly before it is carried out.
Comprehensive documentation should be assembled about materials and techniques and an analysis of costs should be made. This documentation should be collected and housed in appropriate centres.
New materials and techniques should be used only after approval by independent scientific institutions.
Research should be undertaken to compile a catalogue of methods and techniques used for conservation and for this purpose scientific institutions should be created and should co-operate closely with each other.

This catalogue should be made readily available and distributed to everyone concerned, thus stimulating the reform of restoration and rehabilitation practices.
There is a fundamental need for better training programme to produce qualified personnel. These programmes should be flexible, multidisciplinary and should include courses where on-site practical experience can be gained.
International exchange of knowledge, experience and trainees an essential element in the training of all personnel concerned.
This should help to create the required pool of qualified planners, architects, technicians and craftsmen to prepare conservation programmes and help to ensure that particular crafts for restoration work, that are in danger of dying out, will be fostered.
The opportunity for qualifications, conditions of work, salary, employment security and social status should be sufficiently attractive to induce young people to take up and stay in disciplines connected with restoration and rehabilitation work.
Furthermore, the authorities responsible for educational programmes at all levels should endeavour to promote the interest of young people in conservation disciplines.

Fig. 20 - Lucca, historic centre, aerial view, 1990. (Private collection CB)

Fig. 21 - Wien, Graben. Pedestrian area, with commercial uses. (CB 1986)

Fig. 22 - Frankfurt, historic centre, reconstruction. Pedestrian area for commercial and contemporary uses. (CB 1987)

Fig. 23 - Firenze, Piazza della Signoria. The problem of old pavement. (CB 1983)

Fig. 24 - Bruxelles, Rue Turin. (CB 1981)

Fig. 25 - Bruxelles, Maison du Peuple before the destruction. (A. Bellanca 1960)

Fig. 26 - Bruxelles, Grand Sablon. A new building. (CB 1981)

Fig. 27 - Budapest, Tarnok Utca. A new insertion in the historic centre. (CB 1980)

Fig. 28 - Sopron, Fo Tér. Pedestrian area with ancient pavement. (CB 1982)

Fig. 29 - Amsterdam, Keizersgracht. The new architecture inserted in the historic centre. (CB 1981)

Fig. 30 - Wien, view from Stephan's tower. (CB 1983)

Fig. 31 - München, Max-Joseph Platz. The pedestrian area and the entrance to the underground parking. (CB 1986)

Fig. 32 - Amsterdam. A green area between historic houses. (CB 1981)

Fig. 33 - Eger. The same conception in another urban reality. (CB 1980)

Fig. 34 - Wien, Dorotheumgasse. Historic shop-windows. (CB 1981)

Fig. 35 - Wien, Habsburgergasse. (CB 1989)

Fig. 36 - Wien, Stephansplatz with new architecture. (CB 1989)

6.6 Carbonara and the reintegration of image (1976)

Restoration as a critical act and restoration as a creative act are the two conceptual issues reconsidered and clarified by Renato Bonelli. In numerous writings, he sought, on one hand, to underline the limitations of Brandi's formulation and, on the other hand, to emphasize the vast operational influence of the method, an ideal reference point valid also for a broader application: from monuments to the urban environment, from simple maintenance problems to the integration of the most badly damaged images.

Bonelli's criticism of philologism is stinging: “The idea of attributing the character of authentic testimony of a historical past to a monument or to a building is no longer current. First of all, this is equivalent to working on an arbitrary section in the real unity of the work, trying to select elements that cannot be isolated. ... [T]he philological criterion requiring that structural bodies must be authentic in order to obtain reliable 'information' from them, is a point of view that marks a certain era and culture,” one imbued by positivism that witnessed the birth of scientific theories of restoration and that is by now obsolete.

The pure interest in authentic testimony is declared unacceptable because “an architectural work is not only a document but is, above all, an act whose form is the total expression of a spiritual world. ... For our culture, because of its artistic significance, it represents the highest form”.

The concept of restoration as pure "conservation" is generically connected to the crisis of the aesthetic philosophies and, specifically for Italy, to the breakup of the legacy of Croce and the development of new critical interests. Renewed interest in philological research, enlivened and reinforced by the modern contributions of the natural sciences and a mature historical sensitivity, calling for the respect of the work of art in its totality and thus also in terms of its most minute documentary value, prompted Argan to say: “In the field of art everything has meaning, everything is artistic ... even materials, techniques, supports, typological or iconographic schemes, even the state of conservation,” and, finally, narrowly conservative ideas borrowed from urbanistic and sociological debate on the subject.

The basic dilemma, conservation or intervention, historical or aesthetic approaches in restoration, is nonetheless always present and cannot be solved by denying one of the issues; by acting either as unconstrained innovators or as stubborn, noncritical conservators. The dilemma can and should be dealt with each time by critical actions and choices that, as such, are necessarily subjective, but not necessarily unfounded or arbitrary.

If it is absolutely impossible to "go back to the monument," meaning the original one, would it not be possible and desirable, by working and reusing the ancient fragments as incentives and starting points, to go back to a new, original creation that would also respect the needs of conservation? The result would certainly be a different image, and not a substitute for the lost original. It would be a redesigned image with the existing remains used and reinserted next to new elements, creating a figurative “circuit”.

We would not have *the monument* of old but *a monument* that emerges anew – an independent architectural expression, even if fragmentary, that respect sthe basic integrity of what the past has handed down to us.
In other words, the problem can be posed in the following ways: In order to meet the historical and aesthetic requirements of the ancient monument, is it absolutely necessary to restore the monument according to procedures that are formally "indifferent" or "neutral," albeit “scientifically” reliable? Or can the monument, if only for the absolute respect it is owed, be introduced in a new visual equilibrium (or deliberate disequilibrium or dissonance, but this is another problem)? It is a matter of giving back to the object or to the architectural element to be restored not only a worthy physical context, but a figurative context, no longer the original one that is lost or irrecoverable, nor the atrophied and incomprehensible one of a too badly damaged image. The new context has to derive from placing the object in a new "artistic work," so the object becomes part of the structure into which it is inserted, by maintaining an independent legibility and by joining with other new elements. The process is not too different from what one sees in a well-planned and scientifically conceived museum, in which the items on display (down to the last detail, such as the showcases, lighting, colors, supports, and reinforcements) interact with the architecture that contains and protects them. In this way, the objects are presented in a whole series of planned views and, at the same time, in a manner that displays the individual object in the most congenial way.[16]

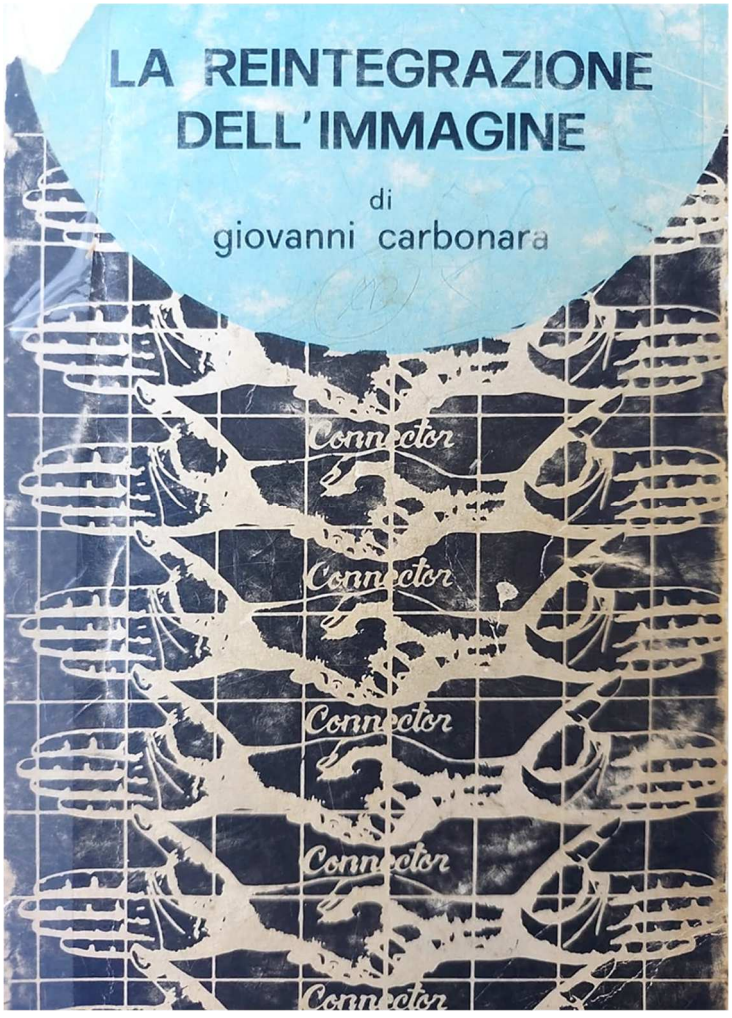


Fig. 37 - Cover of the book *La reintegrazione dell'immagine,* by Giovanni Carbonara.

6.7 ICOMOS Conference in Napoli and Ravello (1977)

The reflection cannot be concluded without mentioning the legendary ICOMOS conference in Ravello, from 28 September to 1 October 1977, in which the situation was helden to the Restoration in Italy.
De Angelis d'Ossat in his introductory report, he points out the compromises of the Charter. The terms "sites" cannot reach the urban centres, in fact it is limiting because it is translated from the French "ensembles".
Yet another point is "the Reconstruction" only for those parts of monumental buildings that were destroyed in the fury of war, but still had their image alive and a prompt reconstruction possible, more or less partial according to the current in the surviving parts.
Recomposition is legitimate and so can be extended to commemorative restoration. This does not justify the possibility of "rebuilding" that have long been restored.
And he concluded his rapport: "the Venice Charter should not undergo revision, but only souch-ups…".[17]
In this Congress we can remember, R. Pane, *Il restauro dei Beni Ambientali. La Carta di Venezia e l'illusione tecnologica*.[18]
But Di Stefano report will be important for future development, *Sviluppo del concetto di conservazione*. In this essay he insists that who have moved from passive conservation to active conservation with functions that are useful to society "but which the appropriate ones?" The hanger is that there is a sentency to make it appropriate only for increasing economic efficency.[19]
Among other:
- G. Miarelli Mariani, *Aspetti della conservazione fra Restauro e Progettazione*.[20] He begins his reflection by highlighting the current misunderstanding of identifying restoration with so-called reuse. "Restoration has precise distinctive characteristics that derive from its aims, its methods … from the peculiarity of its processes … from a continuous reference to existing state. And also Restoration draws its legitimacy from a recognition of values therefore it is defined as the operational outcome of a critical action.
- S. Boscarino, *Metodi operativi del restauro*.[21]
The designer and the project manager must be the same person: it is unthinkable that all the operation can be foreseen in the design phase.
At the end the author does focus in a very current topic, the proposed "restoration" of the temple of Selinunte.
"It might be enough to just raise some columns and some elements… and not a complete reconstruction".
And Marco Dezzi Bardeschi, *Modi e Tecniche della* conservazione.[22] He refers to the built environment, considered in tis actual material consistency and in particular to the actual conservation of the material context. Dezzi proposes: "the aim of restoration is to conserve the ancient material or substance that constitutes the authentic documentation …".
All these essays are in "Restauro", n. 33-34, 1977, *Il restauro in Italia e la Carta di Venezia. Atti del Convegno ICOMOS Napoli-Ravello, 28 settembre – 1° ottobre 1977*.

But again the seventies and closing with the historic number of "Restauro", n. 32, 1978, *Nota per una terminologia comparata sulla conservazione dei beni culturali.*

It is recalled that the group that drafted the study was composed of Paul Philippot (Belgium), Jukka Jokilehto (Finland), Friedrich Mielke (Germany), Piers Rogers (UK), Donald Del Cid (Guatemala), Guglielmo De Angelis d'Ossat, Roberto Di Stefano and Eugenio Vassallo (Italy), Amika Skovran (Yugoslavia), Galina Smimrnova (URSS) and Wallace Sillanpoe (United States of America).

And the new problem starts with the Burra Charter.[23]

That is why I started this terminology research in the 1990s, of which these last two volumes are a continuation. An earlier publication on the subject was Calogero Bellanca, *Conservation, restauration, restauro: brevi spigolature sulla terminologia architettonica*, in *Conserving the authentic. Essays in Honour of Jukka Jokilehto*, edited by Nicholas Stanley-Price and Joseph King, Rome, 2009.

Notes

1. C. BRANDI, *Relazione alla Carta del Restauro*, in *Teoria del Restauro*, Italian edition Torino 1977, pp. 133-134.

2. This is the year of the 1972 Charter and the new magazine seems to take up the baton of "Monumentum" and respond to some requests from the Ministerial Circular. "Restauro" conclude its publication with number 166.

3. R. PANE, *Centro storico e centro antico*, in *Il Centro antico di Napoli*, Napoli 1971, vol. I, p.13; R. DI STEFANO, *Metodologia della Ricerca*, in *Il Centro antico di Napoli*, Napoli 1971, vol. I, p. 39.

4. R. BONELLI, *Un nuovo pericolo per i centri storici*, in "Restauro", n. 6, 1973; R. PANE, *Restauro e conservazione nell'America latina*, in "Restauro", n. 9, 1973, pp. 57-60. See also "Attualità" dedicated to Piano per il Centro Storico di Bologna.

5. *Per la salvezza dei Beni Culturali, atti e documenti della Commissione d'indagine per la tutela e la valorizzazione del patrimonio storico, artistico e del paesaggio*, Roma 1967.

6. G. SPADOLINI, *beni Culturali, diario, interventi, leggi,* Firenze 1976.

7. F. SISINNI, *Et in Arcadia Ego*, Milano 2021, pp. 94-97, in detail p. 96.

8. F. SISINNI, *I Miei Beni*, Roma 1990. See also ID., *Alla festa di Olimpia, storia del bello, dell'arte e della tutela del patrimonio culturale,* Firenze 2001.

9. I. C. ANGLE, *Introduction*, in *I Mestieri Tradizionali per la Conservazione del Patrimonio Architettonico*, edited by E. de Tullio, Roma 1980, pp. 10-11.

10. At this point, it seems necessary to remember the authors of these stratigraphic essays: prof. Paolo Mora and Mrs. Laura Mora, and the director of ICR at the time, Giovanni Urbani.

11. For a first approach to the topic of the colours, see: A. M. COLINI, *Tinte moderne ed edifici antichi*, in *ICOMOS, Il Monumento per l'Uomo*, in detail pp. 561-562; P. MORA, *Causes of deterioration of Mural Paintings*, Roma 1974; P. MORA, L. MORA, P. PHILIPPOT, *La conservation des peintures murales*, Bologna 1977; AA. VV., *Symposium 3-6 November 1981, Mortars cements and grouts used in the Conservation of Historic Buildings*, Roma, ICCROM, 1981.

12. C. BRANDI, *Teoria del Restauro*, Roma 1963.

13. The Declaration of Amsterdam, final act of the Congress of the European Architectural Heritage, 21-25 October 1975.

14. P. CHESSA, *Un pennello, una provetta, un microscopio*, in "L'Espresso", XXIV, 1978, 9, p. 81.

15. F. GURRIERI, *Dal Restauro dei Monumenti al Restauro del Territorio,* Firenze 1972; G. MIARELLI MARIANI, *Esiste il Restauro*, in "Storia dell'Architettura", II, 1975, 2, pp. 4-9; G. CARBONARA, *La reintegrazione dell'Immagine,* Firenze 1976; G. MIARELLI MARIANI, *Restauro e territorio, appunti su un rapporto complesso e controverso*, in "Palladio", III, XXV, 1978, 1 pp. 83-100; G. MIARELLI MARIANI, *La città storica: alcuni nodi del recupero,* in *L'anastilosi, l'antico, il restauro, la città,* edited by F. Perego, Roma 1986; G. MIARELLI MARIANI, *La città storica: alcuni nodi del recupero*, in *Anastilosi. L'antico, il restauro, la città,* edited by Francesco Perego, Roma-Bari 1988, pp. 264-269; M. CIVITA, *Uso contemporaneo di edifici antichi,* in "Opus", 1, 1988, pp. 197-206; A. L. C. CIRIBINI, *Conservazione, recupero, restauro, precisazioni sullo stato attuale della disciplina del costruito,* Firenze 1991; G. CARBONARA, *Restauro, riuso, recupero,* in *Avvicinamento al Restauro,* Napoli 1996, pp. 371-384.

16. A synthesis from STANLEY-PRICE, M. KIRBY TALLEY JR, A. MELUCCO VACCARO, *Historical and Philosophical Issues in the Conservation of Cultural Heritage*, Getty Conservation Institute, Los Angeles 1996, pp. 238-240.

17. *Il Restauro in Italia e la Carta di Venezia,* in "Restauro", 30-31, 1977, pp. 7-16.

18. Ibidem, pp. 17-29.

19. Ibidem, pp. 30-36.

20. Ibidem, pp. 61-71.

21. Ibidem, pp. 78-86.

22. Ibidem, pp. 87-100.

23. For the Burra Charter see: ICOMOS International charters of conservation and restoration, *Monuments and Sites*, I, ICOMOS, Munich, 2004, pp. 62-69.

Documentary appendix: some definitions

Historic Centre

ANTHYME SAINT-PAUL, 1865
"… Les facades latérales et les cchevet ne doivent pas être perdus pour l'embellissement de la cité, premier but à atteindre, et des rues Nouvelles viennent entourer l'édifice".

p. 328

CONGRÈS ARCHÉOLOGIQUES DE FRANCE, Avignon, 1909
"… La circulaire du 19 fevrier 1841 appellee l'attention des préfets sur la nécessité de celle du 22 avril 1852 les invite à prendre des mesures pour".

p. 96

M. L. BONNIER, 1911
"… les dangers qui pourraint résulter de certaines opérations de voire … Desormais le tracé de la rue est subordonné au maintien du monument … trouver une forme de conciliation. Certe projets achuellement à l'étude montrent un désir sincere de respecter le patrimoine d'art de Paris".

V. HORTA, 1931
"… Nous bousculons les entourages, pour les améliorer, les embellir, les render à l'usage du jour; et cela le plus souvent sans méthode et presque toujours sans connaissance profondes des difficultés de la création du paysage urbain".

p. 149

"1) L'espace libre entre le monument et l'entourage proprement dit;
2) L'entourage qui se compose de constructions utilitaires ou décoratives;
3) Les abord de l'entourage, c'est- a-dire les voies publiques qui y donnet acces".

p. 150

CARTA DI ATENE, 1931
"La conferenza raccomanda di rispettare nella costruzione degli edifici il carattere e la fisionomia della città, specialmente nella prossimità di monumenti antichi, il cui ambiente, deve essere oggetto di cure particolari. Uguale rispetto deve aversi per talune prospettive particolarmente pittoresche".

art. VII

J. TROUVELOT, in "Tec. e Arch." XI-XII, Nov. 1950
"Il ne suffit pas de conserver, d'entretenir ou de reparer les monuments historiques; il est aussi indispensable de leur garder leur caractère particuler, leur cadre et l'ambiance que en font l'attrait.
Leur presentation et celle de leurs abords a, de ce fait, une importance capitale".

R. BONELLI, 1959
"… Il restauro dell'ambiente non è quindi che un nuovo modo di esercitare il restauro critico. Ma il restauro ambientale comporta una più varia e densa complessità di problemi critici, per il bisogno di distinguere i valori artistici rispetto a quelli letterari, e poi questi e gli altri da quelli pratici".

R. BONELLI, 1963
"Il restauro in quanto operazione critica diretta all'intendimento ed alla conservazione, investe e comprende tutta la città antica trasformandosi in restauro urbanistico".

col. 349

CHARTE DE VENICE, 1964
"La nozione di monumento storico comprende tanto la creazione architettonica isolata quando l'ambiente urbano e paesistico che costituisca la testimonianza di una civiltà particolare …".

art. 1

"Gli ambienti monumentali devono essere oggetto di speciali cure, al fine di salvaguardare la loro identità la loro integrità ed assicurare il loro risanamento, la loro utilizzazione e valorizzazione ".

art. 14

CARTA ITALIANA DEL RESTAURO, 1972
"Istruzioni per la tutela dei centri storici, allegato d.
Gli interventi di restauro nei Centri storici hanno il fine di garantire – con mezzi e strumenti ordinari e straordinari – il permanere nel tempo dei valori che caratterizzano questi complessi. Il restauro non va, pertanto, limitato ad operazioni intese a conservare solo i caratteri formali di singole architetture o di singoli ambienti, ma esteso alla sostanziale conservazione d'insieme dell'intero organismo urbanistico …".

V. G. MARTINY, 1983
"… On entende par renovation urbaine les opérations qui ont pour but de traiter un quartier bâti en vue de l'adapter aux nécessites de la vie urbaine.
Les opérations peuvent être la reconstruction complettte, la réhabilitation ou la restauration du quartier".

p. 49

Reuse, recovery

Card. PACCA, Camerlengo, 1820
"I proprietarj dei fondi, in cui si troveranno, od esistessero monumenti antichi, non potranno guastarli, o destinarli ad usi vili ed indegni, né potranno fare intorno agli stessi Monumenti lavori o fossi, e addossare terreno od altro, che possa recare danno ai medesimi".

punto 44

P. MERIMEE, 1846
"...signalait aux villes l'advantage qu'elles trouveraient à utiliser pour des services publics, les monuments du passé. Sans doute, ces affectations ne répondent nullement à la destination première de l'edifice; elles peuvent paraitre inconciliables avec le respect des dispositions anciennes; ells sont cependant tutélaires puisqu'elles évitent la destruction totale".

p. 159

E. E. VIOLLET LE DUC, 1866, ed. 1967
"Puisque tous les édifices dont on entreprend la restauration ont une destination, sont affectés à un service, on ne peut négliger ce coté d'utilité pour se renfermer entièrement dans le role de restaurateur d'anciennes dispositions hors d'usage. Sorti des mains de l'architecte, l'édifice ne doit pas être moins commode qu'il l'était avant la restauration".

p. 31

"D'ailleurs le meilleur moyen pour conserver un édifice, c'est de lui trouver une destination, et de satisfaire si bien à tous les besoins que commande cette destination, qu'il n'y ait pas lieu d'y faire des changements".

p. 31

L. VITET, 1867
"... l'usage … est un genre de vandalisme lent insensible, inaperçu, qui ruine et détériore presque autant qu'une brutale dévastation".

p. 151

L. CLOQUET, 1894
"... il est évident que nous devons apporter aux travaux à faire à des monuments en usage, une très grande circonspection, sans cepedent pousser cela à l'extrême".

p. 45

A. LENOIR, 1796
"La Réhabilitation de l'art du moyen âge n'ausait peut-être pas encore quitté, chez nous, le domaine de la theorie et ne serait pas sortie des livres sans la formation inattendue de ce musée des monument français".

t. II, p. 19

L. CLOQUET, 1901
"... c'est l'emploi et l'utilité de l'édifice, sa destination".

p. 502

"... non seulement la convenance l'utilité d'usage, mais encore parfois une manière d'être actuelle et vivente en accord avec le moeurs présentes".

p. 502

"... leur physinomie primitive et ensuite à assurer leur conservation, mais encore les ouvrages nécessaires pour les approprier a l'emploi actuel, avec ses développements normaux".

p. 502

C. BULS, 1903
"Les monuments vivants sont des édifices civils ou religieux, qui rendent encore des services. Il n'y a pas nécessairement conflit entre le respect des formes archeologiques et les exigences de l'usage".

p. 11

A. RIEGL, 1903
"...ein altes Gebäude, das heute noch in praktischer Verwendung steht, in solchen Zustande erhalten bleiben, daß es Menschen ohne Gehährdung der Sicherheit ihres Lebens oder ihrer Gesundheit beherbergen Kann; ...".

p. 41

"un edificio antico che ancora oggi viene utilizzato, deve essere conservato in una condizione tale che possa alloggiare uomini senza metterne in pericolo la vita e la salute. Ogni lesione provocata dalle forze della natura deve essere sanata immediatamente; ...".

ed. it. pp. 170-171

P. LÉON, 1917
"Quoi qu'il en soit, l'utilisation est souvent une garantie contre les riques de destruction. Elle constitue à la fois une menace et une sauvegarde. Il appartient à la Commission des Monuments Historiques ... l'une et d'assurerl'autre".

p. 183

M. DVOŘÁK, ed. 1918
"Erhaltung alter, im Gebrauch Stehender Gebäude. Sie erfordern eine ständige Fürsorge, durch die in vielen Fällen weitgehende Restaurierunen vermieden werden Können".

p. 40

"Conservazione di edifici antichi ancora in uso. Questi esigono una cura continua, grazie alla quale, in molti casi, possono essere evitati restauri di vasta portata".

ed. it. p. 55

"Zeit und Abnutzung bringen es mit sich, daß bei altenGebäuden fast immer etwas auszubessern ist".

p. 41

"Col tempo e l'uso, gli edifici antichi hanno quasi sempre bisogno di qualche miglioria".

ed. it. p. 55

"Die Ausbesserungen sind jedoch immer so auszuführen, daß sie nicht störend wirken, sondern sich pietätvoll dem alten charakter des Bauses in Material und Form enpassen".

p. 41

"Tuttavia i miglioramenti devono essere condotti in modo tale da non apparire come elementi di disturbo ma adattarsi in pieno rispetto al carattere antico del monumento usando materiali e forme adeguati".

ed. it. pp. 55-56

“Weitgehende umgestaltungen und Restaurierungen von alten Gebäuden. Die Restaurierung und Umgestaltung alter Bauwerke erfofdert eine besondere Erfahrung Vertrautheit mit den Grundsätzen und Erfordernissen der Denkmalpflege”.

p. 42

“Trasformazioni e innovazioni di vasta portata in edifici antichi. Il restauro e la rielaborazione di antichi edifici richiede un 'esperienza ed una dimestichezza particolari con le esigenze e i principi della tutela dei monumenti”.

ed. it. p.56

G. GIOVANNONI, 1925
“Unico modo di salvare i monumenti e le opere architettoniche caratteristiche ' riportarle a nuove funzioni di vita"”.

p. 108

A. R. POWYS, 1931
“La Société estime par conséquent que lorsqu'un édifice encore en usage réclame des modifications, pour être adpté aux exigences modernes, ces modifications, doivent être exécutées comme elles l'étaient autrefois, c'est-a-dire sans aucun souci de faire revivre les anciens styles"”.

p. 71

ATHENS CHARTER, 1931
“...l'occupazione dei monumenti che ne assicura la continuità vitale, purché tuttavia la moderna destinazione sia tale da rispettare il carattere storico-ed artistico”.

art. 2

ITALIAN CHARTER, 1932
“...che nei monumenti che possono dirsi viventi siano ammesse solo quelle utilizzazioni non troppo lontane dalle destinazioni primitive, tali da non recare negli adattamenti necessari alterazioni essenziali all'edificio...”.

art. 4

G. GIOVANNONI, 1936 (ed. 1948)
“Il proposito di restaurare i monumenti, sia per consolidarli riparando alle ingiurie del tempo, sia per riportarli a nuova funzione di vita, è concetto tutto moderno, parallelo a quell' atteggiamento del pensiero e della cultura, che vede nelle testimonianze costruttive e artistiche del passato, a qualunque periodo esse appartengono di rispetto e di cura”.

p. 127

CHARTER OF VENICE, 1964
“La conservazione dei monumenti è sempre favorita dalla loro utilizzazione in funzioni utili alla società: una tale destinazione è augurabile che non alteri la distribuzione e l'aspetto dell'edificio. Gli adattamenti pretesi dalla evoluzione degli usi e dei costumi devono dunque essere contenuti entro questi limiti”.

art. 5

"Saranno assicurate l'utilizzazione delle rovine e le misure necessarie alla conservazione ed alla stabile protezione delle opere architettoniche e degli oggetti rinvenuti. Verranno inoltre prese tutte le iniziative che possano facilitarne la comprensione del monumento messo in luce, senza mai snaturarne i significati".

art. 15

CONSEIL DE L'EUROPE, doc. 4, annexe lettre 1607, du 1.12.1968, REANIMATION
"On entend à la fois la restauration intelligente de bâtiment anciens en vue de sauvegarder leur caractére architectural et l'adaptation de ces batiments à quelque usage contemporain approprie".

ITALIAN CHARTER, 1972
"Sempre allo scopo di assicurare la sopravvivenza dei monumenti, va inoltre vagliata la possibilità di nuove utilizzazioni degli antichi edifici monumentali, quando queste non risultino incompatibili con gli interessi storico-artistici. I lavori di adattamento dovranno essere limitati al minimo, conservando scrupolosamente le forme esterne, ed evitando sensibili alterazioni all'individuabilità tipologica, all'organismo costruttivo ed alla sequenza dei percorsi interni".

allegato B

DECLARATION OF AMSTERDAM, 1975
"La conservazione integrata è il risultato dell'uso congiunto della tecnica del restauro e della ricerca di funzioni appropriate"

art. 7

L. GRODECKI, 1975
Utilisations Dégradantes, "...celles qui atteignent gravement le corps même de l'édifice: .... Ces modifications sont, d'une certaine manière, irréversibles, car tourte restauration (ou restitution) future conduirà à la substitution des matériaux nouveaux ...".

p. 10

Utilisations altérantes

p. 11

Utilisations Culturelles,
"que provoqua la création des musées, ... Il ne faut pas croire que ces affectations, 'nobles' à nos yeux aient toujours été favorables aux monuments qui en bénéficiaient ou qui en étaient vietimes".

p. 11

"... il faut reconnaitre que leur bénéfice culturel est appréciable, et que cette utilisation des monuments est fort légitime, dans la mesure où elle ne nuit pas à leur conservation, ou à leur fonction première".

p. 18

A. CORBOZ, 1978
Recyclage
“Sous le terme recyclage, les Americans entendent toute intervention sur un édifice qui ne recourt pas au bulldozer. C'est une notion fourre-tout, qui signifié récupération, modernisation, transformation, conversion”.
p. 57
“... l'engouement pour le recyclage coincide donc aussi bien avec la naissance de la conscience écologique qu' avec la première vague de réaction contre”.
p. 57
“D'une part, ...le recours au recyclage faut de mieux, c'est à dire la récuperation d'une architecture existente pour satisfaire un besoin économique qu'on préférerait contenter par la rénovation pure et simple (remplacement), ...”.
“... d'autre part ... comme procédé permettant par excellence de garantir la conservation de l'architecture considérée”.
p. 59
Réanimation
“... a pour fin d'adapter un édifice ou un aménagement aux exigences actuelles, soit en permettent aux anciennes fonctions de se poursuivre, soit par changement d'affectation”.
p. 60
“Par 'reanimation on entend à la fois la restauration intelligente de bâtiments anciens, en vue de sauvegarder leur caractère architectural et l'adaptation de ces bâtiments à quelque usage contemporain approprié”.
p. 60

G. MIARELLI MARIANI, 1978
Riuso
“... le conseguenze disastrose che derivano ai monumenti dalla consuetudine- ormai molto diffusa e legata ad una visione sostanzialmente consumistica dell'architettura – di ignorare la singolarità degli organismi architettonici considerandoli come indifferenziati”.
p. 126

F. MINISSI, 1978
“Permanenza d'uso = musealizzazione + attribuzioni di funzioni pratiche d'uso che non alterino le caratteristiche essenziali di ciò che si conserva”.
p. 10

G. MIARELLI MARIANI, 1979
Riuso
“Un concetto che potrebbe essere accettato se stesse ad indicare una giusta alternativa all'indiscriminata tendenza di soddisfare i bisogni residenziali del Paese esclusivamente attraverso nuove costruzioni ma che deve essere respinto perché esso tende sistematicamente considerare
e come due termini di una equazione ove, di norma, il primo termine è inteso come fine ed il secondo come mezzo e che perciò non ammette soluzione quando gli interventi riguardano l'edilizia storica. Infatti è un modo di porre il problema esattamente opposto a quello giustamente postulato dalle norme del restauro le quali, com'è naturale, indicano nella appropriata utilizza zione di un bene architettonico il mezzo insostituibile per raggiungere il fine che è, e deve rimanere, quello di conservarlo per trasmetterlo al futuro”.

p. 93

B. FEILDEN, 1979
Re-evaluation
“The best way of preserving buildings is to keep then in use, a practice which may involve what the French call 'mise en valeur', or modernization and adaptive alteration...”.

p.27

J. E. ROULLIER, 1980
“... la réutilisation d'un bâtiment se manifeste par un changement d'activités et une adaptation à une utilisation nouvelle. La structure bâtie existante-sert de support matériel à une nouvelle fonction, différente de la fonction d'origine”.

p. 5

J. BARTHELEMY, 1983
“La Réhabilitation urbanistique consiste précisément à revitaliser ces zones altérées”.

p. 15

P. PINON, 1985
“La réutilisation, ou sens propre du terme, d'une architecture utilisée à nouveau après une phase suffisamment longue de désaffectation”.

p. 52

“La reconversion volontaire d'une architecture à laquelle on ôte arbitrairement son usage précedent, quand bien même il lui convenait encore”.

p. 52

“...Réutilisations ou reconversions peuvent toujours entrainer des modifications. C'est un des aspects de la dialectique entre form et fonction. L'une comme l'autra sont adaptables”.

p. 52

G. MIARELLI MARIANI, 1985
Riuso
"... un neologismo il quale scambia il mezzo (utilizzazione) con il fine (conservazione) al quale deve tendere ogni intervento sulle preesistenze storiche".

p. 93

Recupero
"... Il termine infatti, non esclude alcuna modalità -innovativa o conservativa – d'intervento e definisce un ambito di operatività molto vasto che comprende ma non si identifica con il restauro".

p. 93

G. CARBONARA, 1985
Recycling
"... la cui pericolosa ambiguità risiede nel fatto di negare ogni vitale legame fra storia e restauro e nella conseguente indistinguibilità, entro l'ampio campo del costruito (o, come più comunemente si dice, delle preesistenze) di ciò che deve essere riconosciuto e considerato come oggetto di scienza o
bene culturale per il suo valore testimoniale o artistico".

p. 77

GRANADA CONVENTION, 1985
"l'utilizzazione dei beni protetti, tenendo conto dei bisogni della vita contemporanea, ... l'adattamento, quando esso si dimostra appropriato degli antichi edifici a nuovi usi ...".

G. CARBONARA, 1987
Recupero
"Si volge indifferentemente, sempre per motivazioni pratiche ed in primo luogo economiche, a tutto il patrimonio esistente maltenuto o sottoutilizzato ma non coltiva per sua natura l'interesse conservativo e le motivazioni scientifiche del restauro".

G. CARBONARA, 1987
"E un semplice mezzo per assicurare la conservazione di un edificio storico e per volgerlo, se possibile, a scopo sociale, ma non è il fine primario ne può pretendere di risolvere in sè tutta la problematica del restauro".

F. MINISSI, 1988
"Soprattutto nel settore dei beni storico-architettonici la problematica della loro utilizzazione va via via evolvendosi passando dal semplicistico ad una oculata e discreta utilizzazione a funzioni attuali di preesistenze architettoniche entro limiti ammissibili, da definire caso per caso".

p. 13

G. MIARELLI MARIANI, 1988
Recupero
“significa rendere idonei alle necessità del nostro tempo oggetti nati per soddisfare bisogni diversi o - pur se nati in vista di necessità simili alle nostre – resi completamente o parzialmente inutilizzabili dalle condizioni di degrado”.
p. 138

S. BOSCARINO, 1988
“... questo aspetto della funzionalità nel progetto del restauro di un manufatto architettonico non in ossequio ai miti del riuso, della riutilizzazione, del riciclaggio, del recupero ad ogni costo di qualsiasi manufatto architettonico o urbano pervenutoci, come si sono delineati in questi ultimi vent'anni, ma per riaffermare che non vi può essere architettura, quindi restauro architettonico, senza il raggiungimento di una funzionalità compatibile”.
p. 24
“Su questa conoscenza tematica, dovrebbe essere basata la soluzione degli interessati e complessi temi dello statuto della funzione che ha avuto e che dovrà avere l'edificio da restaurare, e quindi quelli della sua riutilizzazione; la quale, dovendosi svolgere dentro di esso, può aiutare a prolungare, tramite la presenza umana e quindi l'interesse alla manutenzione, la sua conservazione nel tempo che resta sempre l'obiettivo primario da perseguire. Occorre anche notare che l'utilità ricercata nel tempo e la funzionalità assegnata sulla base di una compatibilità intrinseca al bene da restaurare, finiscono con l'oltrepassare la semplice operazione di raggiungimento di un risultato pratico, veramente professionale, giacché si interviene su un documento fisico, una testimonianza materiale della storia, dell'arte, della civiltà o anche della semplice cultura di una comunità”.
p. 25

V. DI BATTISTA, 1988
“... sarà necessario offrire una amplissima articolazione di risposte, sia in relazione alla conferma o trasformazione degli assetti urbanistici alle varie scale, sia in rapporto alle molteplici forme di intervento richieste da edifici e da manufatti: dalle demolizioni per congestionare od operare rinnovi sostitutivi, alla conservazione; dalle forme di ristrutturazione pesante a quelle di riqualificazione leggera; fino allo sviluppo delle pratiche manutentive”.
p. 4

A. BELLINI, 1990
“Il problema dell'uso non può quindi porsi in senso ristretto, come finalizzazione pratica dell'architettura, benché esso rimanga tuttavia fatto essenziale per la sussistenza di gran parte delle strutture architettoniche, condizione della loro conservazione, ...”.
p. 39

“Il problema dell'uso può quindi anche essere sdrammatizzato; l'uso funzionale in modo non conforme a quello originale, se è di fatto un limite, non esclude assolutamente la conoscenza dei valori espressi dalla architettura nella struttura storica, perché la nuova funzione non cancelli la percettibilità materiale di ciò che è stato nel tempo”.

p. 41

S. BOSCARINO, 1991
"La ricerca di una nuova funzione, (che) deve corrispondere alle esigenze di oggi, quando quella che preesisteva non è più proponibile”.

p. 25

“Ma deve rispettare anche il 'senso' e se ci è concesso lo ‘spirito’ dell'architettura che preesiste e sulla quale bisogna intervenire”.

p. 30

DOCUMENTO COMITATO ITALIANO ICOMOS, 1991
(Criteri e metodi per il restauro architettonico)
Utilizzazione
“La conservazione dei monumenti è sempre favorita dalla loro restituzione all'uso civile e cioè della loro destinazione a funzioni utili alla società: tale destinazione è auspicabile se non altera la natura costruttiva, distributiva e figurale, interna ed esterna, dell'edificio e soprattutto se ne conferma e rilancia il significato culturale e storico. Il progetto di nuova destinazione comprendente le indispensabili dotazioni impiantistiche e l'adeguamento alle norme di sicurezza, interna ed esterna, non deve alterare la maglia strutturale né l'originale distribuzione se non con elementi provvisori e di arredo; non deve, inoltre, alterare il linguaggio architettonico dell'opera...”.

p. 13

Chapter 7

Conservation/reconstruction, maintenance/pristine state

Marconi's volume *L'arte e cultura della manutenzione* (Roma 1984) explains the reflection on maintenance and the pristine-state, and presents some projects in which the author was designer and project manager are presented here.
This position sparked wide-ranging and headed debate through the 1980 and 1990, with numerous conferences, congresses, but above all with diversified operational attitudes.
From 1984, "Each renovation was an update to today's taste, while preserving the overall sense of the aesthetic content expressed by the artefact".
And also "Abandoning the artefacts to their most degraded aspect, embalming them with miraculous resin and consolidating them with hidden hinges which are nothing other than the structural equivalent of embalming…".
Paolo Marconi wrote in 1984: the problem of pristine-state: from plaster to masonry.
"This is true for the renovation of Notre Dame as well as for the seventeenth century maintenance of the Zisa in Palermo, which falsified the stonework, using a beautiful fresh plaster… aesthetic instance satisfied, but also conservative…".[1]
He continues: "stuccos which had additions to the function of simulating a more perfect stone then the natural …".[2]
For the Zisa, he remembered: "However, we could not avoid a mild cosmetic intervention: a glaze of the stone colour…".[3]
"A rudere recomposed with the cosmetique etc…".[4]
This is the case of Trinità dei Monti. The plaster was completely detached; it was a poor architecture that simulated a travertine order with brick backgrounds. The frames and the order were pointed travertine. The plaster was detached from the support and it was decided to demolish it and the remake.
The renovation was not difficult. The masonry was regular. The cement was limited, the colours were composed with natural earth.
"Cleaning alters the origin and current colour; it is necessary to study its pristine-state rather than ignore it".[5]
"The capital problem of the conservation of stone artefacts: it is a problem of maintenance through cleaning… with this, the effigy of the monument itself changes, losing the patina of time and suddenly and violently whitening".

He argues with the cleaning: "From the softest to the nebulised water to that with sandblaster…and size, it impoverished the origin surface, mortifying the refractive coefficient of the materials".[6]
The well-known controversy over the cleaning of Saint Louis dei Francesi in Roma. He remembers the Antonio Giuliano position on the modern patina.
"The modern patina must be eliminated, even at the cost of minimal, even bloody losses of significance of the monument".[7]
Then the maintenance of baroque architecture document is explicit and could be enough to give us back the time colour of the ruin and a good interpretation of Sant'Ivo".[8]
In many palaces, we remember Chigi Odescalchi palace. In the contest of the desirable maintenance that will erase the traces of widespread brown point work applied in this century.
It will be impossible not to "return to the pristine-state" to the colour of the travertine of the order and the ashlars, but it will be necessary to repaired the "cortina" colour, to homogenize the colour with that of the 18th century addition.
Then he insists on the "color dell'aria" for the XVIII century, while for 19th century Rome, the economic situation in the poverty of the "factories" the taste for restoration changes rationally.[9]
An example is Palazzo Senatorio in Campidoglio where the maintenance if cannot be done except as a remake.[10]
In synthesis, for the very poor nineteenth century factories, maintenance interventions are necessary through partial redoing of the weakened plaster and redoing of the paints.

7.1 Palermo, la Zisa: an esemplificative case

Marconi presents the restoration of Zisa in an extreme position, criticizing the 1972 Charter.
"Today the Zisa is preparing to host museum and tertiary functions. The concrete structure of the prothesis with which the origin architectural space has been reproduces".
"… and then the Zisa, as regards the restoration of the stone facing, the theme of "restauration a l'identique" is addressed, using current stone cutting techniques".[11]
And also rebuilding is easy and not condemnable, especially where revival architectures prepare schools for stonecutters.
In conclusion, the remake or reconstruction, it should not be demolished, but nevertheless it has very precise internal limits of application: "… it is not even necessary that it be used for the same quarry material, as is the stubborn custom of the French…".
"So what should be done for maintenance? A cosmetic treatment was needed to restore the building from the state of ruin to which the plaster plating had reduced it…" (figs. 1-4).[12]

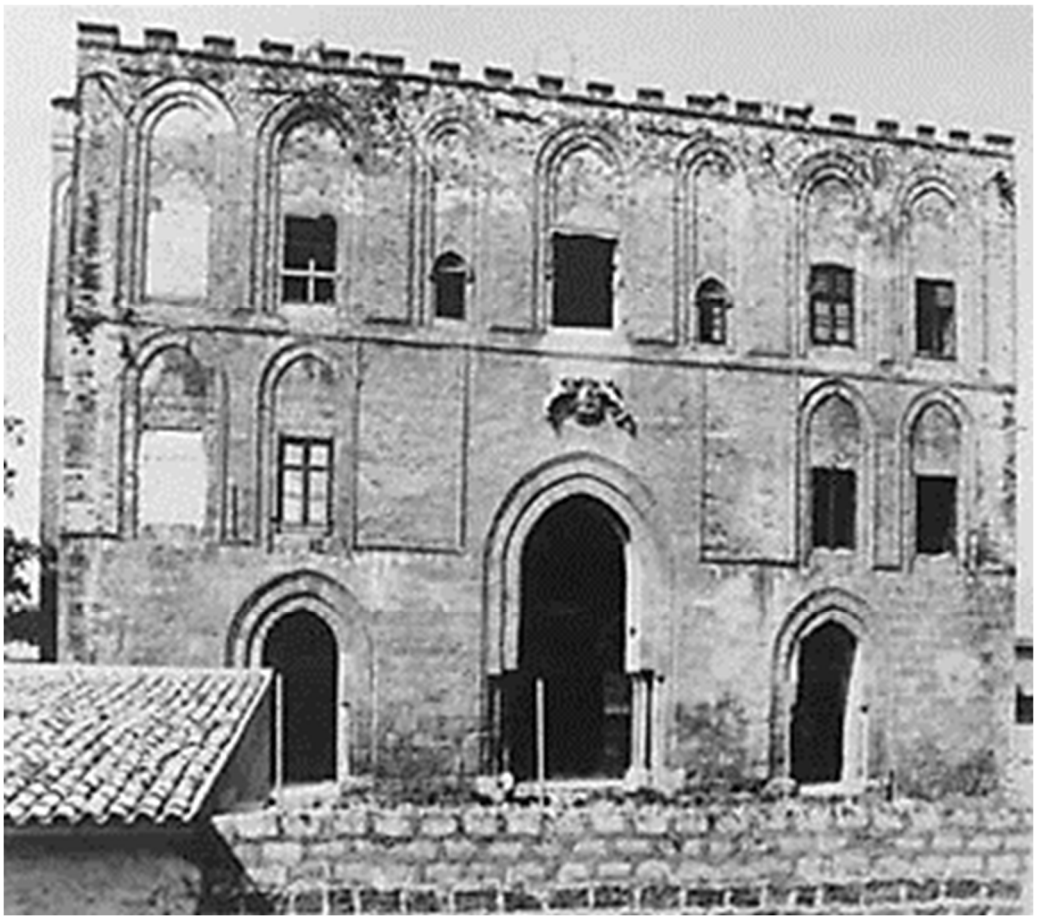


Fig. 1 - Palermo, la Zisa. (From G. BELLAFIORE, *La Zisa di Palermo*, Palermo, 1978, ill. 4)

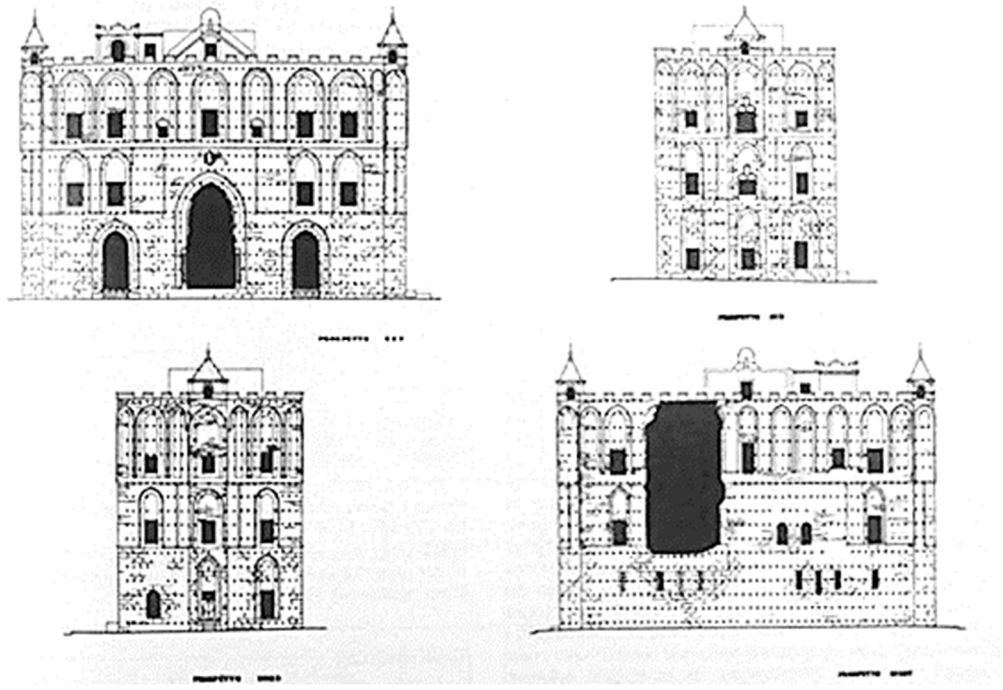


Fig. 2 - Palermo, la Zisa, consolidation project from Ugo Fuxa. (From Restauro e cemento in Architettura, edited by G. Carbonara, Roma 1981, p. 355)

Fig. 3 - Palermo, la Zisa, work in progress. (CB 1980)

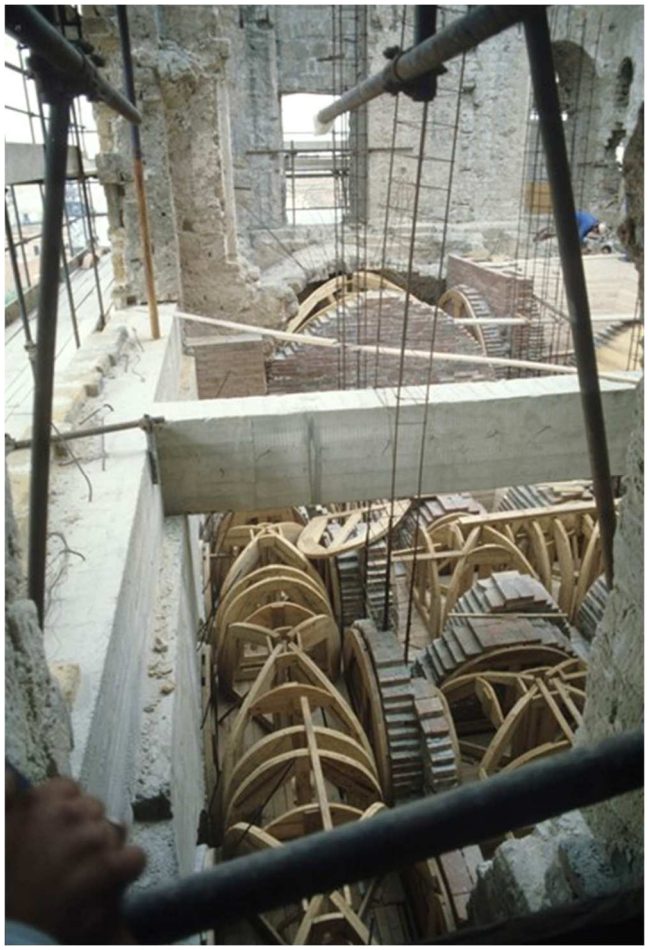


Fig. 4 - Palermo, la Zisa, the reconstruction, with concrete reinforced and wooden formworks. (CB 1980)

7.2 Rome, S. Giorgio al Velabro: an esemplificative case

After the bomb attack and vandalism acts, between 27th and 28th July 1993, Authority of Ministry of Cultural Heritage decided the intervention. Some years ago, when was finished the reconstruction, was edited a special number of "Bollettino d'arte" in 2002, dedicated to the Church of S. Giorgio al Velabro in Rome, with many essays. For our consideration, we present three different ideas.
First of all, Paolo Marconi in *Elogio del Ripristino* said that through the thinks to avoid the damages of earthquakes and wars the most important are those to avoid the human aggressivity as happened in Velabro. He defended the pristine state in architecture is to restore the "manufatto" with the significance indicated in the vocabulary even the conservation or innovation in the function of use which allows to "live without degradation to ruin or being damaged by the transformation".
The question to pristine state as it was when works start or led it to the estate more significant in historic-structural aspects.
Marconi defence the solution given to the "portico" with the elements of archeologic recuperation inserted in the brick architrave, done with the best techniques.
Gaetano Miarelli Mariani in *Qualche minuzia sul San Giorgio risanato* wrote this traumatic action that has been in the summer of 1993 has given life to an old hard polemic. The damages caused by the explosion in the monument with the works of Giovanni Azzurri in the late 19th century and of Antonio Munoz[13] 10 years after have destroyed one pilaster and the disconnect the facade, the lateral walls and the tower bell. The intervention needed the collection of the fallen material to study them and put them in order.
Historic studies and a detail drawing of the elements with measurements and archive studies were necessary for the restoration of Velabro.
So, Miarelli defended the method, signs of the traumatic success have remained in the stone elements, capitals and architrave of the "portico". The restoration defends the distinguishability and the minimum intervention.
In conclusion, Giovanni Carbonara in *Alcune riflessioni sul restauro della chiesa di S. Giorgio in Velabro* thought that the restoration necessary in the church from the VII century with interventions of the XIV, XVII centuries and restorations of the XIX and XX centuries, took place in time of big transformations changing ideas and transforming the intervention into a mass phenomenon (figs. 5.6).

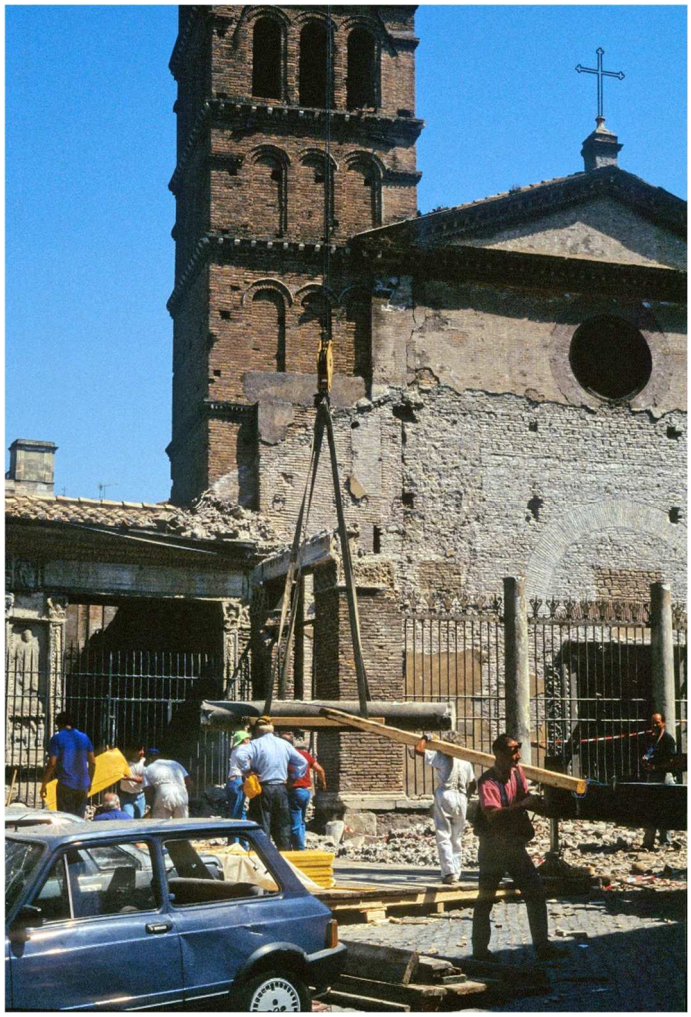


Fig. 5 - Roma, San Giorgio in Velabro, after vandalic act, morning of 28 July 1993. (CB 1993)

Fig. 6 - Roma, San Giorgio in Velabro. After the reconstruction. (CB 2002)

7.3 The theme of surfaces in historic cities

The issue of "colour" in the historical town has been tackled, for many years, since the end of the 1960s, exclusively from the aesthetic perspective; the whole matter was reduced to very elementary indications within the Building codes, which supplied some general guidelines for the controlling of interventions on the façades of historical edifices. In the last two decades of the 20th century, some changes have taken place and very complex issue has begun to be tackled with greater care. Besides the numerous debates and conventions on the subject, an operational instrument is established for town planning, that of the "colour plan". The first "colour plans", in the early 1980s, tackled the problem from a new perspective, investing in the policies for the protection of old town centres.
In fact, there is a lack of a critical awareness of the problem to set the restoration of the colour of the historical town within the broader field of restoration and of the conservation of historical properties. As the issue of the restoration of colour does not have an exclusively "technical" character, but rather a "historical-critical" one, the question should be understood as a case of real and proper "restoration".
The theories by Paul Philippot said: "To talk about the colours of a town means to deal with an extremely complex subject. The town is, effectively, a living body and thus, by definition, is in continuous metamorphosis. furthermore, its history can be read on two levels which constantly interfere with one another: that of the individual edifice, the transformations of which in the passing of time entail frequent changes to the original colours, and the town-planning level of the transformation of greater or smaller complexes, which tend especially to unify the appearance of a group of buildings, in virtue of the variations in taste and the preferences in colour".[14]
If then, in internal architecture, the safeguarding of the exterior-interior dimension is guaranteed only by the conservation of the interior, in external architecture, the interior-exterior dimension demands the conservation of the environmental space in which the monument has been constructed". With regard to the issues relating to the "recognition of value" of diffuse edifices, and therefore to the extension of protection also to town centres and not only to individual monuments, it is necessary to cite, besides the indications drawn from the Restoration charter, also the Urbani Code, which has now been modified and updated, in which these issues are introduced.
The attention to the colour of architecture must therefore be turned not only to the so-called "town centres" or to the "old town", but to the entire "historical town", well defined by Miarelli Mariani as "that part of the urban tissue which is recognised to have special environmental value, architectural value and importance as a historical testimony".
Attention is also due to the so-called "minor real estate" and not only to monumental edifices, nor solely to artefacts subject to legal protection, since, fortunately, these kinds of artefacts are much less "at risk" and closer to the watchful eyes of the municipal offices and, in some cases, of the competent superintendencies.
The "recognition" of the particular values takes place with respect to the individual elements constituting the architectural oeuvre, hence also the external surfaces of an edifice, with its colouring, are to be considered as one among many aspects of the architectural object-ensemble artefact: this is doubtless an appropriate starting point.

It is, first and foremost, the recognition of this "architectural value" of the external surfaces of artefacts composed of multiple parts, each in strict rapport with the others and inseparable from them, which leads to the direct consequence of the necessity of intervention and, therefore, of studying and considering the surfaces of the architecture, as a question of real and proper restoration. Thus it would not be appropriate to tackle the issue of the treatment of the surfaces of edifices as a separate problem.

The issue of intervening on the surfaces cannot be reduced to the consideration that could be made with regard to the "skin" of the edifice as a separate part; they should be thought of as parts of an ensemble of different elements, which, for an appropriate and exhaustive reading, are to be simultaneously understood, in any case, as parts of a single entity. This approach is of fundamental importance also in the configuration of the restoration and conservation of the object; indeed, a partial approach in the reading of the architectural components and, similarly, in the intervention would be misleading in the extreme.

The "recognition" and the attribution of a value to the object of restoration, in this case to the plasters and to that which falls under the broad category of the external finishes of buildings, is the principal moment of the knowing of the object in question. At the same time, it is the moment of awareness and realisation of the intrinsic characteristics of the artefact that will become the object of the intervention.

Among the analyses which can constitute an important scientific basis to act as a starting point, stratigraphic analyses are, sometimes, the only reliable instrument for reconstructing the history of the colourings of a given historical building.

The plaster and its colouring are the essential matter the restoration intervention acts upon and should not, in any way, be considered separately from its support, thus the conservation of one is closely linked to the protection of the other. Colour should therefore be viewed in its essence as matter, especially in the case of the intervention prescribing the insertion of new plaster, thus "new matter, the issue becomes of particular interest, as Miarelli Mariani emphasises when he asserts that "physical matter enters unavoidably into every colouring … the new matter introduced with the restoration intervention, though incorporated in the first matter, can give many forms of results; in fact, the use of a material – whether or not it take the form of a traditional substance, tested over long periods of time – is an operation loaded with indistinct aspects and highly discretional, thus it can produce disparate and unpredictable results and, it is no rarity, come into contrast, possibly irremediably, with the authentic or "current" material of the oeuvre, damaging its essence … hence the need to control these operations with a continuous, strict critical exercise and to support them with skilful, knowledge able manual labour, so as to ensure that the 'new material', despite its diversity, be able to raise the oeuvre to its maximum vividness, such as it is, in its true and concrete unity and identity".

It is necessary to be aware of the fact that, in architecture, the spatiality pertaining to a monument coexists with the space-environment in which the monument has been constructed, as Cesare Brandi states in the Theory of Restoration.

In the light of what has been said, that the treatment of the colouring of the sur faces of buildings must be understood as an issue of restoration becomes evident, as does the inappropriateness, widespread today, of proceeding systematically with the redoing of the colouring without regard for the state of conservation of the surface or for the figurative balance of the façade, also with respect to the complexity of the entire edifice.
That of the colour is a special issue, which can certainly be understood within the broader problem of the restoration of historical real estate, in its most vast sense. This fascinating topic can, thus, touch on the same dialectics established between positions, even those quite distant from one another, in the various sectors, which flow together in this delicate discipline.
In this view, every colour has its history and belongs, unambiguously and inseparably, to the edifice and to the history of the same, with its phases of construction and its stratification over time. “Only under this plurality of aspects and issues can one correctly face the question of the restoration and conservation of architectural surfaces”.
The question of the treatment of the surfaces is not of a nature different to the general one of the architecture of which they are a constituent, “a historicised material reality, a complex structure of signs bearing testimony to different epochs, which have assumed, over the years, different meanings, not comprehensible except through an analysis assuming diachronicity as its foundation”.

Fig. 7 - Walking across Roma. San Giuseppe dei Falegnami. (CB 1983)

Fig. 8 - Walking across Roma. San Giuseppe dei Falegnami. (CB 1993)

The need for a historical awareness is evident, one that delve deep into the technical aspects of the methodologies and the procedures which have led to the realisation of the colourings, as is the importance of thoroughly investigating even the choices in taste that developed in the various phases which characterised the colours of the plasters of towns (figs. 7-16).

Fig. 9 - Walking across Roma. Piazza della Minerva, improper surface. (CB 1993)

Fig. 10 - Walking across Roma. Piazza della Minerva. (CB 2000)

Fig. 11 - Walking across Roma. Piazza Cavalieri di Malta. (CB 1985)

Fig. 12 - Walking across Roma. Piazza Cavalieri di Malta. (CB 1999)

Fig. 13 - Walking across Roma. Santa Maria in Tempulo. (CB 1999)

Fig. 14 - Walking across Roma. Santa Maria in Tempulo, detail of the surface. (CB 1999)

Fig. 15 - Walking across Roma. San Bartolomeo all'Isola. (CB 1990)

Fig. 16 - Walking across Roma. San Bartolomeo all'Isola. (CB 1995)

Notes

1. P. MARCONI, *L'arte e cultura della manutenzione,* Roma 1984, p. 56.

2. Ibidem, p. 57.

3. Ibidem, p. 87.

4. Ibidem, p. 54.

5. Ibidem, p. 149.

6. Ibidem, p. 151.

7. Ibidem, pp. 153-154.

8. Ibidem, pp. 158-159.

9. Ibidem, pp. 203-206.

10. Ibidem, p. 206.

11. Ibidem, p. 58.

12. Ibidem, p. 113.

13. About Antonio Munoz see: C. BELLANCA, *Antonio Muñoz (1884-1960). Una vita per i monumenti e per la città di Roma: la Politica di Tutela dei Monumenti di Roma durante il Governatorato*, Roma 2003.

14. P. PHILIPPOT, *Les couleurs de Rome*, in "Bulletin de l'Académie Royale de Belgique. classe des Beaux Arts", series 5, lXX, 1988, 10-12, p. 260.

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Documentary appendix: some definitions

Maintenance, pristine state, reconstruction

VOCABOLARIO DEGLI ACCADEMICI DELLA CRUSCA, 1686
Pristino
"Di prima, primiero. Lat. pristinus. Bocc. Di potermi in alcun modo nel mio pristino stato ritornare".

p. 694

C. A. D'AVILER, 1691
"Le mot se dit des réparations annuelles des Bâtimens, e de la culture des Jardins, dont se chargent des Ouvriers, ou d'autres personnes moyennent certains prix, mais qui ne sout pas garants
des réparations extraordinaires causées par les injures du tems, la caducité, ou la façon des Bâtimens, comme cela fe pratique aux Maisons Royales".

p. 556

G. GADDI, 1736
"... nel medesimo ordine, e simmetria della porzione vecchia ... essere tutto di una sola struttura senza riconoscersi l'antica sua porzione restaurata".

pp. 149-150

J. ESSEX, 1775
"In order to correct the disagreeable appearance of this wall, I was desirous of tracing the original state of this part of the church, and if possible, restoring it to the state which the builders intended it".

P. EDWARDS, 1777
"XII. Di risarcire i pezzi lacerati e mancanti, come teste, mani, drapperie ... sempre imitando il carattere dell'autore".

B. ORSINI, 1801
"Racconciare, Rimettere in buono essere le cose guaste, rassettare, accomodare".

p. 146

PIO VII
"... Se ognuno dei miei antecessori avesse aggiunto un solo arco al Colosseo a quest'ora esso sarebbe tornato nella primiera sua forma".

P. MERIMEE, 1835
Style
"La facade offre une ancienne restauration gothique, maladroitement ajoutée aux basses, qui appartiennent au style roman".

p. 35

"... On admire ses proportions élégantes, mais il forme un contraste désagreable pour le style avec le reste de l'édifice".

p. 87

P. MERIMEE, 1836
"Se conformer au style primitif pour la restauration de toute partie intégrante de ces édifices ou pour leur achèvement ou agrandissement".

A.W. PUGIN, 1836
"...quite worthy of ancient and better days".

p. 55

A. W. PUGIN, 1836; ed.it.1978
Manutenzione-abbandono
"... vedete come le volte impareggiabili sono state ridotte e imbiancate, osservate la decadenza, ... e perfino l'abbazia di Westminster, è in uno stato miserando di abbandono e viene continuamente deturpata dalle costruzioni di altre brutte masse di marmo".

p. 77

"... Lo stato di abbandono di questa chiesa, un tempo gloriosa, è una disgrazia per tutta la nazione ...".
"Non è mai stato neppure proposta una piccola sovvenzione per mantenere in buono stato i monumenti sepolcrali dei nostri antichi re …".

p. 78

M.BOUTARD, 1838
Style. "(Termetranporté de la rhêtorique) aux arts du dessin pour signifier la manière particulière à chaque d'exprimer ses pensées, et de leur donner une certaine forme, par le choix des objets, la nature et l'agencement des contours, comme, dans le language...".

p. 606

"L'architecture manque de style, est pauvre de style, quand elle n'a transmettre à l'imagination du spectateur aucune idée de solidité, de durée, de force, ... Le style, par cela même qu'il est l'expression juste de ce qu'il y a de beau dans l'idéal, est la partie la plus importante de l'art, et pour ainsi dire l'art tout entier".

p .616

A. L. MILLIN, 1838
"Restaurer c'est rétablir un bâtiment, le remettre en bon état ... c'est aussi remettre en son premier état une figure mutilée, ou un autre morceau de sculpture".
p. 431

E. LEBLANC, 1840
"J'ai commencé par faire déblayer l'emplacement de l'ancienne chapelle sepulchrale dont les décombres entretenaieme une humidité désastreuse pour tels Maconneries avec tels quelle étaient en contact".

ECCLESIOLOGIST, 1842 (I, 65)
"... recover the original scheme of the edifice as conceived by the first builder, or as begun by him and developed by his immediate successors".

ECCLESIOLOGIST, 1842 (I, 65)
"... a through and catholic restoration ..., a sign of weakness to be content to copy acknowledged perfection".

P. MERIMÉE, 1842
"... de s'abstenir de toute innovation et d'imiter avec une fidelité scrupuleuse les formes dont les modeles se sont conservés...".

A. C. QUATREMÉRE de QUINCY, 1844
Manutenzione
"La manutenzione è soprattutto necessaria negli oggetti che l'uso continuo mai non lascia in riposo. Tali sono le rive murate, i quais, gli acquidotti, le chiaviche, le strade pubbliche. Ivi una causa distrugge opera senza posa; quindi è necessario che lo strumento conservatore sia di continuo in azione.
Se cessa per qualche tempo l'azione riparatrice, il guasto fa tali progressi, che non vi ha più mezzo di opporvi un efficace rimedio. La forza di questa, diminuendo in ragione dell'aumento della forza contraria, l'equilibrio è tolto, e la caduta degli edifici ne è l'immediato risultamento.
Nel linguaggio amministrativo diconsi manutenzione le riparazioni annuali o delle case, o della coltivazione dei giardini di cui si dà l'incarico ad operai o ad altre persone, mediante un prezzo convenuto".

p. 104

A. DIDRON, 1845
"Le Conseil exprime le voeu que, lor des réparations à faire, on se garde d'innovations qui pourraient ôter au monument son cachet primitif".

t. III, p.184

J. B. LASSUS, 1845
"... Dans une restauration il faut absolument que l'artiste soit constamment préoccupe de la necessitté de faire oublier son oeuvre, et tous ses efforts doivent tendre à ce qu'il soit impossible de retrouver la trace de son passage dans le monument".

p. 529

A. DIDRON, 1845
"... les detruire, pour les remplacer par nos oeuvres a nous, dans le style que nous croyons roman ou gothique, est un acte véritable de vandalisme".

t.3, p. 67

E. E. VIOLLET-LE-DUC, 1846
Style Gothique
"... une architecture que l'on respecte comme une oeuvre d'art imposible à reproduire, ne doit être ni copiée, ni; …et pour nous l'architecture antique est dan ce cas".

p. 347

R. ROCHETTE, 1846
"signification, et cela en raison des croyances et des nécessités de ces époque mèmes?

p. 325

T. L. DONALDSON, 1847
"The great question is, are we to have an architecture of our period, a distinct individual, palpable style of the 19 century ...".

p. 102

INSTRUCTION, 1849
"33. Toutes les matériaux enlevés seront toujours remplacés par des matériaux de même nature de même forme, et mise en oeuvre suivant les procédés primitivement employés".

p. 136

"41. L'etude approfondie du style des différentes parties des monuments àentretenir ou à réparer est indispensable, non-seulement pour reproduire les formes extérieures, mais aussi pour connaitre la construction de ces édifices".

p. 138

INSTRUCTION, 1849
"...quelque habile que soit la restauration d'un édifice, c'est toujours une nécessité fâcheuse, un entretien intelligent doit toujours la prevenir".

G. G. SCOTT, 1850
"Every ancient church, however simple and rustic, must then be viewed as a portion of the material of Christian art as one stone set apart for the foundation of its revival".

p. 18

E. A. FREEMAN, 1852
Conservative system
"It would reproduce in repairing a building the exact details of every piece of ancient work which present itsef at the time the reparation is taken in hand. ...The restored church must be in its new state a new facsimile".

p. 40

A. DIDRON, 1855
“Du style gothique au dix-neuvieme siècle, l'habile architecte a vengé l'invitation du style ogival dans le passé et justifié victorieusement la renaissance du gothique dans le present”.

p. 51

G. G. SCOTT, 1858
“It is a task almost too charming to be hoped for, to carry out this glorious idea, to restore in all its nobility a stern Edwardian castle, scrupulously preserving all its external grandeur, restoring in their pristine form such of its apartments as the hall, the chapel, and others ... and taste of its present occupant as perfectly as its first builder met the requirements of its then feudal and warlike lord”.

p. 235

“... an authentic feature, though late and poor, is more worthy than an earlier though finer part conjecturally restored a plan fact, then an ornamental conjecture. Above all, would urge that that individual caprice should be wholly excluded from restorations. Let not the restorer give undue preference to the remains of any one age, to the prejudice of another, merely because the one is, and the other is not, his own favourite style”.

N. TOMMASEO – B. BELLINI, 1865-1879
“... Si ripara, raccomodando ridando alla meglio l'apparenza di prima togliendo i mali ...”.

p. 731

“Ristabilire, rimetter la cosa nello stato di prima, ridarle la perduta stabilità. Riparare, rimetter in buon esser cosa deteriorate come che sia ...”.
“Riparare ha senso più generale di risarcire, ed è meno di ristabilire, perché cosa riparata non sempre è ristabilita”.

p. 731

E. E. VIOLLET-LE-DUC, 1866
“... Mais s'il s'agit de faire à neuf des portions de monuments dont il ne reste nulle trace, soit par des nécessités de constructions, soit pour compléter une oeuvre mutilée, c'est alors que l'architecte chargé d'une restaurationdoit se bien pénétrer du style propre au mouvement dont la restauration lui est confiée”.

p. 25

“Il faut donc y regarder à deux fois lorsqu'il s'agit de compléter des parties manquantes à un édifice du moyen âge, et s'etre bien pénétré de l'échelle admise par le constructeur primitive”.

p. 26

D. RAMEE, 1868
Restoration, (die wiederherstellung), (the restoration), (ristaurazione)
“Action de restituer et de faire des ouvrages à un batiment, afin de le remettre le plus possible dans son ètat primitive”.

p. 374

Refaire (Umarbeiten), (to do or make again), (rifare)
“Rajuster des ouvrages quelconques mal executes”.

p. 368

THE BUILDER, 1870
“The theory of Restoration and that a perfect architectural design must, above all things, exhibit unity of motive and style...”.

p. 649

A. de CAUMONT, 1870
“... car les architectes démolissent et reconstruisent, mais ils ne conservent pas”.

t. XXXVI, p. 67

E. E. VIOLLET-LE-DUC, 1873
“...il est périlleux, lorsqu'on restaure un viex monument, d'entrer dans la voie des modifications, sous prétexte d'améliorations, mais lorsqu'il s'agit d'une reconstruction, il serait puéril de reproduire une disposition vicieuse et pouvant conduire à des deceptions”.
(Rapport au Comité des Inspecteurs géneraux des édifices diocésains, 27 Janvier 1873)

J. J. STEVENSON, 1877
“One church J know of had as its cast window there Early English lancets of equal height. This was unusual, and the restoring architect thought improper; so he lengthened the middle lancet to suit his views of what an Early English cast and should be”.

p. 26

J. J. STEVENSON, 1877
“Is it too much to suggest that we should leave them alone; keep them in repair; keep out the wet; piece the roofs where needed; mend them with lead, and not with the botcher's companion-Portland cement?”

p. 33

G. E. STREET, 1888
“I believe I could have guaranteed the replacing of every carved stone throughout the west front in its old position, and without any alteration of its colour or surface, and so that no one should have known whether or not it had been rebuilt...But ought this to be allowed?”.

p. 98

A. DE BAUDOT, s.d.
“Le château d'une restauration aussi complète est unique, et il est d'autent plus intéressant qu'il n'a pas répondu seuleement à une fantasie de souverain, mais a permis à un homme de génie, de faire revivre l'histoire du passè et d'en tirer l'enseignement artistique qu'elle composte à tant de points de vue ...”.

p. 6

E. BOSC, s.d.
Restitution
“Action de refaire, de reconstituer sur le papier, à l'aide de dessins, un édifice tel qu'il état après son achèvement”.

p. 126

BULLETIN GAND, 1894
“2) Etant admis que les monuments, qui tombent en ruine, doivent ètre restaurés, cette restauration doit-elle se faire:
a) en employant des matériaux de même nature que ceux, dont l'architecte primitif s'est servi, à l'exclusion de tous autres?
b) en maintenant -au en rétablissant, là où elle aurait été détruite-l'unité du style primitif de l'edifice, alors même que des siècles successifs y auraient apporté des changements notables?”.

p. 26

CLAEYS, 1894
“... si l'on en entreprend la restauration, les ramener strictement à leur état primitive”.

p. 33

J. NEVE, 1896
“...Avec leurs surfaces blanches et raclées, leur perfection de détails et leur unité de style, les monuments restaurés cessent de parler à l'imagination".

p. 7

“Such restoration should be effected in the original style pf the monument, so that it may preserve its unity, unity of style being also one of the bases of beauty in architecture, and primitive geometrical forms being perfectly reproducible ...”.

p. 344

L. CLOQUET, 1902
Unité de Style
“Si l'unité de style est une règle capitale dans un monument neuf, la conservation des apports des styles successifs peut, dans un monument anciens, être plus intéressante que l'unité d'aspect”.
p. 41
“En rigle générale, on doit respecter les parties d'un monument appurtenant à des époques successives. Mais cette règle souffre des exceptions”.

p. 42

C. BULS, 1903
“3) Monuments restaurés ou complétes postérieurement en un autre style ... pour les monuments classìque, on pourra presque toujours rétablir”.

p. 32

A. RIEGL, 1903
“il culto del valore dell'antico, non condanna soltanto ogni distruzione forzata del monumento ad opera della mano dell'uomo come intervento sconsiderato nell'attività di degrado svolta dalla natura, per cui favorisce la Manutenzione del monumento, ma almeno in linea di principio, condanna anche ogni attività di conservazione, il restauro come intervento non meno ingiustificato nel dominio delle leggi naturali”

p. 161

G. DEHIO, 1905
“Wiederherstellung gelten lassen;
...daß man vor einigen Jahren den Hauptraum eines Hauses in Pompejivölling, in Konstruktion und Schmuck, wiederhergestellt hat, im Sinneeines typischen models”.

pp. 98-99

(Ricostruzione come modello; eccezionalmente possiamo accettare la ricostruzione, per dare un esempio, ... la casa di Pompei, ricostruzione come modello tipico, ... altre cose si possono fare per un castello come modello tipico, …”.

G. BACCHELLI, 1910
“... Però non si seppe tenere il freno dell'arte, e molto si lavorò di fantasia e di analogia, e di raffronti e confronti, aggiungendo cose nuove, sol perché si trovavano in altri edifici più o meno coevi, o perché piacevano al restauratore”.

p. 619

A. RUBBIANI, 1913
“Restituire alle antiche architetture guaste dal tempo e dagli uomini, la pristina integrità nei modi suggeriti dagli avanzi di lor forme e dai documenti, onde, provvisto con decoro durevole alla conservazione, esse siano chiari testimoni del passato nel brulichio dalla vita moderna, ... utili motivi alla formazione del sentimento e della coscienza pubblica, è pensiero al tutto recente”.

p. 603

“...opera quella di rifacimento diligentissimo di tutto quanto il tempo vi aveva quasi disfatto e consumato di cose scolpite nelle fragili arenarie ai bei giorni della Rinascenza...”.

p. 604

“Ma quando, ricostruiti i murelli di allacciamento fra i piloni, restituito l'antico portale, eliminate le tracce di alcuni imperitissimi ristauri, riaccesi tutti i bagliori delle dorature e delle policromie primitive oscurate sotto bigotti verniciamenti, la Loggia dei Mercanti riapparve al calare delle impalcature, tutta la preziosità dell'opera dei nostri muratori del trecento fu manifesta; plaudendo il pubblico, invano contorcendosi gli scribi pudibondi della sinagoga antipolicromica”.

p. 606

"... il tempio monumentale gridò non invano alla nuova coscienza dell'arte e della civiltà patria. E un amoroso studio di tutto mettere in decoro e ricomporre in pristine forme spazia da varii anni per le vaste navi sanando, purificando, discoprendo, armonizzando con paziente cortesia, con intelletto di amore...".

p. 612

P. LÉON, 1917

"La recherche de l'unite de style devait se manifester, non seulement dans les restaurations partielles, mais dans les grandes reconstructions, et conduire les architectes à reconstituer les édifices, non pas tels qu'ils étaient mais tels qu'ils auraient dû être. Il cherche non pas à reproduire ce qui a sûrement existe, mais à produire ce qui aurait dû logiquement exister".

pp. 312-313

M. DVOŘÁK, ed. 1918

"False Restaurierungen"

Es ist auch ein Irrtum, wenn man glaubt, daß durch sogenannte stilgetreue Umbauten und Rekonstruktionen den Bauten ihre ursprüngliche form gegeben werden Kann".

p. 29

("E' del pari errato credere che attraverso le cosiddette rielaborazioni stilistiche e la ricostruzione si possa conferire agli edifici la loro forma originaria").

p. 47

Rekonstruktionen

"Weitgehunde Umbauten und Rekonstruktionen alter Denkmäler sind daher nicht nur aus dem grunde zu vermeiden, weil sie wertvolle Denkmäler späterer Perioden zerstören, sondern auch deshalb, weil sie die Gestalt und Erscheinung des Denkmals willkürlich verändern und es dadurch in seiner Wirkung Künstlerisch und historisch entwerten".

p. 30

Ricostruzioni

"Bisogna evitare vaste trasformazioni e ricostruzioni di monumenti antichi, non solo perché distruggono elementi significativi dei periodi posteriori ma anche perché modificano volontariamente la forma e l'aspetto del monumento, che in tal modo viene snaturato nella sua efficacia artistica e storica"

p. 48

P. LÉON, 1931

"L'idée de reconstruire un monument dans sa perfection totale, dans sa logique absolue, devait conduire plus loin. S'il s'agit de remplacer non plus des parties disparues mais des élément existants menacés d'une ruine prochaine, les remplacera-t-on- par des éléments identiques?".

pp. 54-55

“En fait l'application du principe del'unité de style conduisant les architects à l'inévitables excès. Non seulement le rapprochement du gothique et du classique leur paraissait monstrueux, mais la faveur de la mode ayant introduit dans la construction moderne toutes les exagérations de l'art gothique à son declin, ... Le monuments types n'existent que dans les planches figurées de manuel d'archéologie”.

p. 55

CARTA DI ATENE, 1931
II: “... ad abbandonare le restituzioni integrali e ad evitarne i rischi mediante l'istituzione di manutenzioni regolari e permanenti atte ad assicurare la conservazione degli edifici”.

CARTA ITALIANA, 1932
1: “che al di sopra di ogni altro intento darebbe la massima importanza ... alle cure assidue di manutenzione e alle opere di consolidamento volte a dare nuovamente al monumento la resistenza e la durevolezza tolta dalle menomazioni o dalle disgregazioni”.

CARTA ITALIANA DEL RESTAURO, 1932
Ripristino, “che il problema del ripristino mosso dalle ragioni dell'arte e della unità architettonica strettamente congiunte col criterio storico, possa porsi solo quando si basi su dati assolutamente certi forniti dal monumento da ripristinare e non su ipotesi, su elementi in grande prevalenza esistenti, anziché su elementi prevalentemente nuovi”.

art. 2

CONGRES INTERNATIONALE ARCHITECTURE MODERNE, CHARTE DE ATHENES, 1933
“... impiegare con pretesti estetici stili del passato nelle nuove costruzioni innalzate nelle zone storiche porta a conseguenze nefaste ...”.

art. 70

G. GIOVANNONI, 1936
“All’estremo opposto è la concezione che può dirsi architettonica, che vede nei monumenti la funzione d'arte, e soprattutto il valore unitario di massa e di stile. Si delinea così la figura del ripristino, pericoloso in quanto trascina quasi fatalmente nell'arbitrio e nel falso e perché fa spesso capo a tendenze egoistiche di committenti e di architetti”.

p. 128

NORME, 1938
“Nel restauro dei monumenti e delle opere d'arte è tassativamente da escludersi ogni opera di completamento o di ripristino o comunque l'aggiunta di elementi che non siano strettamente necessari per la stabilità, la conservazione e la comprensione dell'opera”.

art. 3

ISTRUZIONI, 1938
2: “Costituisce esigenza fondamentale il prevenire tempestivamente, attraverso un'attenta manutenzione, ogni causa di deperimento dei monumenti e delle opere d'arte; ...”.

M. LAZZARI, 1942
Manutenzione
“Costituisce esigenza fondamentale il prevenire tempestivamente, attraverso un'attenta manutenzione, ogni causa di deperimento dei monumenti e delle opere d'arte; ... diretta alla conservazione del dato storico nella sua integrità ...”.
p. 3

G. GIOVANNONI, 1945
“La teoria ora vigente limita questo significato per la parte negativa agli elementi privi di ogni valore d'arte od alle fabbriche esterne non aventi carattere ed importanza, né funzione urbanistica nei riguardi del monumento”.
“Il demolire questi elementi e rimettere in luce le linee del monumento, e così valorizzarlo nel suo carattere e nella sua funzione cittadina, è cosa veramente felice”.
p. 66

L. BIRCHLER, 1947
“Rekonstruktion bedeutet Wiederherstellung eines ganz oder teilweise zerstörten historischen Bauwerkes ...”.
p. 7

R. PANE, 1948
“È chiaro che se noi ci sforzeremo di ricostruire sempre e tutto come era e dove era (e ripeto, potremmo farlo solo in modo convenzionale e con una approssimazione più o meno vaga), ... daremo ... una prova di importanza assolutamente unica nella storia dell'architettura”.
p. 644

C. BRANDI, 1958
“Nei ripristini si dovrebbe avere imparato a riconoscere una delle più radicate e dannose eresie dell'Ottocento: corruptio optimi pessima. Tale è infatti il ripristino, in quanto restauro che pretende di far fare un voltafaccia al tempo e cancellare con un fregio la storia di un monumento”.
pp. 25-26

C. BRANDI, 1963
“La copia è un falso storico e un falso estetico e pertanto può avere una giustificazione puramente didattica e rimemorativa, ma non può sostituirsi senza danno storico ed estetico all'originale”.
p. 46
“Nel caso del campanile di San Marco, quel che importava era un elemento verticale nella Piazza; la riproduzione esatta non era richiesta se non dal sentimentalismo campanilistico, è il caso di dirlo ...”.
p. 46

"... L'adagio nostalgico: è la negazione del principio stesso del restauro, è un'offesa alla storia e un oltraggio all'Estetica, ponendo il tempo reversibile, e riproducibile l'opera d'arte a volontà".

p. 47

R. BONELLI, 1963
"... al concetto di stile inteso come una realtà storico-formale, unitaria e coerente, limitata nel tempo e ben definita nei suoi modi figurali, protagonista della storia artistica. Ne consegue che ogni monumento, nella sua forma originaria, costituisce un'unità stilistica, la quale assorbe ed annulla l'individualità dell'opera; unità stilistica che il restauro è chiamato a restituire, riportando ai modi generali dello stile ed ignorando le vere qualità formali che ne determinano la singolarità. Si arriva così a legittimare ed imporre ricostruzioni, rifacimenti ed aggiunte, basate soltanto sopra analogie tipologiche e stilistiche con altri monumenti, alterando la struttura e la forma dell'opera in nome di un'astratta coerenza di stile. Questo tipo di restauro, detto stilistico, ... e anche mimetico".

col. 345

W. FRODL, 1962-63
Stile
"...Quanto più puro, più uniforme, più completo vi si manifestava lo stile nel quale si era conservato, tanto più veniva apprezzato il suo valore.
... il rifacimento perfettamente conforme e fedele allo stile, veniva considerato come l'unico, migliore e più esatto metodo di restauro".

pp.4-5

Stile storico
"... perché era stato eliminato tutto ciò che poteva diminuire il valore del monumento come documento dello stile e con tali correzioni veniva aumentato il valore".

p. 9

"Il diciannovesimo secolo non si rese conto di questa differenza ed identificò le sue forme con quelle storiche; non percepì che le sue forme erano soltanto interpretazioni e conciò prodotti della propria epoca".

p. 10

Stato ipotetico
"... si era dell'opinione di aver ricuperato lo stato originale di una costruzione architettonica, dopo l'esecuzione di esatti rinnovamenti, si era ottenuto invece soltanto lo stato ipotetico, che forse era l'immagine dello originale ...".

p. 10

CARTA DI VENEZIA, 1964
"La conservazione dei monumenti impone anzitutto una manutenzione sistematica".

art. 4

B. M. FIELDEN, 1970
“Repair is the simple process of rectifying defects in a building- but it needs a deep understanding of materials, weathering and detailing”.

p. 301

CARTA DEL RESTAURO, 1972
Allegato B
“... le opere di manutenzione tempestivamente eseguite assicurano lunga vita ai monumenti, evitando l'aggravarsi dei danni, ...”.

P. PHILIPPOT, 1972
“... Persino le manutenzioni regolari sono inefficaci se non si rimuovono le cause ...”.

p. 6

M. CALVESI, 1972
“Il fanatico dei ripristini e lo sventratore sono animati da una ideologia uguale e solo apparentemente contraria: lo sventratore giudica i monumenti e testimonianze del passato da alla stregua di un puro ingombro, ... il fanatico del ripristino è proiettato verso un passato remoto non meno mitico ed astorico, in una fuga altrettanto inconsulta e frettolosa ... Mentre il ripristinatore mitizza il passato remoto e lo sventratore l'avvenire, gli ‘abbellitori’ vivono in chiave mitica, ovvero anti-storica, il presente ...”.

pp. 3-4

P. PHILIPPOT, 1972
“Lo stato originario è un mito, un'idea astorica, atta a sacrificare l'opera d'arte ed un concetto astratto e a rappresentarla in uno stato che non è mai esistito”.

p. 5

C. M. HARRIS, 1975
“a replica of a building, or portion there of, designed indicate the original appearance”.

p. 404

DICHIARAZIONE DI AMSTERDAM, 1975
“La manutenzione permanente del patrimonio architettonico permetterà di evitare, a lunga scadenza costose operazioni di riabilitazioni”.

art. 6

B. M. FEILDEN, 1976
“The basic proportion is maintenance and preservation work is less expensive in every way than hopeful neglect followed by extreme measures”.

p. 1

“The maintenance of historic buildings is a subject that tends to fall between several stools”.

p. 1

“Ideally maintenance should be tackled as a routine of daily, ... inspections and report and the following check list has been prepared as an indication of what might have to be done...”.

p. 6

“Maintenance is divided into planned and unplanned work the former being divided into preventive and corrective maintenance while the latter has a sub category emergency”.

p. 18

PIANO DECENNALE PER L'EDILIZIA RESIDENZIALE, 1978
LEGGE N. 457, del 5/8/1978, Norme generali per il Recupero del Patrimonio Edilizio ed Urbanistico esistente, titolo IV, art.31
“Manutenzione Ordinaria, riguarda opere di riparazione e sostituzione delle finiture, ... mantenere in efficienza gli impianti esistenti”.
“Straordinaria, le opere e le modifiche necessarie per rinnovare e sostituire parti anche strutturali, per realizzare ed integrare i servizi igienico- sanitari e tecnologici sempre che non alterino i volumi e non comportino modifiche delle destinazioni d'uso”.

G. MORSCH, 1978
“... Instandhaltung
Sie dient dem Anliegen der Erhaltung des Bestehenden mit der großten Kontinuität und den maßvollsten Mitteln, weil sie den am Bau verwendeten Materialien in der technisch angemessensten Weise lange Dauer und damit dem Bauwerk Bestand liefert. Lückenlose Instandhaltung ohne zeitliche Unterbrechung vor auusgesetzt, könnten von Katastrophen wie Krieg, Brand und Erdbeben abgesehen, Holz-und Steinbauten von richtiger technischer Grundanlange Jahrtausende überleben. Da die Instandhaltung einen kontinuierlichen Pflegezustand bedeutet, fallen grundsätzliche Maßnahmen technischer Art nich unter dieses Stichwort und ergeben sich grundsätzliche theoretische Fragestellung der oben diskutierten Art kaum".

pp. 73-74

“Serve allo scopo del mantenimento di ciò che sussiste con la massima continuità e i mezzi più moderati, poiché attribuisce nel modo tecnicamente o … Premessa la manutenzione continua senza interruzione temporale ed indipendente da catastrofi come guerra, incendi e terremoti, costruzioni di legno e di pietra correttamente fondate dal punto di vista tecnico potrebbero sopravvivere per secoli. Dal momento che la manutenzione implica uno stato di cura continuo, fondamentali misure di carattere tecnico non rientrano sotto questa voce e vi sono solo pochissime questioni teoriche di base del tipo sopra discusso...”.

A. CHASTEL, 1978
“L'artista fabbricatore che viene descritto segnalando quanto ha preso in prestito nei diversi settori del momento: ...o forme già, è di fatto il falsario, colui che giustappone segni espliciti e costanti senza preoccuparsi d'altro che di un accordo generico”.

pp. 113-114

LESSICO UNIVERSALE ITALIANO, 1978
Ripristinare, “Il termine è usato specialmente nella tecnica del restauro dei monumenti per indicare quella categoria di lavori che ha per scopo di restituire a un dato edificio l'aspetto e la consistenza che esso aveva a una data epoca, per lo più fra le più antiche della sua storia, e che aveva perduto
in seguito ad opere successive di trasformazione e adattamento”.

p. 129

G. MIARELLI MARIANI, 1979
Revivals
“L'architettura dei revivals si fonda sul presupposto ...che la storia debba essere concepita come una successione di ai quali deve essere riconosciuta una uguale validità”.

p. 95

Atteggiamento eclettico
“... basato su un rapporto puramente strumentale con il passato, ...”.

p. 95

G. MIARELLI MARIANI, 1979
“... che lo stato primitivo, di cui si parla sul finire del secolo, non è lo stesso del restauro stilistico. Infatti questo non comprende, anche le condizioni ipotetiche del monumento ma, in linea generale, riguarda soltanto, e strettamente, una situazione realmente esistita e documentata”.

p. 113

B. FEILDEN, 1979
“The object of restoration is to revive the original concept or legibility, of the object. Restoration and reintegration of details and features … frequently and are based upon respect for original material, archaeological evidence, original design and authentic documents. Replacement of missing or decayed parts must integrate harmoniously with the ‘whole’, but must be distinguishable on close inspection from the original so that the restoration does not falsify artistic or historic evidence ...”.

p. 26

Reproduction, “Reproduction entails copying an extant artifact, often in order to replace some missing or decayed, generally decorative, parts to thus maintain its aesthetic harmony ...”.

p. 26

“Reconstruction of historic buildings and historic town centres using new materials may be necessitated by disasters .. .but reconstructions cannot have the patina of age”.

p. 27

G. MIARELLI MARIANI, 1979
Interventi Stilistici, “In sintesi si può dire che gli interventi condotti nelle epoche trascorse sopra monumenti preesistenti dipendono da ragioni interne ed esterne, all'architettura che possono coesistere oppure no …”.

p. 91

Orientamento retrospettivo, “... ove lo stile è inteso secondo un concetto precettistico-valutativo, ...cioè come maniera di esprimersi prodotta dal gusto, mutevole nelle circostanze e nel tempo”.

p. 91

Stile, “... inteso come realtà caratteristica di un'epoca; come tale, protagonista e, conseguentemente, rappresentativo della sua storia artistica”.
“... non inteso ancora utilizzabile, seppur non del tutto aggiornata, ma proprio, e consapevolmente, come il sigillo di un tempo passato”.

p. 92

Restauro Stilistico
“... una integrale ed assoluta coerenza al genere ...”.

p. 95

B. M. FIELDEN, 1979
“Preservation deals directly with cultural property. Its object is to keep it in the same state...
Maintenance, cleaning schedules, good housekeeping and good management aid preservation. Repairs must be carried out when necessary to prevent further decay and to keep cultural property in the same state”.

p. 25

J. ZACHWATOWICZ, 1981
“w jezykach romanskich oznacza: odbudowa lub przebudowa... W Polsce przyjete zostalo znaczenie dalej idace niz odbudowa, a mianowicie odtworzenie juz calkowicie zniszczonego o biektu”.

p. 4

G. MIARELLI MARIANI, 1983
Architetto eclettico
“adotta liberamente uno stile per ragioni spesso esterne all'architettura, secondo un programmatico uso etico della storia, caratteristica della cultura ottocentesca”.

p. 68

G. MIARELLI MARIANI, 1983
Architettura dei Revivals, “è legata da un rapporto puramente strumentale con il passato, ... un legame che non impone una integrale ed assoluta coerenza al genere. Anzi gli architetti dell'Eclettismo respingono, come un attentato al loro estro creativo, l'utilizzazione pura e semplice degli stili del passato ed affermano l'esigenza di interpretarli liberamente così da innescare un vero e proprio processo formativo che qualifica l'architettura dei Revivals come vera e propria maniera del tempo”.

p. 69

A. BELLINI, 1986
“L'ecclettismo ottocentesco rivisiterà tutti gli stili del passato, muovendo tanto verso le epoche più recenti quanto verso le più antiche, anche usandoli contemporaneamente nello stesso edificio, ricercando connessioni che risultano arbitrarie, fra stili e funzioni, attribuendo quindi al romanico
ed al gotico, per esempio, maggiori possibilità di esprimere sentimenti religiosi”.

p. 16

G. MIARELLI MARIANI, 1983
Restauratore Stilistico, “non ha possibilità di scegliere poiché lo stile è intrinseco al monumento che egli deve porre in pristino secondo lo stile che gli è dovuto”.

p. 68

“... lo stile è considerato – più restrittivamente – come realtà caratteristica di un'epoca ed in quanto tale, protagonista e, conseguentemente, elemento rappresentativo della sua storia artistica”.

p. 69

KIER, 1984
“Es wurde ... kein wieder – Aufbau durchgeführt, ...es wurde nicht der vorkriegszustand wiederhergestellt mit all den Veränderungen, die seit dem 11. Jahrhundert den chor begleitet hatten, sondern so wiedie Kunstgeschichte der 50er Jahre des 20 Jahrhunderet sich den Bau im 11 Jahrhundert vorgestellt hat ...”.

P. MARCONI, 1984
“... la manutenzione deve far premio sul restauro, se ... come la fanteria è la regina delle battaglie, così la manutenzione deve essere la regina del fronte della conservazione”.

p. IX

G. CARBONARA, 1985
“né la manutenzione perché, pur implicando un tale tipo di intervento, non richiede se non un embrionale impegno storico-critico, che del restauro è condizione essenziale e fondativa, quando, piuttosto un'accorta manualità ed una precisa competenza tecnica”.

p. 68

P. GAZZOLA, 1985
“… non è il caso di accogliere genericamente, neanche per strutture terremotate la proposizione della loro ricostruibilità ...”.

p. 48

CARTA DI WASHINGTON, 1987
7: “La conservazione delle città e dei quartieri storici implica una manutenzione permanente del costruito”.

P. FANCELLI, 1988
"... In prevalenza, infatti, si assiste ad interventi sostanzialmente ripristinatori, pure allorché svolti, anche in perfetta buona fede, in nome di una male intesa manutenzione".

p. 9

"Quello della manutenzione è, indubbiamente un terreno assai delicato quando non impervio poiché essa, per un verso, può, nelle sue singole manifestazioni temporali, procrastinare interventi traumatici, chirurgici per così dire, mentre per un altro verso, se ribadita in un arco storico plurisecolare, può subdolamente condurre, alla fine, ad esiti di surroga dell'autenticità dell'opera, analoghi, pur se diacronicamente diluiti, a quelli spesso sconvolgenti, delle operazioni svolte una tantum".

p. 10

"In effetti, la manutenzione – per risultare corretta – dev'essere ragionevolmente continuativa nel tempo: ma questa è una condizione necessaria, non sufficiente. Del resto sarebbe da verificare quand'è che si tratta di manutenzione e non del suo contrario, cioè di sostituzione".

p. 10

"Peraltro, nella normalità dei casi, l'impresa di cosiddetta manutenzione si è estrinsecata in più o meno graduali mutamenti materico-figurativi, così che non è limpido che cosa significhi oggigiorno tentare di perpetuarla".

p. 10

P. MARCONI, 1988
"Il momento del restauro deve essere considerato sotto l'ottica del recupero edilizio, ed allora il tema demonizzato del ripristino sarà diluito in una serie di operazioni tecniche di carattere davvero conservativo, in cui l'esercizio della manutenzione avvenga ricorrendo ad una fisiologica serie di piccole operazioni sostitutive, la ratio delle quali non sia se non la *simulazione*".

N. PIRAZZOLI, 1988
Manutenzione. "È un atto finalizzato al superamento od alla prevenzione di danni di natura diversa; si compie con modificazioni (aggiunte, sottrazioni, sostituzioni) che possono interessare sia la materia sia la morfologia dell'opera".

p. 15

G. CARBONARA, 1990
"La manutenzione, nel suo senso tradizionale d'intervento manuale privo di coscienti o palesi implicazioni critiche".

p. 27

Y. BOIRET, 1990
"... Une reconstruction des superstructures existant avant l'intervention du XIX siecle et parfaitement connues par des photografies anciennes et par le relevé qu'en a fait Viollet le Duc; ... la reconstruction d'une solution intermediarie plus ou moins imagine".

p. 221

S. BATTAGLIA, 1990
Riattare, “Riportare alle condizioni primitive, ripristinare, mediante opportuni lavori di riparazione e di sostituzione, la funzionalità, la sicurezza, l'agibilità o il valore estetico di un edificio, di un monumento...ect, restaurare, ristrutturare, rimetter a nuovo”.

p. 1013

J. M. PEROUSE DE MONTCLOS, 1990
Reconstruction, “La detruction accidentelle d'un élément détruisant la lisibilité du tout, justifie la reconstruction à l'identique de l'element: nous disons bien reconstruction, ce qui pour nous implique que l'élément détruitest documenté avec precision”.

p. 169

DOCUMENTO COMITATO ITALIANO ICOMOS, 1991
“... la manutenzione intesa come complesso di operazioni che si devono eseguire periodicamente e con continuità”.
p. 10

MANAGEMENT GUIDELINES FOR WORLD CULTURAL HERITAGE SITES, 1998
“Maintenance includes all practical and technical measures that are needed to keep the site in condition at a standard that permits enjoyment of the cultural resource without damage. It is a continuous process …”.

p. 3

GUIDELINES, 1998
Reconstruction, “The term may be used in reference to work executed, using modern or old material, or both, with the aim of rebuilding dismembered or destroyed elements, or parts of them. Reconstruction must be based on accurate archaeological and architectural documentation and evidence, never on conjecture”.

p. 63

Chapter 8

Pure Conservation: Marco Dezzi Bardeschi and Amedeo Bellini

Starting from the mid-1970s, from the writings of Mina Gregori, Maurizio Calvesi, Alessandro Conti, Cesare Chirici on "Paragone", later taken up by Mario Dezzi Bardeschi and Amedeo Bellini, a new current of thought and operational implementation, emerged, the so-called pure conservation.
At the same time, on diametrically opposed position, the ideas and operational practices of Paolo Marconi are manifested, the maintenance tending towards pristine-state.
The first idea is connected to the crisis of philosophical aesthetics in general and, in particular, to the dissolution of the Benedetto Croce legacy and the rise of new critical methodologies. The premises of Riegl and Dvořák are recalled.
Conservation, when it is not limited to collecting phenomena, is based on recognition of a value, on the awareness of its reproducibility and inaplaceability on the confidence in the possibility of transmitting to the future at least its essential characteristics of being able to draw a lesson.
We begin to define the value of the documents as material testimony of an historical moment. Historical interest has expanded to include every object.
A distinction is still made within the context of relativistic historiography between history and news, related and non-relational facts, not in reference to the events as such but to the way in which they are taken into consideration.
It is no longer possible to propose the restoration intervention as a direct implementation of a historiographical investigations. The restoration, as a secular arm of history, as the concretization *in corpore vili* of a historiographical hypothesis.
The most correct approach appears to be that of the integral conservation of the artefact in its physical consistency, without any king of break, without selections, that come formal evaluation having as a fundamental objective the reduction, there possible the elimination of the causes of degradation.
The conservation, in this sense, extends to the signs of degradations, wear the age-old problem of superfetation finds a solution in the illusory refusal to recover an authentic aspect, in the refusal to conserve what has been judged beautiful and rational.[1]

This theory insists on his rejection on any critical distinction, based on a presumed lesser testimonial interest, an attitude that places itself in conditions of respect for the historical document.

"And also, the detailed study of consistency and its flexibility for non-destructive use with the adaptation of function rather than structure.

The problem arises in several different terms when one recognizes the impossibility of restoring what has been lost and separates the project into the ancient, of conservation, and the new, totally autonomous, which has its own physical limit in the objective of not being … The space open to creativity and freedom of expression is immense".[2]

For a concrete synthesis on Pure Conservation, some reflections by Dezzi Bardeschi in his semi-serious memoir of the good restorer:

"In the disciplinary field of restoration there is no longer any room for casual restorations, for extemporaneous remakes or for operations … of removal/substitution and consequent reproduction of the constructed. The restoration today can only coincide … with the civil, cultural, ethical and technical commitment to the effective conservation of what exists, … no achieve the objective of guaranteeing the physical-material permanence of what has come down to us with a view to its transmission to the future. The restorer works on the existing physical context and undertakes to respect it, know it and conserve it, the existing constitutes the overall heritage of a society its irreplaceable resource, characterised by being singular unique, unrepeatable, … in a word irreproducible.

Reproduction as a false description takes away authenticity and authority from the deceives pre-existence and mystifies, … mortifies and penalizes the project of the new. The correct practice of restoration is identified with active and timely protection, through care, maintenance and not further "tampering". The cure is expressed in the patient research of the ways and causes of the degradation … and in the elaboration of the conservation project accompanied by the relative specific legislation.

Intervening to remove the pathologies and causes of degradation … does not mean removing the signs of time in which the singular historicity of the artifact is manifested…

Conservation as an indisputable biological principle, social instance and essential cultural aspiration, cannot but tend to be integral…

Conserve … not take material away from the pre-existences is an ethical imperative for the restorer…

To conserve it is necessary to keep in use and use involves consumption … for this reason the entire scope of the additions expresses the horizon of the project of the news. Even the project of the new, if respectful motivated and responsible can legitimately contribute to an increase resources".[3]

This idea of Restoration as pure conservation or as integral conservation emerged in the early seventies with Maurizio Calvesi, Mina Gregori, Cesare Chirici and was taken up more closely in Architettura by Amedeo Bellini e Marco Dezzi Bardeschi.

Bellini and Dezzi Bardeschi were also the editorial directors of the magazines "Tema" and "Ananke" (figs. 1-2).

The qualifying and distinctive point with respect to critical restoration is in the separation between the act of restoration and historical-critical or value judgement.
For Bellini, knowledge is understood as a moment of analysis that does not make judgements, but proposes possibilities.
Restoration must be seen as a moment of knowledge, not as a final and conclusive act of the history of the Cultural Heritage. It must be seen as an open process that poses future elements of knowledge.
To better understand these statements, we can look at the exemplary experiences of Marco Dezzi Bardeschi.
Adding, not subtracting material from the contest, this has been, in term of absolute clarity, the choice that has marked the architectural path since the beginning of this as Giannozzi block in Certaldo Alto since 1976.
Then come the complex sequence of interventions to renovate and new use of the Biblioteca Classense in Ravenna, which includes the invention of the new layout of the Hall of the "Eight Pillar" on the ground floor of the Manica Lunga (1981-82).
Until we get to the difficult battle for the respectful, but not for this defeatist, arrangement of the "Palinsesto" of the "Palazzo della Ragione" in Milano.
This was condemned to a barbaria beheading with the demolition of the significant 17th century elevation by Francesco Croce (during Maria Theresia's period).
Then the set of intervention for the Palazzo Gotico of Piacenza up to the most famous of Cathedral-Temple of Pozzuoli (see also chapter 10).
From the multitude of interventions in almost 50 years of work, I have selected three cases.[4]

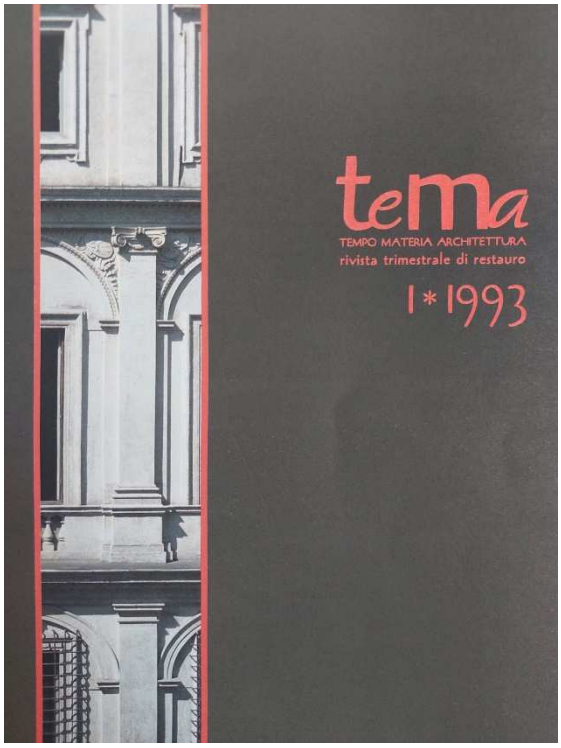

Fig. 1 - Cover of the first number of "Tema".

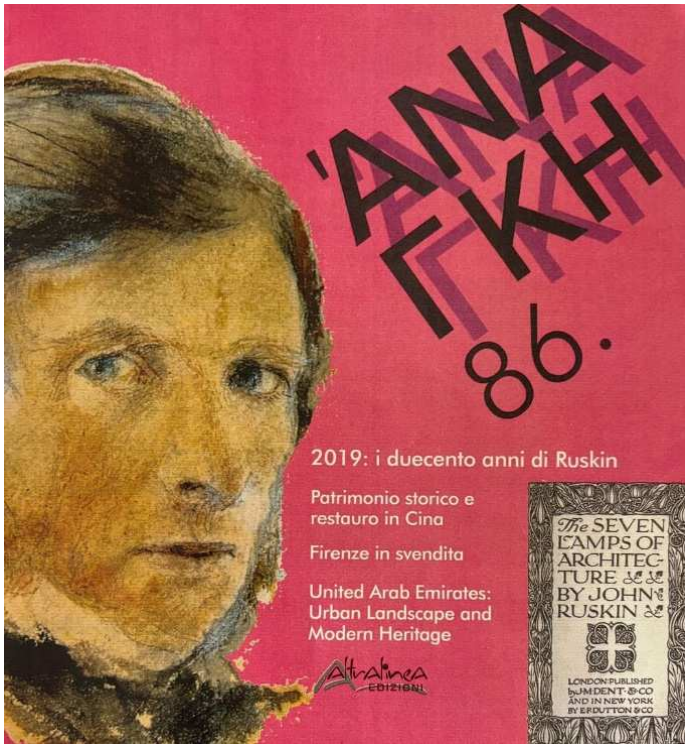

Fig. 2 - Cover of the last number of "Ananke" edited by Marco Dezzi Bardeschi.

8.1 Ravenna, Biblioteca Classense (1975-1979 and 1979-1988)

First the structural interventions were carried out: static consolidation of the pillars, underpinnings consolidation of the vaults and arches, then we continued with the surfaces. To restore it to its former use, it was then necessary to equip the rooms with essential equipment and a new floor for the Hall of Eight Pillars, which for centuries had remained with a beaten earth floor.
On the new floor, made of mosaic, river pebbles, shattered glass, granite, brass, a sequence of linked orbits and a fantastic nautical chart to reach a lost land or drawn. The narrative density of the intervention, in which constellations gather around the zodiac signs, in then taken up in the new staircases of the entrance hall.
Here we can admire the astrolabe, the hourglass, and the celestial dome which come together in a whale that dialogues with the refined symbolism that was once the property of the monks.
Other important additions are provided by the lighting system. In short, a set of intervention in which the creative spirit emerges, but always with respect for the existing (figs. 3-8).[5]

Fig. 3 - Biblioteca Classense. The new staircases of the entrance hall with the astrolabe, the hourglass and the celestial dome which dialogues with refined symbolism. (CB 2006)

Fig. 4 - Biblioteca Classense. A general view of the hall of “Eight Pillars”, the new floor made of mosaic. (Marco Dezzi Bardeschi 2003)

Fig. 5 - Biblioteca Classense. Detail of the new pavement with mosaic, river pebbles, granite, ecc. (CB 2006)

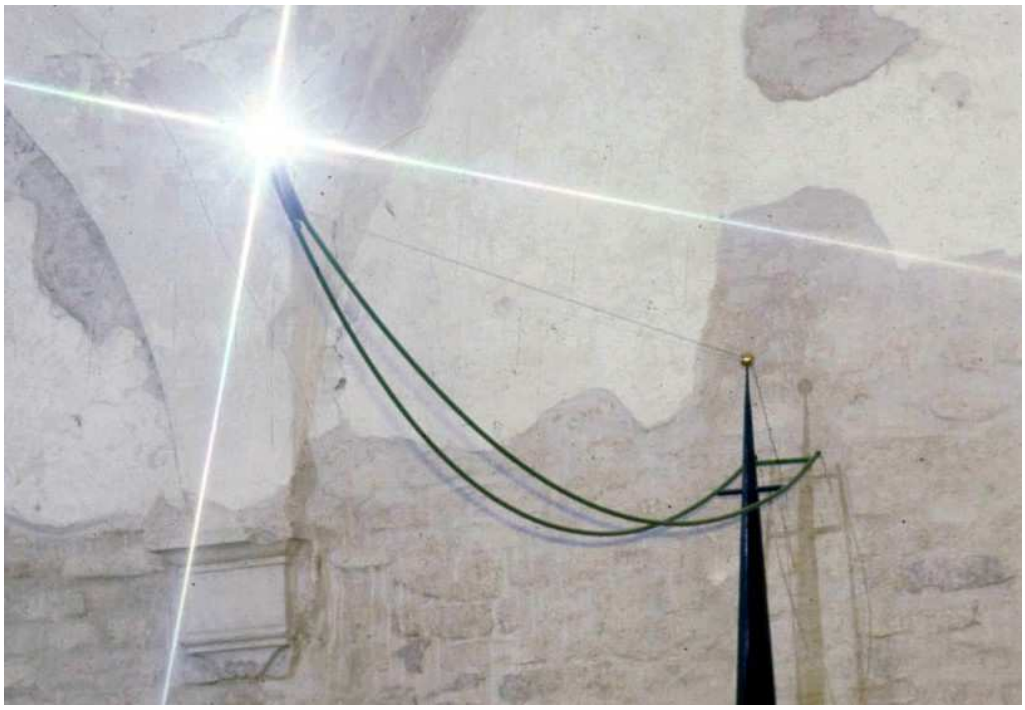

Fig. 6 - Biblioteca Classense. Detail of the lighting system in the hall of the “Eight Pillars”. (CB 2006)

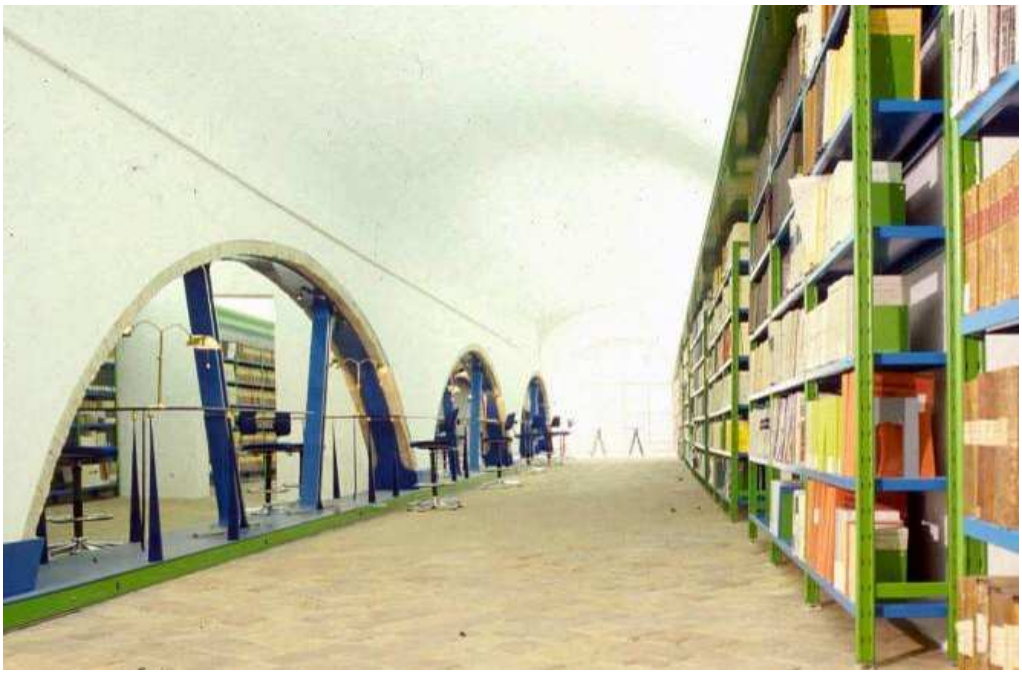

Fig. 7 - Biblioteca Classense. In the library we can see the consolidation and the opening of the arch windows. (Marco Dezzi Bardeschi 2003)

Fig. 8 - Biblioteca Classense. Constructive detail of the consolidation elements. (Marco Dezzi Bardeschi 2003)

8.2 Milano, Palazzo della Ragione (1978-1982 and 1984-1986)

In October 1978 the municipal Council entrusted Dezzi Bardeschi with the general Restoration.
We began with a survey aimed at recording the state of degradation and instability, then we proceeded with structural consolidation with piles under the foundations and micropiles for the reconnection and protection chains.
A team was inserted along the perimeter walls in the attic.
For the first time, the eighteenth century plaster work has been consolidated and preserved on a large scale in its fragmented state without additions or reconstructions.
The conservation intervention becomes a specific micro-intervention of care.
Preserving the ancient plaster and colours, in full respect of the ancient. The edges of the plaster leaks were filled, the surviving parts were restored and the causes of the deterioration were remedied, and authentic seat has been transmitted to us.
We cannot fair so mention the new safety ladder. The new ladder sought maximum autonomy lightness, and visual transparency.
The structure rests as a single support element from the ground, a steel structure that supports the suspended staircase platform. In short, a tournament flagpole.
Its new pavement with symbolic elements the “biscione” of Milan, with different colours, stone. In this case, the creativity of the author emerges, who masterfully manages to fit into the pre-existing contact (figs. 9-12).[6]

Fig. 9 - Palazzo della Ragione. Façade, all the stratification of the surface of the façade are conserved. We can see the enlargement of the medieval architecture with the ellipsoidal windows and the descendants. (CB 1995)

Fig. 10 - Palazzo della Ragione. Detail of the façade treatment. (CB 1995)

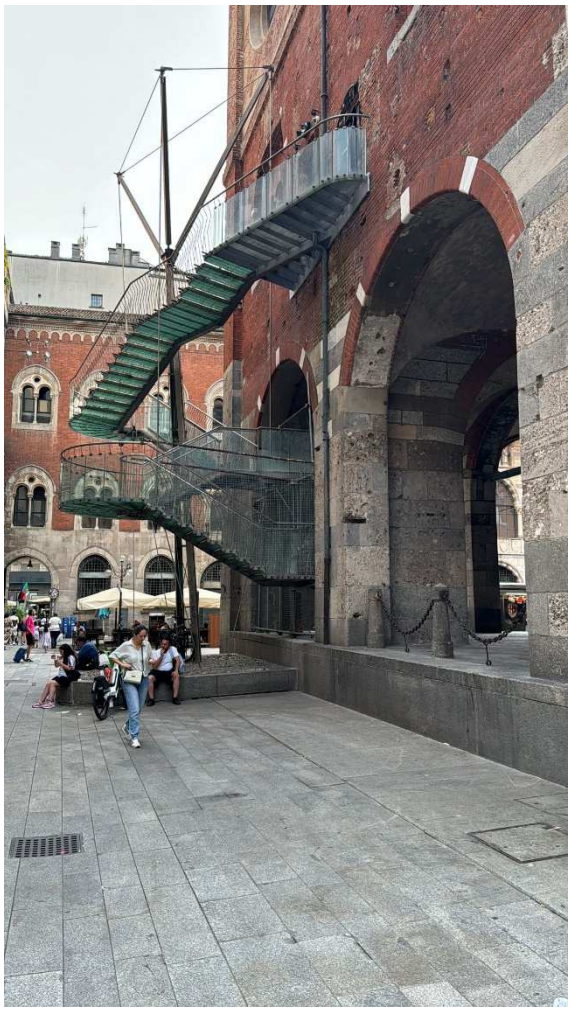

Fig. 11 - Palazzo della Ragione. The new creative safety stairs are designed as a steel structure that supports a suspended platform. (CB 2005)

Fig. 12 - Palazzo della Ragione. Dezzi Bardeschi conserves as much as possible, but when he must design a new element is very creative, as we can see in this new pavement with the design of the snakes as a symbol. (CB 1995)

8.3 Piacenza, Palazzo Gotico (1982 and 1984-1986)

The project carried out in Piacenza is a successful attempt at complete conservation in Italy.
The entire project was regulated by a specific contract for conservation works. Not even the slightest subtraction of material has taken place, all the testimonies from the past have been kept on site.
Cleaning with demineralised water, targeted consolidation, and protection reduced to the bare minimum were the phases of the rigorous intervention.
Various additions, which is customary in Dezzi's creations, take on a significant aspect.
In particular the staircase takes on a creative aspect with the Dalmine tubulars, with the almost playful intention of the battlement, the parapet, the spears as essential elements for the new functionalization.[7]
In the three projects and creations, one can grasp the poetry of Marzo Dezzi Bardeschi, which would reach its peak again in his famous intervention at the Cathedral-Temple of Pozzuoli (fig. 13).

Fig. 13 - Palazzo Gotico. The surfaces kept all the testimonies from the past. And the new elements, in contrast, but in a simplified form of historic elements. (CB 1996)

Also noteworthy is the project to reinstate the bell tower of the church of San Bernardino in L'Aquila, partially collapsed in the 2009 earthquake. Dezzi Bardeschi submitted a project for the 2014 competition (fig. 14).

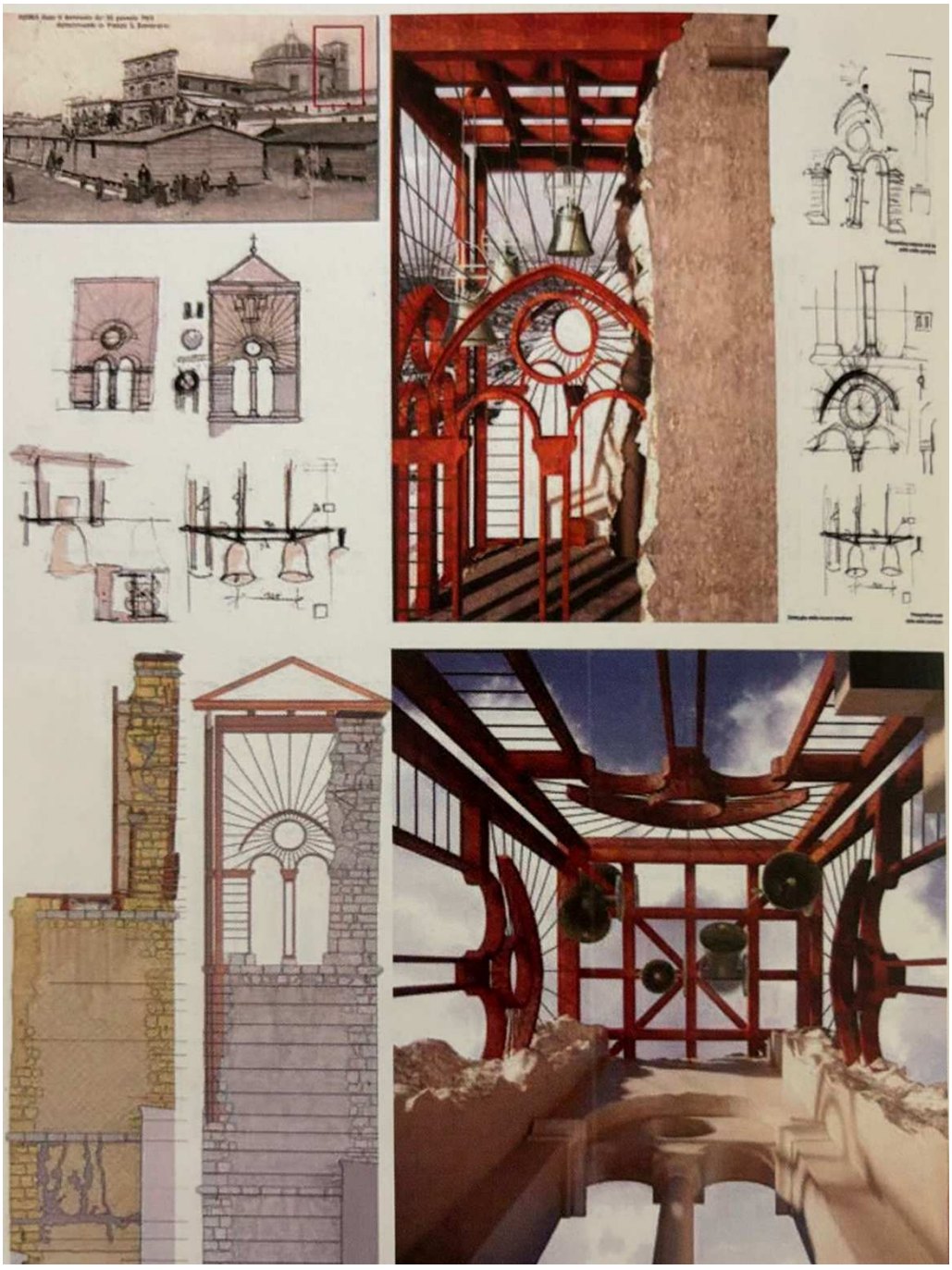

Fig. 14 - San Bernardino, L'Aquila. Consolidation project of the tower bell that have being partially collapsed. He designed the reintegration of the image of the tower, respecting the proportions. The materials are different, but the idea reminds some projects of Franco Minissi. (From M. DEZZI BARDESCHI, *La conservazione accende il progetto,* Napoli 2018)

In summary, we were able to grasp the preservation in authenticity of the works on its materiality with the undoubted creative quality to fulfil the functionality, the use to life. we insisted on "the integral transmissibility of the factory that intervention can sometimes impoverish".[8]

Notes

1. A. BELLINI, *Teorie del restauro e conservazione architettonica,* in *Tecniche della Conservazione,* edited by A. Bellini, Milano 1986, pp. 50-51.

2. Ibidem, pp. 52-55

3. M. DEZZI BARDESCHI, *Restauro: punto e a capo, frammenti per una (impossibile) teoria,* edited by V. Locatelli, Milano 1991, pp. 419-429. The volume collects numerous essays published between 1973 and 1989.

4. A first synthetic profile in: G. CRUCIANI FABOZZI, *La materia e il tempo,* in *Marco Dezzi Bardeschi, conservazione e metamorfosi, cosmogonia, bestiari, architetture, 1978-1988,* edited by G. Guarisco e V. Locatelli, Firenze, 1989, pp. 8-10.

5. V. LOCATELLI, *Ravenna, Biblioteca Classense*, in *Marco Dezzi Bardeschi, conservazione e metamorfosi, cosmogonia, bestiari, architetture, 1978-1988,* edited by G. Guarisco and V. Locatelli, Firenze 1989, pp. 58-61.

6. V. LOCATELLI, *Milano, Palazzo della Ragione,* in Ibidem, pp, 62-64.

7. G. GUARISCO, *Piacenza, Palazzo Gotic*., in Ibidem, pp. 65-67.

8. M. DEZZI BARDESCHI, *Restauro: punto e a capo, frammenti per una (impossibile) teoria,* edited by V. Locatelli, Milano 1991.

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About Marco Dezzi Bardeschi:
His bibliography is very extensive, in particular we would like to mention his dedication to the magazine ANANKE from No. 1 to No. 86, which Dezzi Bardeschi edited.

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- L. GIOENI, *Marco Dezzi Bardeschi: teoria e pratica della conservazione dell'architettura,* in *Monumenti e documenti. Restauri e restauratori del secondo Novecento,* edited by G. Fiengo and L. Guerriero, Napoli 2011
- *Saper credere in architettura. Cinquanta domande a Marco Dezzi Bardeschi,* edited by A. Iacomoni, Napoli 2013
- M DEZZI BARDESCHI, *Autenticità, cari luoghi, un viaggio di 50 anni a Firenze e dintorni,* Firenze 2014
- M. DEZZI BARDESCHI*, La conservazione accende il progetto*, with an essay by Bianca Gioia Marino, Napoli, 2018
- A. PANE, *Per Marco Dezzi Bardeschi, UT VIVAT,* in "Recupero e Conservazione", n. 150, Nov.-Dec. 2018, pp. 17-21

Documentary appendix: some definitions

Conservation

NORME PER IL RESTAURO DEI MONUMENTI, 1932
"... che siano conservati tutti gli elementi aventi un carattere d'arte o di storico ricordo a qualunque tempo appartengano, senza che il desiderio della unità stilistica e del ritorno alla primitiva forma intervenga ad escluderne alcuni a detrimento di altri ...".

art. 5

P. CLEMEN, 1933
Von der technik des Konservierens ("della tecnica della conservazione").
"Der Masßtab , in dem eine Neuerung notwendig wird , wird durch viele Faktoren mitbestimmt: durch den Rang und die Würde des Bauwerks, durch seine Lage und Umgebung, die Frage, ob dieses nach Rhythmus und Gesamtstimmung den Eindruck des Leichtverwitterten erträgt. Keine Aufgabe verlangt zuletzt soviel künstlerischen Takt, ein solches Einfühlen in die Rücksichten auf Kultus und Bedürfnis, ein solches Verständnis für die historischen Bedingtheiten, wie für die städtebaulichen Anforderungen".

p. 32

"La misura secondo la quale diventa necessario un rinnovamento è determinata da molti fattori: dal valore e dalla dignità dell'edificio, dalla sua posizione e dal suo ambiente, dalla sua capacità di tollerare l'impressione di leggero degrado, considerati il suo ritmo e l'impressione generale. E di fatto nessun compito ha bisogno come questo di misura, di capacità di comprensione per le necessità del culto e dei bisogni comuni, di immedesimazione nelle circostanze storiche e nei postulati urbanistici".

"Erhalten und Weitergestalten" ("conservazione e sviluppo formativo")

p. 33

"Konservieren-nicht restaurieren?
Geht der Weg zur Erhaltung zumal in dem konstruktven Teilen nicht oft nur über das, was man Wiederherstellung nennt? ...ist es ... nicht wichtiger die Seele zu erhalten, wenn das zerrissence Gewand geflickt oder erneuert werden muss?".

p. 36

"Conservare-non restaurare?
La manutenzione non è spesso soltanto possibile
mediante il ripristino delle parti costruttive? ... non è ... forse più importante salvare lo spirito, se la veste stracciata deve essere rattoppata o rinnovata?".

THE SHORTER OXFORD ENGLISH DICTIONARY, 1933, ed. 1975
"The action of conserving, preservation from destructive influences, decay, or waste; preservation in being, ...".

p. 404; ed. 1989, p. 764

ISTRUZIONI PER IL RESTAURO, 1938
"... a tale garanzia preventiva, diretta alla conservazione del dato storico nella sua integrità, deve particolarmente indirizzarsi l'attività degli Uffici governativi...".

art. 2

G. C. ARGAN,1 938
"Il restauro conservativo-consolidamento materiale delle opere e provvedimenti precauzionali per metterle in grado di resistere alle varie cause di deterioramento – predomina sul cosiddetto".

p. 133

R. LONGHI, 1940
"... no al restauro bisogna credere come fonte di accrescimento estetico; si tratta soltanto di accudire a che sia eseguito bene; che un restauro fallito, soprattutto un restauro di, significa un 'opera d'arte distrutta o almeno diminuita per sempre; ...".
"Un affresco ... non è un pavimento che si possa ridar pulito e bello ogni giorno per il comodo dei visitatori e dei turisti, quando il tempo vi abbia lasciato le sue tracce inesorabili, è un'opera d'arte da conservare e raffermare nelle parti che rimangono dell'originale, senza aggiunte e manipolazioni arbitrarie, ...".
"...ad ammettere il principio del rifacimento periodico, e per dir così, a rotazione, delle parti cadenti o cadute, in pochi decenni ad ogni affresco originale verrebbe a sostituirsi un affresco falso".

LA CHARTES D'ATHÈNES, 1933, ed. it. 1967
"Purché la conservazione non comporti il sacrificio di gruppi costretti in condizioni malsane...".

punto 67, p. 44

A. DILLON, 1950
"... Se avessimo voluto conservare non avremmo dovuto restaurare".

p. 12

J. HARVEY, 1954, ed. 1972
"... conservation faces other serious problems of a technical character, some of which relate to the causes of dacay, others to the means of maintenance and repair".

p. 215

L. BENEVOLO, 1957
"Conservare, ... non può significare 'astenersi dall'intervenire', ma 'intervenire in un certo senso', il quale, appunto, aspetta di essere precisato".

p. 182

S. BATTAGLIA, 1964
“Conservazione. Il mantenere in essere, il conservare integro, il far durare in una data condizione ... L'essere ben conservato, in buono stato ...”.

p. 595

CHARTE DE VENICE, 1964
“La conservazione ed il restauro dei monumenti mirano a salvaguardare tanto l'opera d'arte che la testimonianza storica”.

art. 3

“Conservazione attiva, tende all'utilizzazione dei monumenti in funzioni utili alla società, a mezzo di adattamenti, i quali però devono essere contenuti entro precisi limiti dettati dal rispetto dei caratteri architettonici”.

art. 5

“La conservazione di un monumento implica quella delle sue condizioni Ambientali”.

art. 6

O. M. BULLOCK, 1966
“Preservation means stabilizing a structure in its existing form by preventing further change or deterioration. Preservation, since it takes the structure as found, does not relate to a specific period in time and is architecturally, the most intellectually honest treatment of an ancient monument”.

p. 1

R. M. MARIJNISSEN, 1967
“La conservation s'abstient de toute adjonction qui tendrait sciemment à compléter l'oeuvre en tant que création artistique”.

p. 300

R. MAYER (Dictionary of Art Terms and Techniques),1969
“The correct term for the reconding and preservation of work of art; ... formerly such work was known as restoration and its technicians as restorers”.

p. 90

S. KOZAKIEWICZA,1969
“Zabazpieczanie obiekto'w zabytkowych i dziel sztuki, zw dawniej restauracja lub renowacja; ... palega na usuwaniu przycyn zagrozenia oraz technicznie szkodliwych i znieksz talcajacychnalecialosci, ...”.

p. 184

LESSICO UNIVERSALE ITALIANO, 1970
“Conservare, Tenere una cosa in modo che duri a lungo, che non si guasti, non si sciupi”.

p. 343

B. FEILDEN, 1970
“... is about places and takes in the town-planning aspect of the preservation of historic buildings”.

p. 301

B. FEILDEN, 1970
“Conservationis suddenly on eveyone's lips, in everyone's report, and in everyone's manifestos”.

p. 333

J. HARVEY, 1972
“Conservation ... while including maintenance, takes on a dynamic character by being concerned also with needed adaptations”.

p. 15

P. SANPAOLESI, 1973
“... Se restaurare vuol dire 'conservare', cioè compiere quelle operazioni che si oppongono al naturale degradamento e alla naturale decadenza dei materiali, e quindi delle strutture, di cui sono costruiti gli edifici ..., simile enunciazione è talmente generica e vaga che bisogna domandarsi che cosa anzitutto richiede di essere restaurato, quale momento della vita dell'edificio e quale dei suoi aspetti materiali denuncia il bisogno di un restauro e perché noi interveniamo”.

p. 35

B. FEILDEN, 1975
“Conservation in the new sense has become a creative act which aims at enhancing the life of the community”.

p. 4

P. PHILIPPOT, 1972
“Qualsiasi politica di Conservazione a lunga scadenza dovrà occuparsi di combattere le cause più che riparare le conseguenze del deterioramento”.

p. 11

R. WORSKETT, 1975
“Conservation must be seen to have a broad social significance and to solve it problems in a socially acceptable way”.

p. 13

B. FEILDEN-D. LINSTRUM, 1975
“... that conservation is essentially a means of keeping alive. Taking it in its widest architectural sense, as the method of ensuring continuity to a building, it is clear that whether this is achieved by preservation, restoration, consolidation, adaptation, rehabilitation (or even at times reconstruction and imagination)”.

p. 61

CARTA EUROPEA DEL PATRIMONIO ARCHITETTONICO DI AMSTERDAM,1975

"La conservazione integrata è il risultato dell'azione congiunta delle tecniche del restauro e della ricerca delle funzioni appropriate".

art. 7

G. MORSCH, 1978

"Konservierung hat, wie wir oben sahen, in der Denkmalpflege dieumfassende Bedeutung, die originalen Spuren am Denkmal als wichtigstes erhaltenswertesGut zu umsorgen. In dieser Bedeutung ist Konservierungdie generelle Forderung nach der Bewahrung des Originalen bei jeder denkmalpflegegerischen Maßnahme. In diesem Abschnitt soll, 'Konservierung' spezieller behandelt werden als bloß sichernde technische Maßname, die nichts anderes will als das Festhalten an einem oft fragmentarischen, ruinösen Bestand. Die Konservierung in diesem Sinne will also weder instandsetzen, noch sanieren oder ergänzen, sondern nur den vorgefundenen Bestand retten".

p. 87

L. GRASSI-M. PEPE, 1978

"Il problema riguarda innanzitutto i mezzi e gli interventi atti a garantire una buona conservazione degli oggetti artistici, e come tale è in stretto rapporto con la funzionalità degli istituti".

p. 125

B. FEILDEN, 1979

"... is therefore primarily a process leading to the prolongation of the life of cultural property for its utilization now and in the future".

p. 21

"Principles and rules of conservation seven degrees of intervention can be identified"

G. C. ARGAN, 1980

"Conservare, per altro non significa avaramente accumulare e nascondere: ciò che si vuole conservare non è soltanto ... la realtà fisica delle opere, ma la loro presenza o nella coscienza: forse è proprio l'autenticità dell'arte che dà autenticità all'esistenza storica".

p. 9

J. ZACHWATOWICZ, 1981

"Konserwacja - przechowywanie, utrzymywanie, zachowanie. Ma dzis znaczenie dwojakie: ogolne-wyrazajace ochrone i utrzymanie zabytkow oraz techniczne-okreslajace metody dzialania dla utrwalenia substancji materialowej obiektu zabytkowego bez ingerencji i zmian w jego strukturze i formie".

p. 4

D. PEARCE, 1981
“The basic idea is that ancient fabric should be disturbed as littleas possible, the patina ofage left on unscraped surfaces, and history not falsified by moving buildings to other sites or completing unfinished portions”.

M. DEZZI BARDESCHI, 1981
“Il problema di fondo del restauro (architettonico e non) è oggi dunque di garantire la effettiva conservazione del peculiare ‘status’ in cui l'opera è pervenuta fino a noi e con ciò la trasmissibilità integrale della fabbrica che l'intervento non può neppur parzialmente impoverire: occorre semmai aggiungere, non sottrarre, materia al contesto, anche per minimizzare, parallelamente, i costi e la conservazione ha il compito di affinare le tecniche specifiche che portano a tale obiettivo”.

p. 9

H. JEDRZEJEWSKA, 1982
“The fundamental principles of ethics, as concerns conservation, are based on the fact that ancient objects have to be treated as documents from the past, as well as concerns their immaterial ‘message’ as their original material substance, and that this evidence has to be preserved in a possibly unchanged state. Consequently, it is postulated that anything added to the object during treatment should be removable, now or in the future, without any harm to the original”.

p. 27

Sir E. GOMBRICH, 1983
“The term conservation is correctly rendered in German as Denkalpflege, literally ‘the care of monuments’. No two languages are ever likely to correspond completely and thus the emphasis in German is on the ‘monuments’ (Denkmal), in English on the more general idea of conservation”.

P. FANCELLI, 1983
“... la conservazione non smentisce, del restauro, taluni presupposti basilari seppure collocandoli in diversa ottica, insieme gnoseologica ed operativa. Essa postula, invero, una precisa scelta degli oggetti su cui esercitare l'azione di tutela”.

p. 11

G. CRISTINELLI, 1983
“... conservazione, è ancora da dire che con questo termine si è inteso e si intende riferirci a un a operazione che vuole avere coscienza critica di ciò che si vuol conservare”.

p. 1

P. MARCONI, 1984
“Conservazione, una vera e propria ideologia dell'imbalsamazione, che rinuncia alle competenze estetiche in nome della rigorosità dell'impostazione tecnica”.

p. XII

H. KIER,1984
“Die aufgaben der Denkmalpflege Konnen nur auf Erhaltung der substanz und damit des dokumentarischen Wertes eines solchen Bauwerks ausgerichtet sein”.

p. 62

“I doveri della conservazione sono orientati verso la conservazione della sostanza e del suo valore documentario, solo in caso eccezionale si può usare la copia”.

R. BONELLI, 1987
“Nei suoi sviluppi non sistematici ed episodici, il restauro della conservazione nega la legittimità dell'estetica, considera l'opera d'arte un oggetto stratificato di componenti a dimensione semiotica, psicanalitica, antropologica e sociologica, ed interpreta il monumento architettonico come un prodotto culturale complesso, fatto storico di contenuti e forma, di significati visivi e di significati ideologici, di sistemi tecnici e di fini pratici”.

p. 64

G. CARBONARA, 1987
“Conservazione come opera di prevenzione, condotta' prima sull'ambiente e poi sulle cose', di salvaguardia e costante manutenzione, da attuare proprio per evitare che si debba poi intervenire col restauro, il quale costituisce pur sempre un momento traumatico”.

p. 67

MINISTERE DE LA CULTURE, 1989
“La conservation des Monuments impose d'abord la permanence de leur entretien”.

p. 4

“La conservation des Monuments est toujours favorisée par l'afferctation de ceux-ci à une fonction utile à la societè; une telle affectation est donc souhaitable mais elle ne peut altérer l'ordonnance ou le décor des édifices”.

p. 5

V. PASTOR, 1990
"... intendiamo conservare in un certo modo...le strutture processuali costitutive; non solo cioè le forme, ma le modalità, ovvero lo stile, che in origine le ha prodotte; e non solo questo, ma lo stile che ha generato il divenire attraverso gli eventi della storia: la forma e la formatività – forma in quanto opera, o impegno teorico a interpretare la materia secondo la direzione immaginativa del pensiero. Con questo intendimento si vuole che la conservazione sia apertura a far comprendere ciò che l'opera è divenuta; ma la comprensione è per sé diveniente, perciò la conservazione deve farsi evento diveniente: un produrre e governare processi".

p. 733

DOCUMENTO COMITATO ITALIANO ICOMOS, 1991
"... La conservazione va intesa come un fine sociale ... volto ad assicurare la intangibilità e la durata del patrimonio culturale, curando il suo idoneo adeguamento ai bisogni e alle attese della società, attraverso un insieme di misure: tecniche, legislative ...".
"La conservazione richiede, in alcuni casi, provvedimenti di prevenzione (o di salvaguardia) che non implicano l'intervento diretto sul bene ...".

p. 10

GUIDELINES 1998
"Conservation implies keeping in safety or preserving the existing state of a heritage resource from destruction or change (Oxford English Dictionary) … the action taken to prevent decay and to prolong life (Feilden,1982). The General concept of conservation implies various types of treatments aimed at safeguarding buildings, sites or historic towns; these include maintenance, repair, consolidation, reinforcement".

p. 61

M. CLAVIR, 1998
"All actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain and restore the culturally significant qualities of the object with the least possible intervention. Conservation includes the following: examination, documentation, preservation, restoration and reconstruction".

p. 1

Pure Conservation

G. URBANI, 1963
"Nel restauro hanno parte preminente le operazioni di carattere strettamente conservativo, intese a preservare dal deperimento, naturale e occasionale, i materiali che concorrono alla costituzione fisica dell'opera d'arte".

Col. 332

M. GREGORI, 1971
"La prima preoccupazione dell'operatore che dovrebbe chiamarsi 'conservatore' deve essere quello di salvare il più possibile e nella sua totalità il complesso che gli è stato affidato. La sua azione deve mirare in primo luogo a preventivi interventi di manutenzione e di salvaguardia, che possano tempestivamente evitare deplorevoli e più costose operazioni di restauro di sostituzione e di rifacimento".

p. 277

M. CALVESI, 1972
"... conservazione della naturale-culturale antropologica storica della opera d'arte".

p. XIX

M. DEZZI BARDESCHI, 1981
"... che il restauratore si limiti solo a fare esattamente il proprio mestiere: che cioè operi all'unico fine di assicurare la conservazione dell'autenticità della opera, che è costituita da tutti gli apporti materici che le si sono stratificati addosso ...".

p. 9

M. DEZZI BARDESCHI, 1981
"... l'unico fine del restauro è di assicurare la conservazione dell'autenticità dell'opera, che è costituita da tutti gli apporti materici che le si sono stratificati addosso e che appunto rappresentano quell'insostituibile ed irripetibile hic et nunc che caratterizza e distingue in modo specifico quella e non altra fabbrica ...".

A. BELLINI, 1986
"Il restauro si pone come disciplina operativa, tesa a realizzare un fine improponibile, come concetto astratto, queste condizioni non sono affatto ininfluenti".

p. 10

A. BELLINI, 1986
"L'atteggiamento più corretto appare quello della conservazione integrale del manufatto nella sua consistenza fisica senza cesure di sorta, senza selezioni che provengono da valutazioni di ordine formale, avendo come obiettivo fondamentale la riduzione, dove possibile l'abolizione delle cause di degrado".

p. 50

G. CARBONARA, 1986
"... come atto quasi magico di mantenimento e di perpetuazione dei materiali costituenti l'oggetto, non diversamente da un definitivo e raggelante bagno in aria liquida".

p. 16

G. CARBONARA, 1988
"... rispetto assoluto di tutto ciò che ci perviene dal passato in quanto materiale d'esclusiva importanza storico-documentaria, da tutelare rigorosamente nella sua attuale consistenza fisica...".

N. PIRAZZOLI, 1988
"La conservazione è un'azione che ha per fine la conferma dello stato di fatto (qualunque esso sia) ed il contemporaneo arresto dei processi in atto".
"... Esso si compie, perciò, con modificazioni materiche (sia intrinseche sia estrinseche), con l'esclusione ...di modificazioni morfologiche".

p. 15

A. BELLINI, 1990
"La preminenza assegnata alla materialità non è affermazione dell'inesistenza di valori immateriali, ma garanzia della loro sopravvivenza e della continuità del processo storico".

p. 2

G. CARBONARA, 1990
"Il dichiarato intento di azzerare concettualmente ogni portato dell'esteticità dell'opera e lo stesso giudizio critico; il tutto a favore d'una esclusiva considerazione in chiave storica o meglio, documentaria e testimoniale del problema".

M. DEZZI BARDESCHI, 1991
"... saper conservare in efficienza, con competenza e amore, quell'eredità materiale che le precedenti generazioni ci hanno trasmesso, evitando parzializzazioni pretestuali ...".

p. 32

H. J. PLENDERLEITH, 1998
"Conservation is an all-embracing subject but we are only concerned today with one minor facet, namely that devoted to Cultural Property".

p. 129

Chapter 9

Critic-Conservative

9.1 Giuseppe Zander's activity in "Fabbrica di San Pietro"

It seems appropriate to preface this some of Giuseppe Zander's writings before the fundamental period he dedicated full-time to the "Fabbrica di San Pietro". Through some of these writings, we can retrace some of the founding moments.

Introduction

In the well-known essay of 1964 *Al di là del restauro architettonico; constatazioni e proposte*,[1] then published in 1971, the author develops the first part of his reflection from the nature of the merits of the limits of restoration to the nature of the defects of the limits of restoration. This is an essay that anticipates many future reflections and various operational interventions.

The author insists that "the ancient can be debased and contaminated by the juxtaposition of a vulgar new … Not that today's architecture isn't capable of producing things of the highest quality, but too often it's not architecture … but utilitarian and speculative construction …".[2]

"One of the most notable examples is … just retouching the colours of the plaster on a street or square can seriously damage the environment".

And it still continues: "the origin careful colouring still continues … it is generally modernized with a lightening of completely different tones, no longer severe, but frivolous and amorphous in an indiscriminate dullness, the same from city to city".[3]

"The legitimacy of transformations is corroborated by history, the only yardstick. Why then should a new altar, a tomb, a door, a pulpit, a ciborium, or a stained-glass window be prohibited? These works must be worthy, and the artists must be reliable and capable of expressing the thinking of their time".

In conclusion, Zander hopes for the architecture-restoration synthesis as a union of artistic and operational moment.

Another essay where we can read some anticipations of the interventions on the façade of San Pietro is *Un errore gravissino nel campo del restauro: riportata come nuova la facciata dei SS. Luca e Martina*.[4]

"It is well-known: travertine exposed in the city centre blackens due to the deposits of the unburned particles mixed with smoke from both heating systems and car exhausts, losing its beautiful warm colour and becoming almost unrecognisable …".

"And also the environment, the historic centre everything is subject to the same fate, with some differences depending on the materials …".[5]

"One episode is the façade of the church of SS. Luca e Martina, which was not only cleaned of its patina, but also made to look as good as new".
The author continues his reflection: "what do we see today? Not the ancient façade, but the appearance of its full-scale model … the patina which was entirely black, was removed … and a paste was spread to fill the woodworm, to close the little holes, to smooth out the edges".
"The effect is very bad, because the stone qualification of surface is cancelled; furthermore, the interventions is ephemeral, unstable: just pass the palm of you hand over it to remove it covered in dust …".
Zander concludes his essay: "… when doubt begins, the restoration must stop, as one of our master used to say …".
"Next to the curia and the ruins of the forum, this façade has the effect of ricotta".[6]
Prof. Zander has long insisted on the theme of colouring of pre-existence and the architectural order. After the philological premises, he examines some types of mistakes that can be seen today in the renewed colouring of buildings of the past. After the conclusion in San Pietro writes:
"1) When the order is built with different materials and techniques in its elements, and the masonry framework was not originally intended to be seen.
2) When a part in stone, in Roma, in travertine, certainly in sight originally, is followed by another, which is the natural continuation of its architectural lines, the framework of which is in another, less noble material, as happens in the case of the corner ashlars.
3) When the members of architectural frame constituted by order stand out and emerge from a slightly recessed background plane or aligned on the same vertical surface, in the case that the former are made of stone, in bricks and in plaster the latter.
4) The dilemma in the preliminary choice for the external colouring of building with architectural orders: monochrome or dichromatic? Advantages and disadvantages of each of the two solutions".[7]

Façade of San Pietro

With the intervention presented here relating to the restoration of the façade of the Basilica of San Pietro in Vaticano, conducted by Giuseppe Zander between 1985-1986 during the pontificate of Giovanni Paolo II, a new phase of restoration, the Critical-Conservative one, emerges, as Giovanni Carbonara has intuited.
I was lucky enough to see (or rather to be led, I would say by the hand) part of the works and for me, at the time a specializing student in restoration, it was an emotional moment. I would say, I was struck once again here on the road to San Pietro.
At the conclusion of the work on the façade of the Basilica of San Pietro in the years 1985-1986 a volume *Lavori sulla facciata della Basilica di San Pietro negli anni 1985-1986* carried out in the two year by the Reverenda Fabbrica of San Pietro, thanks to the generosity of the Order of the Knights of Columbus, Città del Vaticano 1988, edited by. A. Sperandio, G. Zander, G. B. Zappa.
"Usefulness of the maintenance works on the façade…".

The façade and the travertine statues, approximately six meters high, which crown it as the top, damaged in the most exposed parts, increasingly showed the need of restoration works (fig. 1).
In detail, we can see part of a column of a niche on the façade where the degradation of the travertine is evident, and vertical lesions of one of the 8 columns that support the entablature, and on the cast façade detail of a capital beneath the trabeation of the "ordine gigante", the detachment of a block of travertine is evident (fig. 2).
Among the causes of disintegration of the travertine structures, such as the oxidation of ion and the very rare frost, it is worth mentioning the damage caused by plants and shrubs (figs. 3-4).
The total overhaul has allowed us to carefully remove the dangerous roots even under the dripstones of the trabeation.
The extraordinary maintenance of the façade required numerous tessellations works, as well as the replacement of some iron clamps and the consolidation and reintegration of the mosaics letters that make up the inscriptions of the Basilica title. It should be remembered that the average thickness of the façade is approximately 5 meters, of which two thirds are built in masonry and the other third in travertine.
Among the most significant lots, the fourth of 1.050 mq includes the Loggia delle Benedizioni. The four columns were the subject of an extraordinary works of tiling, as they presented several vertical fractures. They also revealed a clear crushing in the points where the travertine was less compact. 626 tiles were made in the eight columns.
It should be noted that the upper part of the frame was covered with dead sheets over the entire surface to prevent water infiltration in the future.
Also, to prevent the organic deposit of a bird dropping on the marble surface, a protective brass net was placed at a certain distance from the high relief depicting Cristo surrounded by the Apostoles.
And still in the seventh lot, the consolidation with stainless steel bars of the two damaged shelves under the balcony to the north to the right of the Loggia delle Benedizioni is imported.
In detail, the balaustrade required the intervention in the missing parts, of moulded travertines, the cleaning and filling of all the joints between the travertine blocks, the partial replacement of some sections and the reintegration of numerous small columns.
As archival sources show, no intervention had been carried out on the five monumental gates of the façade since the pontificate of Pio VII (1800-1823). This explained the deterioration, the detachment of frames, knots, brass study and the oxidation of the iron elements.
The cleaning was carried out using a flame to remove ancient paint, avoiding mechanical tools and applying a special protective product to the bronze parts, used by the Vatican Museum's Restoration Laboratory.
The revision of the lightning rod system, the old iron rod conductors have been replaced by copper wires. For practical maintenance reasons, the new system has been placed along the upper cornice outside the balaustrade. (figs. 1-5)

It seems appropriate to remember that only with the generosity of the Order of the Knights of Columbus could the vast project be realized. Only with twenty months of work was everything completed with the technicians and workers of the Fabbrica of San Pietro. But of no less importance were the intervention carried out on the ornamental tiaras on the façade, on the clock "Italiano" and the "Oltramontano", one restoration of the respective mosaic dials.

The delicate repair work was entrusted to the artists of the mosaic studio of the Fabbrica. The enamels use for the repairs were those produced in 1727 under the Pontificate of Pope Benedetto XIII. The mosaic studio still held the secret of the manufacture of polychrome mosaics enamels.

Another example was the work carried out on the statue of San Matthias, cleaning it with water, and the use of vegetable fibre brushes, the fixing of the detached parts using brass pins and the replacement of the iron brackets with stainless steel ones (fig. 5).

Fig. 1 - San Pietro façade before the maintenance work. On the right the first scaffoldings. (From A. SPERANDIO, G. ZANDER, G. B. ZAPPA, *Lavori sulla facciata della Basilica di San Pietro, eseguiti nel biennio 1985-1986 dalla Reverenda Fabbrica di San Pietro per la munificenza dell'Ordine dei Cavalieri di Colombo*, Città del Vaticano 1988, p. 18)

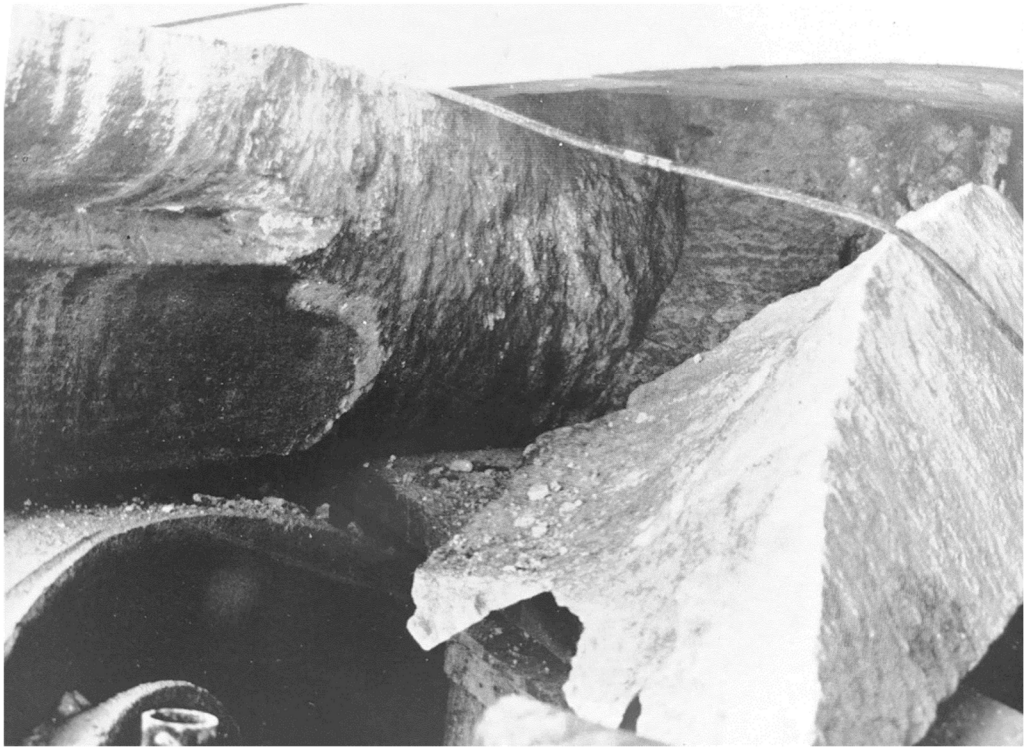


Fig. 2 - San Pietro, East façade. Detail of a capital, with the detachment of the block of travertine. (From A. SPERANDIO, G. ZANDER, G. B. ZAPPA, *Lavori sulla facciata della Basilica di San Pietro…* op. cit., p. 24)

Fig. 3 - San Pietro, South façade. Detail, fig plants between the travertine blocks. (From A. SPERANDIO, G. ZANDER, G. B. ZAPPA, *Lavori sulla facciata della Basilica di San Pietro…* op. cit., p. 35)

Fig. 4 - San Pietro, East façade. Vertical cracks of one of the eight column. (From A. SPERANDIO, G. ZANDER, G. B. ZAPPA, *Lavori sulla facciata della Basilica di San Pietro…* op. cit., p. 23)

Fig. 5 - San Pietro, detail of the Loggia delle Benedizioni. (CB 1986)

Considerations

Going into detail, it was an intervention, defined as maintenance, in the sense of keeping in good condition, in efficient conditions. However, it must be qualified as a set of conservative actions. In this case, maintenance enters into restoration, understood as an organic set of actions aimed at conservation.

A significant part of the work involved cleaning and plastering in all façade. All the plastering done in previous maintenance works was removed, especially in the attic.

To ensure a clear distinction between the intervention and a juxtaposition between ancient and new, the edge of the mixture applied to the lesion was set back.

In short, the cleaning operation expresses a coherent conceptual system, which wanted to avoid the indiscreet glare of surface abraded by violent mechanical operations or by the livid uniformity of incongruous chemical solutions.

Prof. Zander has demonstrated his resistance to the suggestions of the fashions of the time, avoiding sophisticated and expensive cleaning system. He applied, for example, the cleaning with a low-pressure nebulization of the "Triregno".

Under these conditions, the prevailing theoretical positions, despite the obvious differences, have been in agreement in affirming the legitimacy of the integrations.

With reference to the Brandi Theory, the integration of San Pietro was not meant to guarantee figurative unity, but rather to tend to re-establish physical totality.[8]

In short, integrations that are invisible from a distance but easily recognizable when viewed up close.

All this is combined with the theoretical and manual nature of restoration. For the skill employed and the quality of the materials we can say that all the credit goes to the Fabbrica of San Pietro.

For this reason, we would like to point out that for some years, much attention has also been paid to the workers and materials.

For traditional crafts only the ability in a particular way of doing things can survive, certainly not the spirit ang forms of the past.[9]

For this reason, the action of the "Sanpietrini" remains as a fundamental example for restoration, as a school of life.

In this work on the façade of San Pietro by Giuseppe Zander we can affirm that we find a high synthesis of architecture and restoration as a unique artistic and specialistic moment. All this is a combine both on a technical-conservative level, with attention to the patinas, the signs of time and the figurative outcome. The famous "red staines" on the travertine in the Loggia delle Benedizioni due to the curtains during the centuries old papal ceremonies.

With this restoration intervention, the cyclical nature between history and restoration is rediscovered.

As Giovanni Carbonara clarified, the façade of San Pietro has been consolidated, "… but at the same time unchanged and everlasting in the memory of those who … have visited it, patinated by time, yes, but also healed from traditional and more current ailments".[10]

With the intervention of 1985-1986 the Basilica received Critical-Conservative attention. In short: "… the best appreciation that can be given to an excellent restoration"[11] and to a "maestro" of the history of architecture and restoration such has been Giuseppe Zander.

Other interventions in San Pietro (1980-1990)

If the work carried out in the façade of San Pietro is universally known, one cannot forget the set of interventions carried out in the period between 1980 and 1990 by Giuseppe Zander as technical director of the Fabbrica di San Pietro.

The entire path of studies, projects and achievements can be traced in the *Estratti dall'Attività della Santa Sede*.[12]

Zander presents as idea of the possible recomposition of the sepulchral monument of Paolo II in a conference at the Pontifical Roman Academy of Archaeology on May 26, 1983. The monument had been erected between 1471 and 1477, and when Giulio II began work on the new Basilica the tomb had to be removed. Again between 1601 and 1607 with the extension by Carlo Maderno, the 15th century work was dismantled a second time.

His *membra disiecta* were preserved with respect, but no one could contemplate the work in the value of its overall composition.

Those marbles lay in various sites in "Grotte" and partly in the "Museo Petriano", and still in the Grotte for about three hundred years. The chosen location is a room belonging to the Basilica, the Octagon known as that San Basilio.

The recomposition is seen as a great moral commitment. The author explains how it was decided to proceed in various stages:

- make a photographic enlargement of each marble element;
- glue the photographic enlargement into plywood of adequate thickness and carefully outline them;
- to build an exact imitation of the iron and profile in wood, to present the proposal.

It should be noted that the iron finger should come into contact with the marble and small rubber elements were placed between them (figs. 7-8).

Renewal of the two ancient Architects Rooms in south-east of the Vatican Basilica

These rooms are located in two spaces delimited by the external and internal perimeter walls of the Basilica itself, and are located approximately 45 meters apart. Access is via a spiral lamp or an elevator.

In the "Architects Room", the old attic was supported by a wooden beam framework. The knights of Columbus realised precarious situation that made the aforementioned rooms uninhabitable and supported the costs of the intervention.

The project involved the creation of two new iron floors in each of the two rooms. The intervention made it possible to use two spaces, remediating the precarious conditions of the spaces that had persisted for two centuries.

The Grotte

The Grotte are the sacred space of fundamental importance for the Basilica and place of memory for the exhibition of finds from ancient San Pietro (fig. 6).[13]

The Grotte maintained their configuration almost unchanged until the mid-twentieth century, when during the Pontificate of Pio XII, the years between 1939 and 1950, a series of interventions with expansions and renovations took place.[14]
Further spaces were edited to the Grotte with the construction and expansion of the Irish chapels (1954), Polish chapel (1958-1982), Lithuanian chapel (1970), Hungarian chapel (1980) of the Patron Saints of Europe.
We particularly remember the work of the Delegate of the Fabbrica di San Pietro, archbishop Livio Zanini, and prof. Giuseppe Zander, architect of the same Fabbrica between 1980 and 1990. They stand out for various conservation, restoration and new architectural insertions.

Hungarian chapel
Pope Giovanni Paolo II inaugurated the chapel in honour *Magna Domina Hungarorum* on October 8, 1980. The barrel-vaulted chapel located behind the funerary chapel of Paolo VI, was created from rooms VIII and IX of the Grotta, with the addition of the gallery of Clement VIII, with a large atrium for access. Its architectural configuration highlights a Hungarian red marble floor while three golden stainless-steel sheet panels shape the entire back wall on which the legendary Scythian deer are embossed. For the furnishing of the presbytery, the Fabbrica of San Pietro reemployed some relics from the ancient Basilica.
The marble frontal of the small altar has a bas-relief of an early Christian cross on the inside, while on the front it features Cosmatesque decorations.
This comes from the altar *ad caput Sancti Petri* in the Clementine chapel. The pulpit, the candle sticks and the pedestrian of the processional cross are equally adorned with authentic Cosmatesque elements, such as the twisted column of the lectern which comes from the tabernacle of the Holy Shroud.[15]
The architectural intervention highlights a reemployed: that is the desire to "reuse" in a new altar a Cosmatesque covering already used for one of the most venerated altars of the Basilica in a refined operation of liturgical adaptation with the pre-existing structures and the insertion of works of art by contemporary artistis (fig. 9).[16]

The chapel of the Patron Saint of Europe, Benedetto, Cirillo and Metodio
The current adaptation safeguarding the origin architectural structure, dating back to 1607, was carried out following to the letter of 31 December of 1980, with which Giovanni Paolo II proclaimed together with Saint Benedict, the patron Saint of Europe, Saints Cyril and Methodius.[17]
The "Reverenda Fabbrica di San Pietro", having studied the best solution, transformed the room adjacent to the Polish chapel, along the Clementine peribolo into a chapel.
The liturgical furnishings consist of the altar, the lectern on the Cosmatesque twisted column, and a modern bronze crucifix. In particular, the altar facing the Assembly if the faithful and composed of a white marble table, supported by three reemployed medieval fragments.

The frontal is the element of greatest historical and artistic value, being decorated with a large equilateral cross enclosed in a circular crown, with porphyry tiles in the four lateral quadrants, all in tessellated work, with a large presence of gold leaf glass pastes and red enamels.
This second episode reflects even more clearly the method of Giuseppe Zander who critically adopts to the consolidated tradition of reemployed that has neem active in the Basilica for over four centuries and thus arrives at a compatible and high-quality liturgical adaptation (figs. 10-12).[18]

Polish chapel

On 23 February 1982, immediately after returning from his apostolic journey to Africa, the Holy Father inaugurated the expansion of the Polish chapel in the Vatican grottoes with the generous participation of the Knights of Columbus.
For this chapel Zander managed to resolve some delicate problems while respecting the existing structure. The expansion created approximately 80 square meters, with an apse and the transept. The rectangular plan extends like a "telescope", takes the shape of a trapezium and creates a slope of 15 cm from the access to be presbytery. Zander differentiated the extension of the chapel in telescopic form, using onyx travertine for the arches instead of bricks.
Some light sources recessed into the ceiling create a particular atmosphere. Throughout the chapel, several ancient marble bas-reliefs have been inserted. The light source is protected by a transparent plate, where, with a delicate technical-artistic process, a symbol of the Holy Spirit is represented (fig. 13).[19]

Studies for the compatible use of the "Octagons of San Pietro

The complex of eight octagonal rooms arranged above the basilica, connected to each other and forming part of the pre-Michelangelo 16th century nucleus, was rediscovered and valorised by Zander through numerous essays aimed primarily at the study of the particular construction system of the vaults, built without centering with the bricks arranged in a spiral herringbone pattern.
Two of them were used to "house" of the Fabbrica Archive, while in others ancient wooden models of the Basilica and the Sacristy, coming from the "Museo Petrian" had been rearranged (fig. 14).

Final considerations

For the Vatican Grottoes, several episodes of relocation, repurposing for appropriate uses, and adaptations were retraced. In all cases, a constant attention to the preservation of ancient and medieval memories emerges to ignite devotion. We are faced with one of the most significant angles of conservation, but the strong motivations of Faith and above all the unchanged tradition emerge. All this has been translated, also thanks to the thoughtful architectural solutions of Giuseppe Zander, into appropriate use of reemployed enhance by quality architectural transition in which the constant and patient work of the architects, the conservators and the role of the Fabbrica emerges. Ultimately, if restoration is intended as the operational tool of conservation, in this case, it expresses strong values of Faith, history and art, distinguishing itself for its high conservative and critical spirit.[20]

To conclude this reflection on Zander's activity, it seems appropriate to connect to Bonelli's well-known preface to the writings on Zander from 1993.
As Bonelli specified, in these interventions it can be reiterated that "restoration is nothing more than an intervention in which all the planning and operational phases must be guided and regulated on the basis of the results achieved in the historical study of the monument".[21]
And again: "with the extremely fine recomposition of the tomb of Paolo II and the restoration of the façade, a very rare example of achieved technical and historical-figurative perfection which has faithfully rediscovered and maintained colour and patina, enhancing the true light-dark and chromatic image of the gigantic façade".
In this consideration, we cannot fail to recall Zander's contribution to the 1980 European congress on craftmanship and conservation in Fulda, co-organised by our Ministry for Cultural Heritage, in particular by Research Office.
In these pages we have seen Zander's proposal as a synthesis of architecture and restoration intended as a single artistic and operational moment.
And again, as Bonelli concludes: "Zander is a historian-architect, but at the same time a solitary supporter of an architecture-restoration, founded on the creative abilities of the architect-restorer and on this ability to understand and interpret the past".[22]

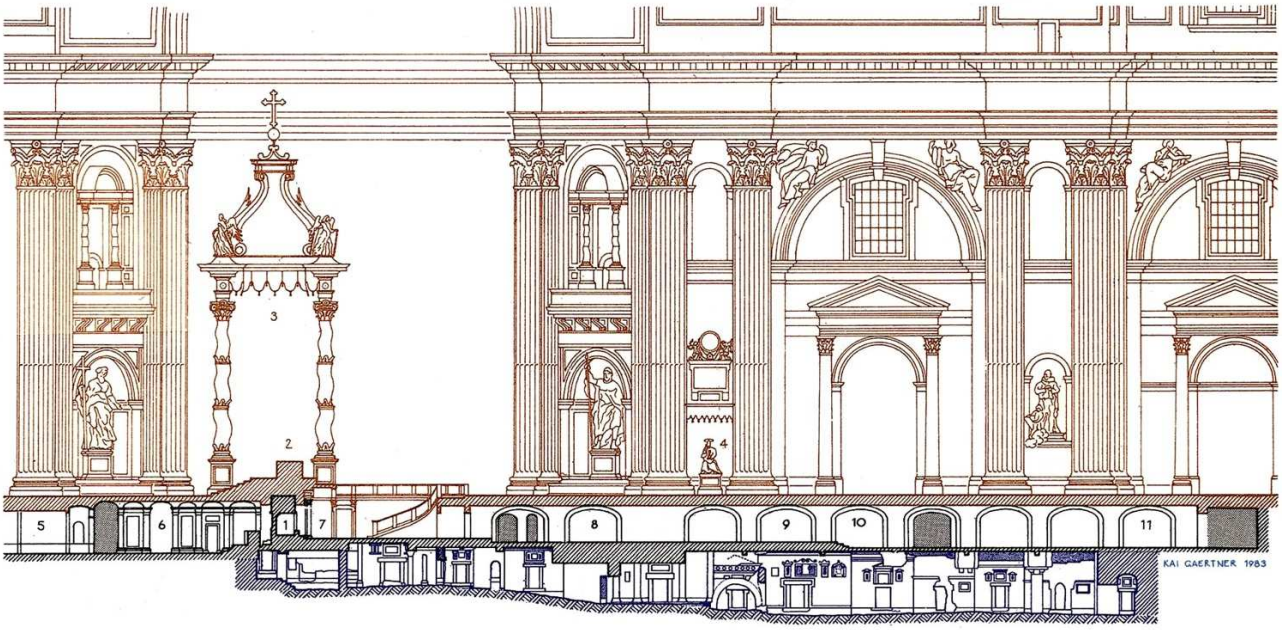


Fig. 6 - San Pietro, longitudinal section of the Basilica, the Grotte and the Necropoli Vaticana. (From C. BELLANCA, *Recupero, riciclo, uso del Reimpiego fra dottrina e attuazione con particolare riferimento ad alcune forme di "Reimpiego devozionale"*, in *Reimpiego in Architettura*, Roma 2008, p. 225)

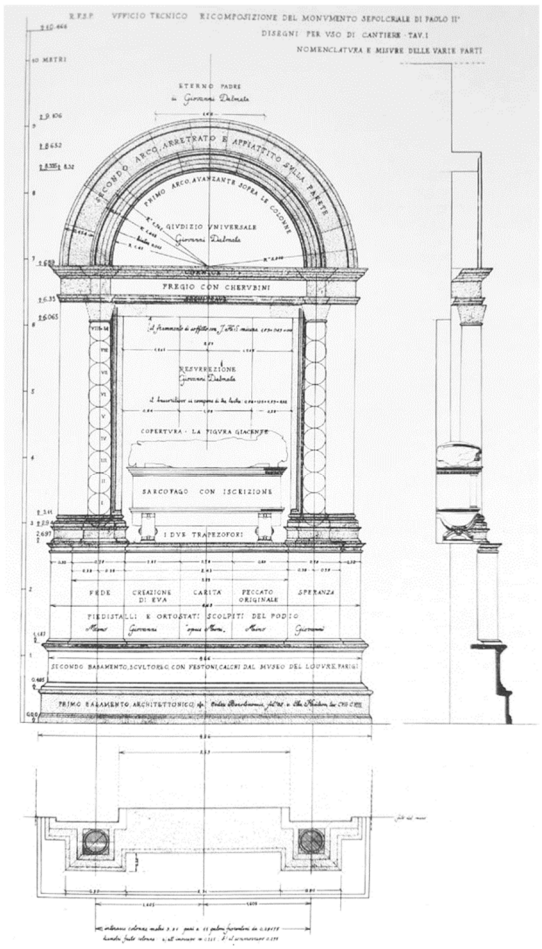


Fig. 7 - San Pietro, Project for the recomposition of Paolo II monument. (From R. LUCIANI, M. O. ZANDER, P. ZANDER, *Giuseppe Zander Architetto, note e disegni dall'archivio privato,* Roma 1997, p. 205)

Fig. 8 - San Pietro, Ottagono di San Basilio, wooden model, of the Paolo II monument. (From G. ZANDER, *Novità sul Monumento di Paolo II (1464-71) in San Pietro,* from "Studi di stria dell'arte sul Medioevo e il Rinascimento nel centenario della nascita di Mario Salmi, Atti del Convegno Internazionale Arezzo-Firenze, 16-19 Novembre 1989", Firenze 1993, p. 552)

Fig. 9 - Grotte Vaticane, view of the Hungarian chapel. (CB 2007)

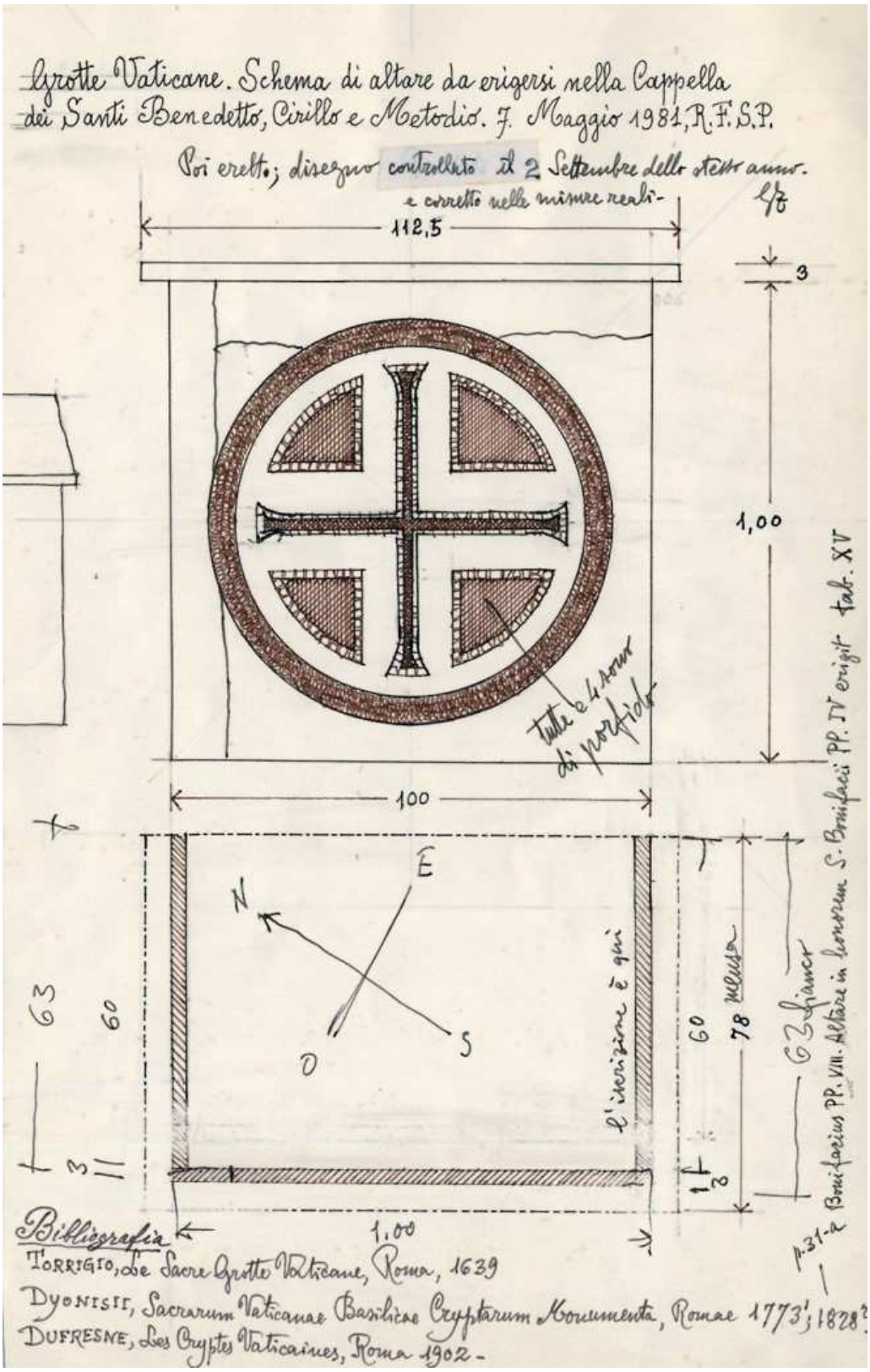


Fig. 10 - Grotte Vaticane, chapel of the Patron Saints of Europe, project by Giuseppe Zander from his private archive. (From C. BELLANCA, *Recupero, riciclo, uso del Reimpiego* …, op. cit, 2008, p. 225)

Fig. 11 - Grotte Vaticane, view of the chapel of the Patron Saints of Europe. (From AA. VV., *Le Grotte Vaticane*, Roma 2003, p. 159)

Fig. 12 - Grotte Vaticane, chapel of the Patron Saints of Europe, detail of the altar. The reemployed of elements from the chapel of Madonna della Bocciata. (CB 2007)

Fig. 13 - Grotte Vaticane, view of the Polish chapel of Czestochowa Madonna. (From AA. VV., *Le Grotte Vaticane*, Roma 2003, p. 161)

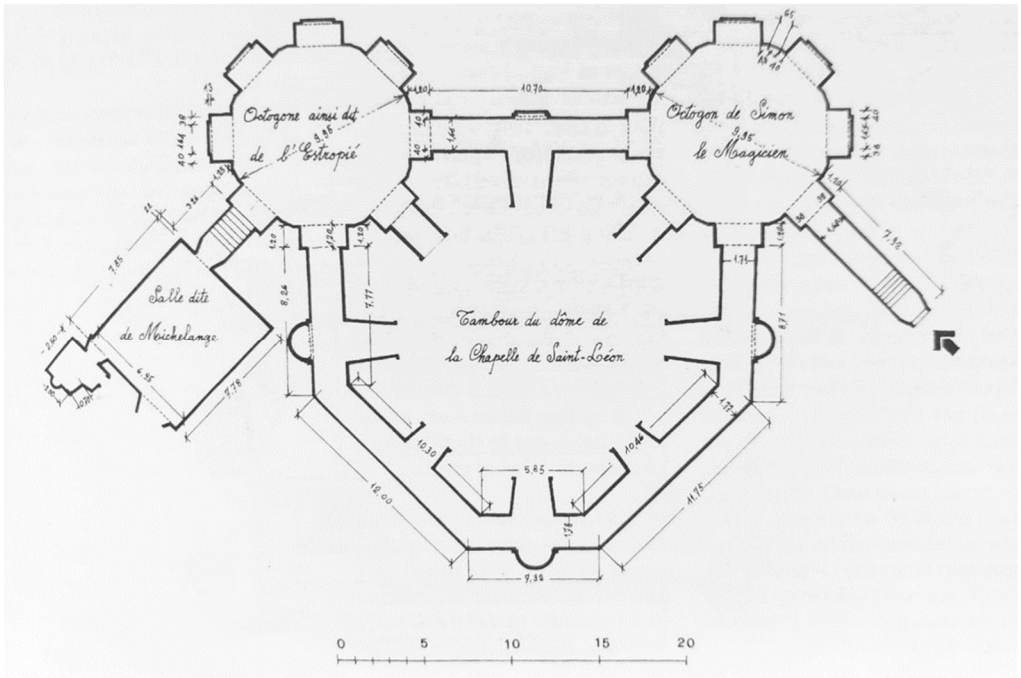


Fig. 14 - Grotte Vaticane, study for the valorization of the Ottagono in San Pietro. (From R. LUCIANI, M. O. ZANDER, P. ZANDER, *Giuseppe Zander Architetto …*, op. cit, p. 203)

A few years later I could not help, but try to implement what I had understood. Since 1999, first at Palazzo dei Conservatori in Roma, then at Palazzo Roverella in Ascoli Piceno in 2000, and again at the Church of Santa Maria dell'Ammiraglio in Palermo since 2005 and other minor interventions.

9.2 Roma, Palazzo Altemps *(Cecilia Antonini Lanari)*

In 1982 Palazzo Riario-Altemps-Gallese, as it was known at the time, was acquired by the Ministry for Cultural and Environmental Heritage with the intention of restoring it and adapting it as a museum to become one of the headquarters of the National Roman Museum. Until then, the M.N.R. was located in the monumental rooms of the Baths of Diocletian and the Certosa di S. Maria degli Angeli;[23] in the eighties, the National Roman Museum was the only national archaeological museum in Rome, but in its premises it was possible to exhibit only a part of the 500 thousand archaeological finds inventoried and the storage space was insufficient and inadequate, causing sometimes, degradation of the material found. For this reason, the need emerged to expand the exhibition to two other locations: Palazzo Altemps and the former Massimo college located in Piazza dei Cinquecento, both acquired by the State in the early eighties.

The two historic preexistences were chosen with the aim of intervening with a museum restoration and adaptation, as they are congruous with the exhibition of archaeological finds and thanks to their connection with the numerous archaeological areas of the historic center of the city. In this specific case, Palazzo Altemps, in addition to the pre-existing buildings found in the lot through excavations, is located in the immediate vicinity of Piazza Navona and the archaeological area of the Stadium of Domitian (fig. 15).

Fig. 15 - View of the façade on Piazza Sant'Apollinare. (Cecilia Antonini Lanari 2025)

Restoration and museum adaptation

The intervention at Palazzo Altemps was financed by the Fund for Investment and Employment (F.I.O.) expecting to complete the work in thirty-six months (1984-1987).[24]

In 1984 the Archaeological Superintendence of Rome began the restoration of the Palace.

The methodology with which the work was approached started from bibliographic and archival research, from the integration of reliefs and photographs, from archaeological investigation, from static verification, etc. Following an in-depth study of the Palace, cognitive works were carried out such as archaeological excavations, stratigraphic investigations and de-rinsing, removing improper elements and some partitions that fragmented the rooms on the first floor in particular.

During the execution of the work, it was necessary to take into account the anti-seismic, fire-fighting, accident prevention, structural etc. regulations introduced between the end of the eighties and the beginning of the nineties. As in most museum restoration and adaptation interventions, but not only, the technicians found themselves having to face the complex question of the relationship between the pre-existing architecture and the inclusion of the safety elements introduced by the new regulations.

In Palazzo Altemps, demolitions and the opening of large tracks were avoided by trying as much as possible to exploit existing cavities, false ceilings and traces of dilapidated systems. In some rooms, such as in the Church of Sant'Aniceto, for example, it was decided to preserve and use the existing historical artificial lighting without introducing light points that could have compromised the reading of the architectural apparatus and wall paintings (fig. 16).

In introducing new artificial lighting, in some rooms, especially on the first floor, the insertion of visible semicircular tubes that run along the perimeter of the environment, linking in different ways to the corners, in which the LEDs are inserted; this solution is in harmony with the architecture of the rooms, is minimally invasive and also guarantees a good reading of the wall paintings and sculptural works exhibited in the Museum (fig. 17).

Many works were also necessary for the liberation and use of the internal courtyard of the palace. In particular, the interventions on the plaster, the restoration of the fountain on the east side, the statues in the arches of the portico, the restoration of the authentic windows still preserved today, the verification of the good flow of rainwater thanks to the slope of the flooring, etc.

A very important operation was the liberation of the northern portico and loggia, which, probably for reasons related to the use of the palace as a college, had been plugged; the first with wooden and glass doors, the second with large glass and metal windows. The restoration work has guaranteed the correct reading of the architecture, restoring the relationship between the interior of the palace and its courtyard (figs. 18-20).

The intervention at Palazzo Altemps is the emblem of the attention to the authenticity of the pre-existence, of its stratification and, therefore, of history.

The basement walls of the external facades, in which it is possible to read every phase, intervention, construction, which over time has affected the architecture.

In the same way, even inside the exhibition rooms, the different construction techniques and sedimentation are evident, thanks also to precise choices of the restoration team of the eighties and nineties of the twentieth century.
A very important aspect of the restoration of the Palace is its relationship with archaeology: following the excavations, remains of the ancient pre-existing buildings were found both on the ground floor and on the first floor.
On the corner between Piazza Sant'Apollinaire and Via dei Soldati, the remains of an ancient tower[25] of the twelfth century have emerged, which incorporates and exploits existing medieval and Roman structures, which had been buried by building rubble over the centuries. The different historical moments are clearly recognizable thanks to the different stone material present, the mortars and their state of preservation. The tower was partially incorporated into the construction of Palazzo Riario.
These spaces found, following structural consolidation interventions recognizable through steel beams, have been included in the museum itinerary thanks to a walkway at the current level of the Palace, which allows you to have a total view of the remains from above; it was also decided to make some fragments of ancient frescoes and mosaics, an inscription and medieval utensils that emerged from the excavations, plates, vases, etc., a museum in situ by creating special glass and metal showcases arranged along the walls and illuminated by internal LED lights.

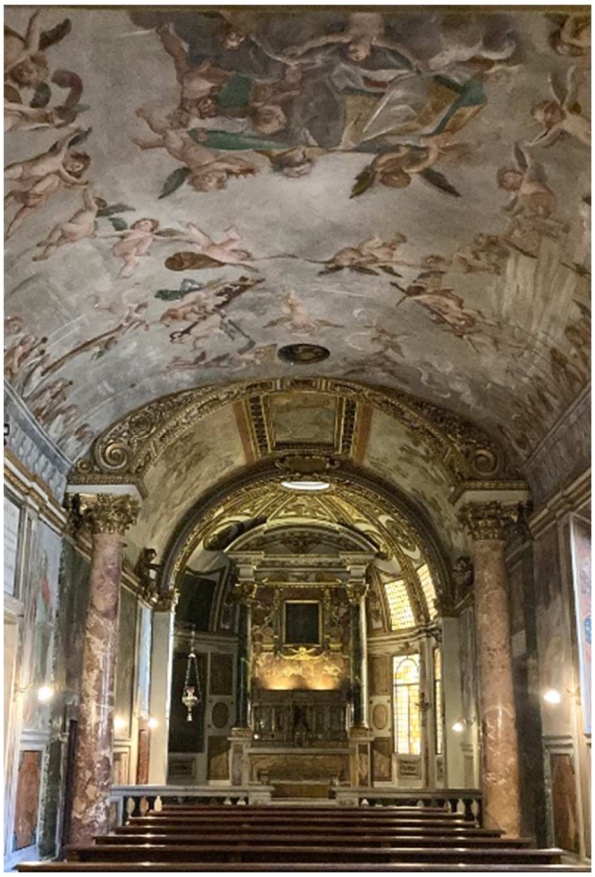


Fig. 16 - View of the church of Sant'Aniceto. The originary light points were preserved. (Cecilia Antonini Lanari 2023)

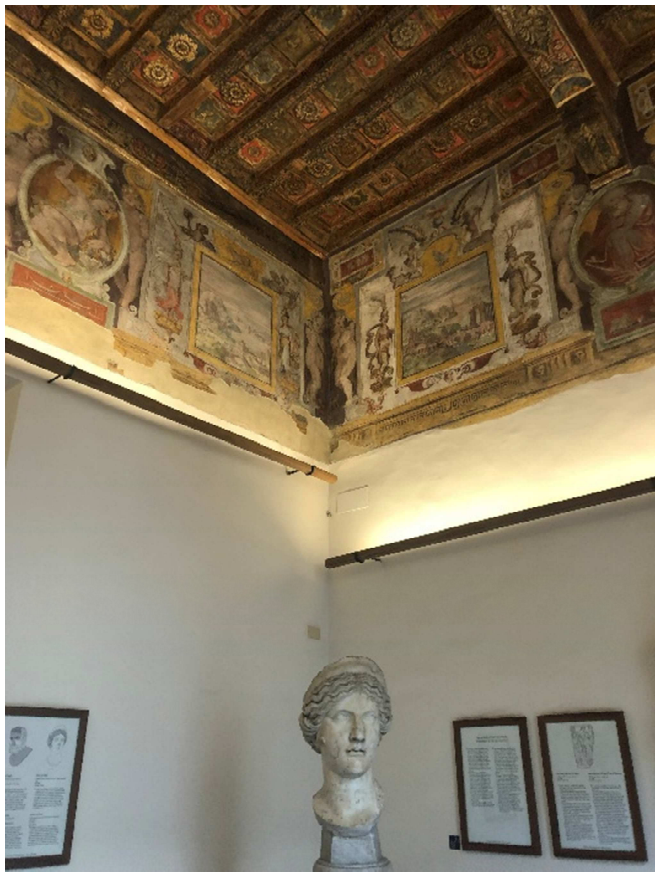


Fig. 17 - Artificial lighting in some rooms on the first floor. (Cecilia Antonini Lanari 2024)

Fig. 18 - View of the north elevation of the courtyard. (Cecilia Antonini Lanari 2023)

Fig. 19 - View of the inner courtyard and the canopy. (Cecilia Antonini Lanari 2023)

On the upper floor, almost at the end of the exhibition itinerary, there is the "Room of the Stove" in which other excavations identified as canals and draughts for the steam baths and the systems of the *calidarium*, *tepidarium* and *frigidarium* have been left exposed and musealized. Also in this case, the remains are visible thanks to walkways at the height of the Palace with metal parapet, which form an L adjacent to the walls of the room and from some openings that overlook from the adjacent room with a perspex parapet (fig. 21).

Fig. 20 - Treatment of the gap in the facings of the internal courtyard. (Cecilia Antonini Lanari 2024)

Fig. 21 - Musealization of ancient canalizations. (Cecilia Antonini Lanari 2023)

In the restoration and adaptation of the museum, the professionals also intervened with consolidation works, which are still legible and recognizable today.
Think of the "fireplace room" on the first floor. At the beginning of the twentieth century, the Palace was used as a Seminary and, for the new use, the hall, whose interfloor included two levels, was divided horizontally by a wooden and iron floor and vertically into three rooms by two load-bearing walls laid on the vaults of the theatre below. The sixteenth-century ceiling has been replaced by a reinforced concrete floor.
During the restoration work, the improper additions corresponding to the two dividing walls were removed, avoiding the removal of the horizontal division as it could have been detrimental to the pre-existing building. In the room, now unique, you can read three different systems of consolidation of the wooden floor, studied case by case. On the first third (1), entering from the south, tie rods have been inserted on the main beams parallel to the longitudinal axis of the hall, in the second (2) the longitudinal wooden beams have been replaced by metal beams alternating with minor beams of the same material and, finally, the last third (3), towards the church of Sant'Aniceto, has metal joists that alternate and reinforce the originarious wooden beams. To document the previous division of the room into three rooms, it was decided to leave exposed, from the intrados of the roof slab for about one meter, a portion of the masonry walls that divided the space suitably consolidated with a metal cage (figs. 22-25).
Explanatory of the methodology and theory behind the restoration of those years is the treatment of the lacuna. Whether it is lacuna in the plaster of the courtyard, the fresco of the fountain in the upper loggia or the exhibition rooms, great attention has been paid to respecting the authenticity of the pre-existence, avoiding falsifications or improper additions (fig. 26).
In particular, observe the intervention on the lacuna in the stone material of the internal courtyard: from a certain distance the image seems unitary and it is not possible to distinguish the authentic parts and those reintegrated, but if you get closer you can read the difference well thanks to the use of the rigatino technique, or hatching.
"Any integration, even minimal, must be easily identifiable: [...] for paintings, the technique of watercolor hatching which differs in technique and material from the technique and matter of integral painting".[26]
The same technique can be found in the frescoes of the northern loggia previously described and where a correct reintegration of the image is legible according to the principles of Brandian theory and the subsequent critical conservative restoration that was developing in the nineties of the twentieth century.
The gaps in the wall paintings in the exhibition rooms are treated with a different nuance: always respecting authenticity and without creating historical or artistic fakes, the gap is left clearly recognizable, identifying it with a single and clear colour, compatible with the paintings present.

Fig. 22 - View of the consolidated remains of one of the two dividing walls. (Cecilia Antonini Lanari 2023)

Fig. 23 - Consolidation systems for the three ceilings of the fireplace room (1). (Cecilia Antonini Lanari 2022)

Fig. 24 - Consolidation systems for the three ceilings of the fireplace room (2). (Cecilia Antonini Lanari 2022)

Fig. 25 - Consolidation systems for the three ceilings of the fireplace room (3). (Cecilia Antonini Lanari 2022)

The complexity of the pre-existing building has favored the formation of an interdisciplinary group for the intervention in which many personalities of the eighties and nineties of the twentieth century took part, with different roles.
It is worth mentioning the inspections made and the indications for the research provided by Cesare Brandi, in particular in the interventions of Antonio da Sangallo the Elder, or of Fr. Jean Gribomont, who died during the intervention, who had followed the first phases of the research or even Italo C. Angle, who also died in that period, who had favored interdisciplinary collaboration between various Institutes of the Ministry. Numerous figures participated in the research phase, officials, directors of state archives, etc., and many also followed the work; the design and construction management of the restoration was curated by Francesco Scoppola[27] with the assistance of Fernando Alberi, while the museum layout is designed by Adriano La Regina[28] with the collaboration of Maria Rita Di Mino, Pier Giovanni Guzzo, Leila Nista, Marina Sapelli and Francesco Scoppola himself. The static consolidation, verification and calculation of the structures follows the project of Giorgio Croci[29] with the support of Giancarlo Ascenzi, while the archaeologist Stefano Coccia was responsible for the stratigraphic investigation of the elevated structures. There were also several companies and consortia that dealt with the restoration of the pictorial decorations, the decorated wooden ceilings, the decorative apparatus of the former Goldoni theater and the construction works in general. These are just some of the figures, who intervened in the long restoration and adaptation of Palazzo Altemps as a museum, and with their criticality and methodology have made it possible to enjoy today a careful, flexible, clear and authentic work.

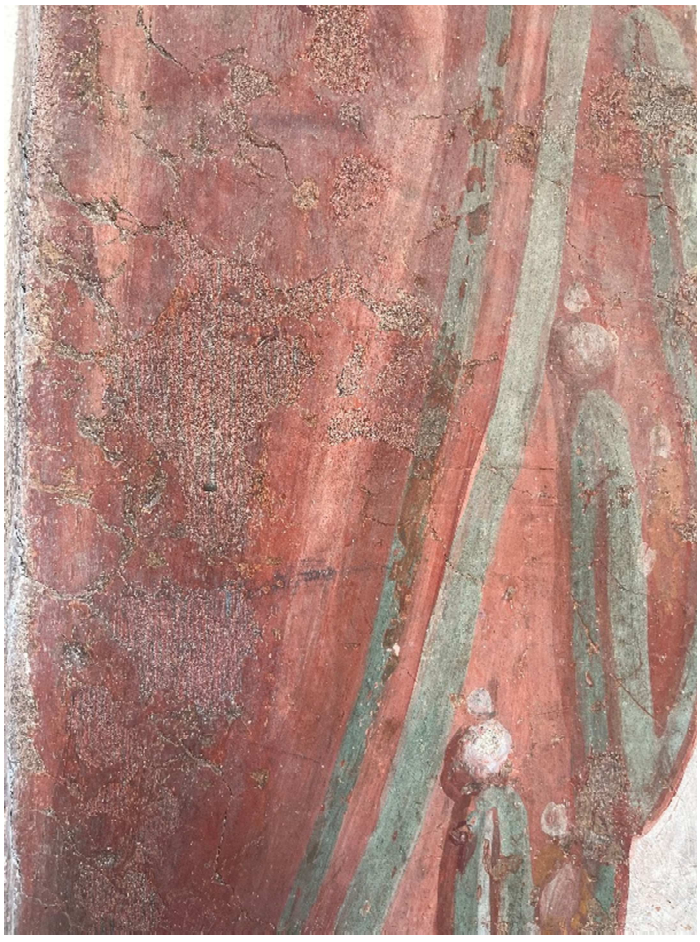


Fig. 26 - Detail of the reinstatement of the lacuna in the northern loggia. (Cecilia Antonini Lanari 2023)

Final considerations

The limited resources have led to an extension of the construction phase, allowing the group of professionals to deepen and compare the different needs that have emerged from the various disciplinary fields, leading to a flexible project and limiting the interventions only to those actually necessary.

Thanks to this, the pre-existence has not undergone operations dictated by economic reasons, which often privilege use over intrinsic value in the architectural work. As the professionals who took part also explain,[30] it is the methodology followed that is the *common thread* of the entire restoration project, not the solutions adopted, studied case by case and, therefore, always different.

The authenticity of the pre-existing building is respected and preserved in every part of the restoration and museum adaptation intervention and provides a clear and historically correct reading of the architectural work, the archaeological remains, as well as the sculptural elements on display.

As for the arrangement of the works of art, they are placed in the rooms following a careful study of the play of natural and artificial light and shadow and the visitor's eye: some sculptural pieces are in a more isolated position to highlight their history and type, others are grouped according to specific characteristics or origins. In most of them, a close-up and 360-degree view is guaranteed thanks to stone or marble pedestals, correct lighting and a certain distance from the perimeter wall, making the exposure more interesting and less "flat".

A sign of great design maturity and attention to the existing is also the insertion of a canvas, a "velarium", on the top of the internal courtyard: this fabric element, light-colored on the sides and with a dense oval-shaped net in the center, hooks in a totally reversible way and with minimal impact on the pre-existing structure through metal ropes and hooks. Its function is to move away from the sculptures in the courtyard and the volatile facades, the drainage of rainwater and reflect the artificial lighting at night to ensure a more widespread effect; moreover, by keeping the upper floors of the palace in the shade, it manages to guarantee greater freshness and livability in the hottest periods with a simple, but effective, sustainable and non-traumatic solution for the architecture and those who live in it.

The intervention on Palazzo Altemps is emblematic of the critical conservative trend of restoration, which, from the Roman School, was spreading more and more between the eighties and nineties of the twentieth century aimed at the conservation of the architectural heritage through critical thinking and scientific methodology.

Since the late nineties, and still today, Palazzo Altemps has been one of the seats of the National Roman Museum together with the Baths of Diocletian, Crypta Balbi and Palazzo Massimo.

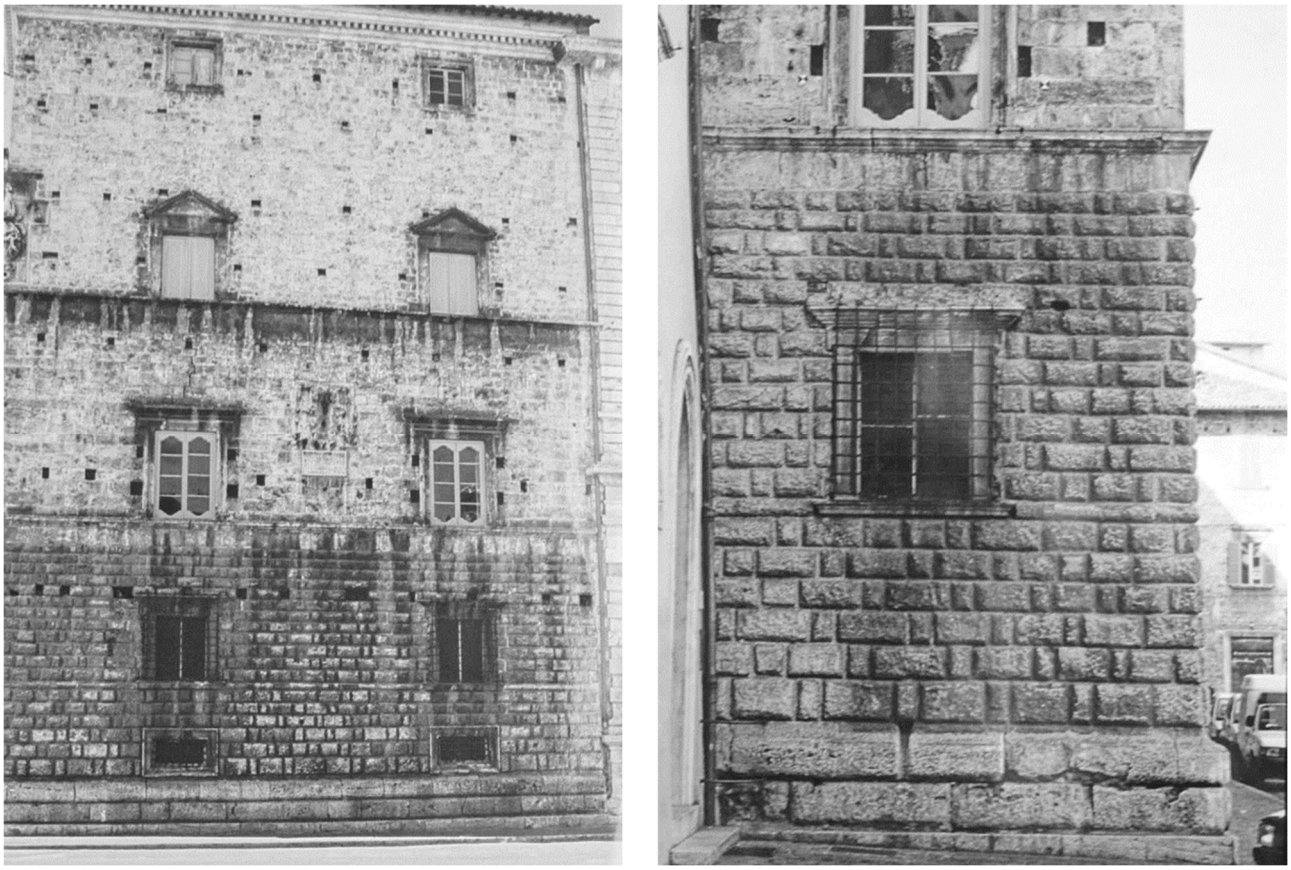
9.3 Ascoli Piceno, Palazzo Roverella

On the request of the Bishop of Ascoli Piceno, Mons Silvano Montevecchi, with the support of the Chair of Architecture of Ascoli Piceno at the time, Prof Giovanni Guazzo, and scientific support from Prof Giovanni Carbonara of the Sapienza University of Rome, I accepted the task of initiating the study and restoration of the surfaces of Palazzo Roverella in Ascoli Piceno from March to December 1999 (figs. 27-28).

Historical-critical note

Palazzo Roverella owes its name to the bishop filos Roverella, a prelate originally from Ferrara, who ordered its construction in 1532, as can be gathered from the inscription inserted on the *piano nobile* of the northern façade;[31] documentary sources indicate it was completed around 1540.[32]

It is composed of four overground storeys. The first level presents a pronounced rustication constituted by 18 rows of travertine bosses, delimitated below by a fascia along the base composed of two rows of carved blocks, also rusticated, but of a different size; above, it is crowned by a frieze which encloses the two windows along the southern façade and the one on the eastern side. from the architectural survey and the analysis of the features of the base, a slight inclination is noticeable in the disposition of the bosses, as can be observed in some drawings of Renaissance palaces and in other coeval residences of the late 1400-1500s in central Italy, especially in the Roman, Tuscan and Marchigian areas.



Figs. 27-28 - Ascoli Piceno, Palazzo Roverella, façades before the restoration. (CB 1999)

The upper parts show an almost regular masonry, also in travertine, with two linear *marcapiano* cornices and a single crowning cornice.
Some anomaly can be seen in the single mouldings of the abovementioned crowning cornice, so that it appears to have been realised later or, in any case, by a different craftsmanship and with different materials.
Indeed, it presents itself with the following ensemble: a cavetto, a listel, then a fascia, as the component of an ideal under water table with dentils and *metatone*, again a listel, an ogee, and finally the crown with which the moulding is abruptly ended.
The perspective layout of these levels exhibits three orders of windowing: the first, on the *piano nobile*, shows a linear cornice, while the second thows triangular tympana, lastly the small, summit apertures configure themselves as simple rectangular windows.
Even in the mouldings of these apertures variations can be found with respect to the architectural grammar of the period. The wall frame is in travertine, with the exception of the intradoses of the three windows delimitated by triangular tympana composed of bricks and with a whitewash finish.
from the examination of the sources kept at the historical archive of the diocese of Ascoli Piceno, the Archivio Centrale dello Stato in Rome and the Archivio Storico della Soprintendenza per i Beni Ambientali e Architettonici delle Marche in Ancona, it was possible to retrace some significant episodes pertaining to the events of the last decades, during which some previous interventions were carried out. To this end, it would be opportune to draw attention, at least, to those which had a more direct influence on the architectural organism.
These would be: the repairs of the damages suffered during the war, which were concluded in 1958; then, the restoration following the earthquake in 1972, with the “remaking of the roof and the connection among the walls via perforations”; the consolidation of the foundations between 1984 and 1986 and “to block the push of the vaults on the perimeter walls”carried out in 1988, along with “the insertion of a reinforced concrete kerb and the insertion of new trusses in addition to the cement injections and stuccowork and the substitution of some carved blocks”.[33]

Fig. 29 - Ascoli Piceno, Palazzo Roverella, detail of *finestra a bocca di lupo*, with evident material lacuna, before the intervention. (CB 1999)

In short, through the reading of the architectural reality and the interpretation of the data garnered with documentary research, knowledge of the existing has been acquired, essential for initiating the subsequent phases of the intervention.

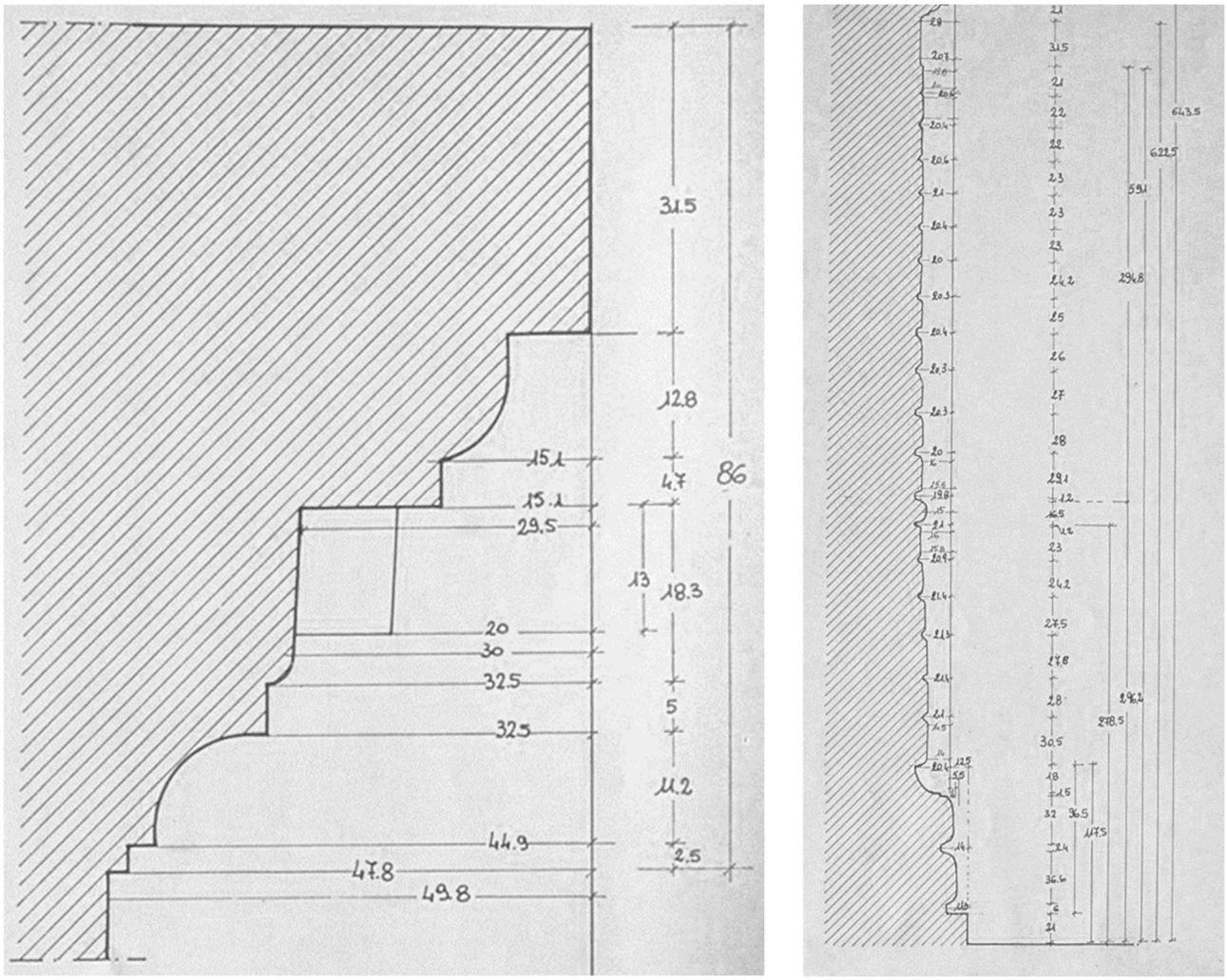
The state prior to the intervention

The two outer façades of the palace presented various pathologies of decay, mainly due to the alveolisation, pulverisation, erosion, disgregation, the presence of black encrustations and some fissures (fig. 29).

The alveolisation prevalently affected the base of the travertine blocks, subject also to corrasion, that is to say, erosion due to mechanical factors such as the effect of the compression these blocks must bear.

This phenomenon of decay manifested with the formation of cavities of varying dimensions. The pulverisation concerned, besides the base, some blocks of the rustication of the ground floor and others both of the *piano nobile* and of the third level.

The travertine affected by this type of alteration was friable to the touch, as the stone was subject to a spontaneous detachment of material in the form of dust and granules.



Figs. 30-31 - Ascoli Piceno, Palazzo Roverella, sections of the *cornicione* and *bugnato.* (CB June 1999)

In addition to the erosion, there was also evidence of disgregation on the above-mentioned façades, consisting in the loss of cohesion of the material, characterised by the detachment of granules or crystals upon minimal mechanical stimuli. The presence of black encrustations involved large sections of the surfaces of the architectural organism, particularly the components of the windows, the under-water table and the sottosquadri not subjected to the washing and streaming action of the elements.
The encrustations consisted in a stratum of altered stone of variable thickness. In addition to these phenomena of deterioration, the surfaces showed a minor presence of microvegetation, infesting the joints of stone facing especially.
The two façades also exhibited some damage, which manifested itself with lesions along the external facing masonry and, again, with fracture lines both in the tympana and in some mostre of the windows. It seems opportune to remind the reader also that the iron grates present at the windows had been attacked by a formation of dark goethite which, having reached a certain thickness, fell apart, dropping off in scales of various sizes.
furthermore, the expansion produced generated strong pressures that were able to fracture some travertine blocks.

The restoration intervention

The intervention of architectural restoration followed the doctrinal orientations pertaining to its discipline, elaborated in the enunciations of critical and critical-conservative restoration, as well as the directives of the Italian Charter of Restoration of 1972 (figs. 30-31).
In particular, the work adhered to the Brandian affirmation clarifying that "restoration constitutes the methodological moment of recognition of the work of art in its physical consistency and in the two-fold aesthetic-historical polarity, in view of its transmission to posterity".[34]

Fig. 32 - Ascoli Piceno, Palazzo Roverella, cleaning, preliminary phases. (CB July 1999)

Fig. 33 - Ascoli Piceno, Palazzo Roverella, preconsolidation. (CB July 1999)

Hence restoration is an act of culture and is, simultaneously, highly specialistic. At the same time, there is agreement with Gaetano Miarelli Mariani, who states "... restoration finds its legitimate collocation only in the historical present, that is to say, on the oevre which time, with its marks, delivers to us".[35]
The same author insisted once more on the centrality of restoration, a few years later, with a now famous axiom: "restoration is not philosophy, it is not science, it is not technique. It is incarnated in architecture".[36] Giovanni Carbonara insisted, with efficacy, on the concept that "restoration which is defined as being 'critical' moves from the affirmation that every intervention constitutes a case to itself, which cannot be framed in categories,... not answering to prefixed rules or to dogmas of any kind, but which must be reinvented with originality, time after time, case by case, in its criteria and its methods. It will be the oeuvre itself, carefully investigated with historical-critical sensitivity and with technical competence, that will suggest to the restorer the correct path to embark on".[37]
From these fundamental doctrinal enunciations has the reflection been translated into an operational intervention of restoration. The ensemble of the operations carried out all fell under the discipline of restoration and included consolidation, cleaning, stuccowork, as well as the reintegrations and protective measures necessary for an appropriate conservation of the palace.

Fig. 34 - Ascoli Piceno, Palazzo Roverella, prothesis for the reintegration. (CB September 1999)

Fig. 35 - Ascoli Piceno, Palazzo Roverella, reintegration of image. (CB September 1999)

Fig. 36 - Ascoli Piceno, Palazzo Roverella, the improper addition. (CB July 1999)

Fig. 37 - Ascoli Piceno, Palazzo Roverella, the removal of the improper addition. (CB September 1999)

Fig. 38 - Ascoli Piceno, Palazzo Roverella, insertion of pivoting mado of stainless steel. (CB September 1999)

At this point I would like to specify that the ensemble of the operations were co-ordinated by myself with the collaboration of the architects Paolo Walter Di Paola and Gino Micozzi; I also feel that recognition is due to the commissioner of the work, the Bishop of Ascoli Piceno, Mons Silvano Montevecchi, for having enthusiastically appreciated and accommodated the organisation of the works, which consisted of two distinct parts: that of the company and that of the firm of restorers, with some exchanges in the provisional, support and conclusive phases but with mutual respect for each other's professionality.
The first lot of the intervention was aimed at solving the issue of the fissures, in particular, at the reintegration of some disconnected components with the insertion of pivoting made of stainless-steel rods with improved adherence; an epoxy resin was employed as the adhesive.
The result attained allowed the reconfiguration of the compactness of the wall structure and the decorative structure, even if a close and careful examination will reveal some movements which the travertine blocks have made over the centuries. The first task that was carried out in this phase was the ascertaining of the consistency of the previous works implemented in the basement storey of the palace and of the presence of existing, but now stable set of fissures. Then numerous incongruous metallic elements were removed, such as shutter fasteners and nails from previous scaffoldings to allow proceeding with the dismantling of the three iron gratings and the insertion of new fixtures.
The first contact with the executive company in this section of the intervention (the Travaglini company) had been problematic, as the company was accustomed to a different kind of work or, at least, work that was carried out and controlled in a different manner; however, after the first few weeks, the difficulties were overcome, first with the technicians and particularly with the surveyor Pietro Gentili, who applied himself with excellent results, then with the workforce and finally with the directors.[38]
The subsequent lot, the restoration of the surfaces, was carried out by the Società A.R.A. from Rome. This stage involved three to four operators, all of whom were specialised restorers coming from the courses of the Istituto Centrale del Restauro and of ICCROM.

Fig. 39 - Ascoli Piceno, Palazzo Roverella, lacuna on the timpano. (CB July 1999)

Fig. 40 - Ascoli Piceno, Palazzo Roverella, reintegration of image. (CB September 1999)

The criterion followed in the restoration of the surfaces was that of 'mini- mum intervention', that is to say, of works that were truly proportional and compatible with the deterioration affecting the monument to be treated. After the sealing of the windows, the necessary stuccowork, both those of depth and those on the surface, were carried out before the preliminary tests and the subsequent cleaning (figs. 32-33).

For the most part, the intervention was carried out with nebulisation with water at room temperature and with a system of hydraulic dispersion nozzles to produce a mist of droplets in suspension. Then the operation was refined, still by hand, with sorghum brushes, small cutters and scalpels. Where the encrustations were more consistent, that is to say, in the areas that had been least subject to washing out by the rain, compresses of cellulose pulp in a solution saturated with ammonium carbonate were used, varying the times of application, and proceeding with light mechanical action employing brushes and scalpels.

In the presence of black encrustations after having evaluated the consistency remaining after the first stages of cleaning, still with full respect for the patina of time, and with attentive restorers at disposal, it was decided to make use of a precision micro-sanding in the particularly resistant cases, but still only in small areas. This intervention always respected the material; the jet of silicon dioxide was minimal and constantly controlled; in fact, after the various stages of cleaning, the signs of the tools used for the working of the travertine, both the more ancient and the substituted blocks from the last century, became visible.[39]

A subsequent and important chapter was that of the stuccowork, both in depth and superficial, which were differentiated in accordance to the various tonalities of the travertine (figs. 34-35).[40]

The stuccowork stage took on an essential role for the entire intervention since the colour was, each time, tuned to that of the contiguous material, adding various pigments to the mortar mixture, for the junctions of the blocks, for example, a less refined, neutral-coloured

mortar was used, while for the cavities of the travertine, a colour scheme was adopted in relation to the block to be subjected to the stuccowork, for example, yellow sand + Red Verona + grey sand.[41]

In conclusion, the stuccowork wes conceived as a veritable protective system. The reintegration of the lacunae was realised with stuccowork of pigmented mortar executed slightly below the original level in order to aid their identification.

A particular intervention was adopted for a cornice with the creation of a steel prosthetic with synthetic fibres, after which the stuccowork was applied, which allows the identification of the operation upon close examination.

There was also a revision of the coverings, together with that of the water drainage system, and the realisation of anti-pigeon gradients in the bridged apertures, while, for the protection of the extradoses of the tympana and of the cornices, slopes were realised to channel rainwater.

The restoration project then decided to free the three windows of the iron late-19thcentury additions, which were in terrible conditions, besides having scarce artistic significance; consequently, with an objective choice of the architectural values, mediated by critical reflection, the legibility of the monument was favoured, even in its components and all the while avoiding the inadmissible stylistic solution (figs. 36-47).[42]

Fig. 41 - Ascoli Piceno, Palazzo Roverella, cleaning with nebulization. (CB September 1999)

Fig. 42 - Ascoli Piceno, Palazzo Roverella, after nebulization, firsts removal of black crust with scalpel. (CB September 1999)

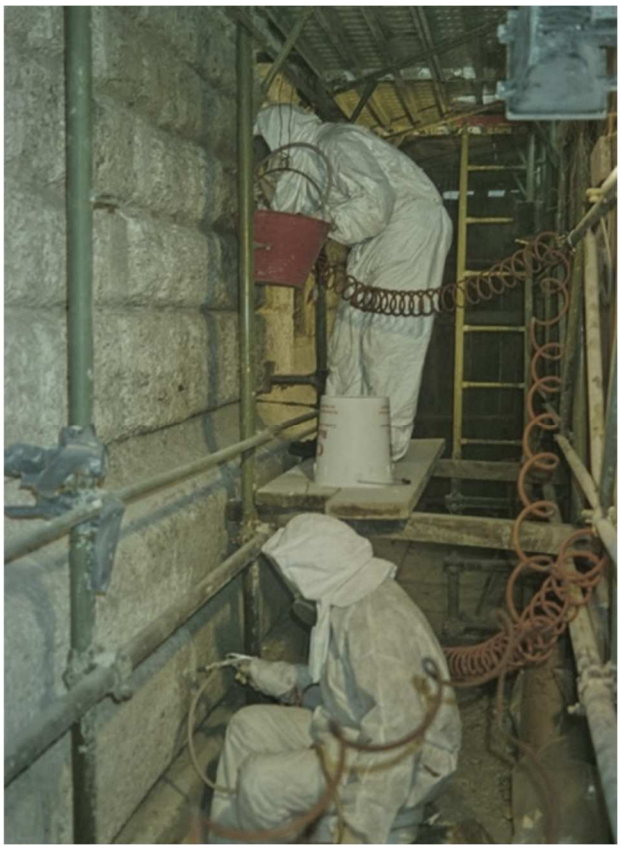


Fig. 43 - Ascoli Piceno, Palazzo Roverella, use of precision micro-sanding in particular resistant cases, the jet of silicone dioxide. (CB October 1999)

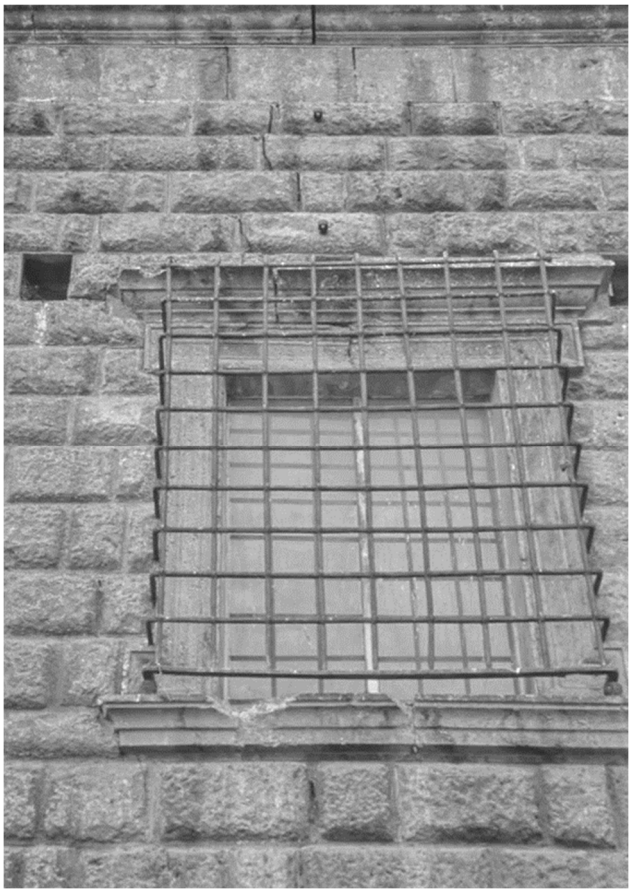


Fig. 44 - Ascoli Piceno, Palazzo Roverella, window before the intervention. (CB March 1999)

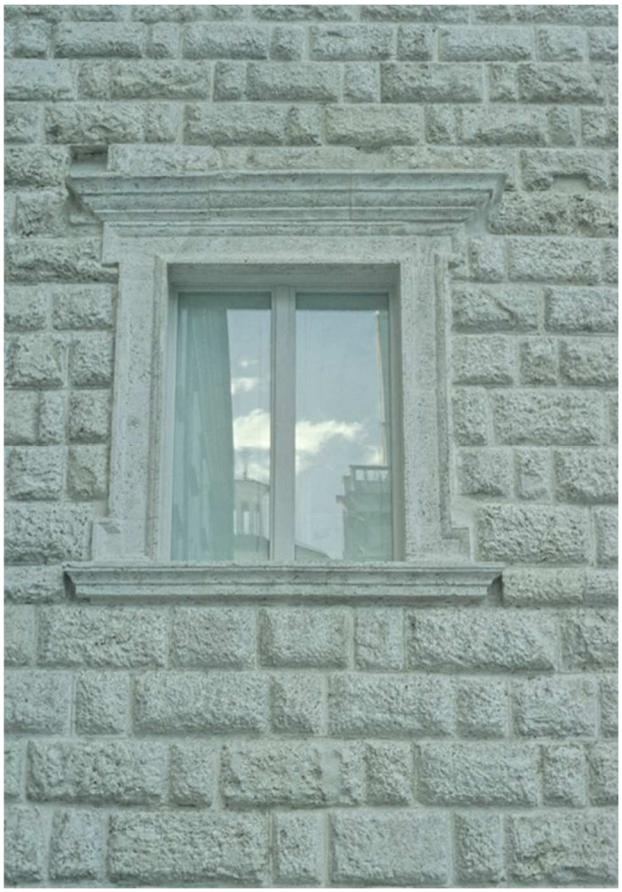


Fig. 45 - Ascoli Piceno, Palazzo Roverella, window after the intervention. (CB November 1999)

Fig. 46 - Ascoli Piceno, Palazzo Roverella, façades after the intervention. (CB November 1999)

Fig. 47 - Ascoli Piceno, Palazzo Roverella, detail of the *bugnato* after the intervention. (CB November 1999)

Notes

Among the writings, not numerous, which concern works carried out, we would like to point out: G. ZANDER, *Gli interventi di manutenzione sulla facciata di San Pietro*, in « L'Osservatore Romano », 7 january 1986; G. CARBONARA, *Si fa bella la facciata di S. Pietro*, in « Il Tempo », Roma 24 gennaio 1986, p. 9; REV.DA FABBRICA DI S. PIETRO IN VATICANO, *Descrizione dei lavori di manutenzione compiuti sulla facciata e rispettive tredici statue della Basilica di San Pietro in Vaticano*, pp. 14, s.d. (ma 1987); G. MIARELLI MARIANI, *Lo splendore pienamente ritrovato non cancella la « memoria » dei secoli*, in « L'Osservatore Romano », 14 agosto 1987, p. 3; G. MIARELLI MARIANI, *Un aspetto nuovo, un antico splendore, la facciata di S. Pietro in Vaticano,* in "Studi Romani", a. XXXVI, nn. 1-2. Gennaio giugno 1988, pp. 53-66; A. SPERANDIO, G. B. ZAPPA, *Lavori di manutenzione straordinaria sulla facciata della Basilica di S. Pietro in Vaticano*, in *Il colore della città* a cura di G. SPAGNESI, Istituto della Enciclopedia Italiana, Roma 1988, pp. 53-64.

1. G. ZANDER, *Al di là del restauro architettonico; constatazioni e proposte,* from *ICOMOS, Il monumento per l'uomo, Atti del II Congresso Internazionale del restauro, Venezia 25-31 maggio 1964,* Padova 1971, pp. 756-763.

2. Ibidem, p. 758.

3. Ibidem, p. 760.

4. G. ZANDER, *Un errore gravissino nel campo del restauro: riportata come nuova la facciata dei SS. Luca e Martina*, from "Palladio", 1969, nn. I-VI, pp. 163-164. Re-published in G. ZANDER, *Scritti sul restauro dei monumenti architettonici*, Roma, 1993.

5. Ibidem, p. 39.

6. Ibidem, p. 40.

7. G. ZANDER, *La coloritura degli edifici e l'ordine architettonico,* from "Bollettino d'Arte", supplemento, n. 35-36, 1986, pp. 25-29. Re-published in G. ZANDER, *Scritti sul restauro dei monumenti architettonici*, Roma, 1993. See in particular pp. 74-76.

8. C. BRANDI, *Teoria del restauro,* Roma 1963, pp. 41-48.

9. AA. VV., *I mestieri tradizionali per la conservazione del patrimonio architettonico,* Roma 1980.

10. G. CARBONARA, *Avvicinamento al restauro,* Napoli 1996, p. 532.

11. Ibidem, p. 533.

12. Mons L. ZANINI, *Illustrazione delle principali opere realizzate dalla Reverenda Fabbrica di San Pietro per la Basilica Vaticana nel decennio 1975-1984,* Città del Vaticano 1984; *Rev.da Fabbrica di San Pietro in Vaticano,* from "L'attività della Santa Sede", Città del Vaticano, 1987, pp. 1471-1506; *Rev.da Fabbrica di San Pietro in Vaticano,* from "L'attività della Santa Sede", Città del Vaticano, 1988, pp. 1603-1635.

13. F. M. TORRIGIO, *Le sacre Grotte Vaticane,* Roma 1618, ed. 1635.

14. G. GIOVANNONI, *Trovamenti nelle grotte di S. Pietro in Vaticano,* in *Scienza e tecnica,* 1941, pp. 517-521

15. C. BELLANCA, *Recupero, riciclo, uso del Reimpiego fra dottrina e attuazione con particolare riferimento ad alcune forme di "Reimpiego devozionale"*, in *Il reimpiego in architettura: recupero, trasformazione, uso,* edited by J. F. Bernard, P. Bernardi, D. Esposito, with the collaboration of P. Dillmann, L. Fouquier, R. Mancini, Roma 2008.

16. V. LANZANI, *Le Grotte Vaticane*, Roma 2003, p. 181. In the Vatican Grotte, in the chapel of the Bocciata and in the one of Partorienti, he took care of adapting to altar the new liturgical forms, moving it away from the back part.

17. See Mons L. ZANINI, *Illustrazione delle principali opere realizzate dalla Reverenda Fabbrica di San Pietro per la Basilica Vaticana nel decennio 1975-1984,* Città del Vaticano 1984, pp. 20-21.

18. From Mons L. ZANINI, *Illustrazione delle principali opere realizzate dalla Reverenda Fabbrica di San Pietro per la Basilica Vaticana nel decennio 1975-1984,* Città del Vaticano 1984. It is worth remembering that Zander had designed and built an altar with a table supported by column and a capital from Domitian's villa in Castel Gandolfo. This solution left St. Peter's tomb visible in the Vatican confessional beyond the glass. This was replaced by another intervention in 1999 which reduced the view of the tomb.

19. Ibidem, p. 24. It is remembered that in May 1944 he was called while still a graduate student by his professor Bruno Maria Apollonj Ghetti, together with a colleague from the course of Franco Sansonetti to carry out the survey of Tomb H or the Valerii, which at the time was still being excavated: P. ZANDER, *La Necropoli di San Pietro, arte e fede nei sotterranei della Basilica Vaticana,* Città del Vaticano 2024, p. 85.

20. C. BELLANCA, *Recupero, riciclo, uso del Reimpiego fra dottrina e attuazione con particolare riferimento ad alcune forme di "Reimpiego devozionale"*, in *Reimpiego in Architettura,* Roma 2008, pp. 217-223.

21. R. BONELLI, *Prefazione,* in *Giuseppe Zander, Scritti sul Restauro dei monumenti architettonici,* Roma p. 9

22. Ibidem, pp. 9-11.

23. By Ministerial Decree of 7 February 1889.

24. The new museum in Palazzo Altemps was inaugurated ten years later, in 1997.

25. Some studies hypothesize that it may be the *turris de Milo in Scorticlari*, mentioned in a document of the fourteenth century.

26. Cesare Brandi, *Teoria del restauro*, Torino, 1963, pp. 142-143.

27. Francesco Scoppola, architect, restorer, specialized in urban planning and engineering. As a designer and construction manager, he led various restoration sites, in Siena for Marisa Forlani Conti and under the guidance of Cesare Brandi. In Rome he worked on the restoration of Palazzo Altemps (extension of the National Roman Museum), on numerous monuments in the center and suburbs and on the study for the arrangement of the central archaeological area. He intervened in the restoration of Villa Poniatowski (extension of the National Etruscan Museum) and in the plan of interventions in preparation for the Jubilee of the year 2000.
Cf. https://www.treccani.it/magazine/webtv/esperti/scoppola_francesco.html (Last accessed February 2025)

28. Adriano La Regina (1937) is an Italian archaeologist and Etruscologist, president of the National Institute of Archaeology and Art History and Superintendent of Antiquities of Rome from 1976 to 2004. During his mandate he restored numerous archaeological and architectural pre-existences while respecting their authenticity.

29. Giorgio Croci (1936-2021) graduated in Civil Engineering from La Sapienza University in 1960. Professor of Structural Engineering at Sapienza University and Professor of Structural Preservation and Consolidation of Historical Structures in ICCROM International Courses. Dedicated above all to the survey and consolidation of historical structures and in Italy he participated in several important projects, such as the structural consolidation of the Colosseum and the remains of the royal palaces on the Palatine Hill, the restoration of the Basilica of San Francesco d'Assisi after the earthquake of 1997 and the consolidation of the Tower of Pisa.
He took part in a large number of international projects, often in collaboration with UNESCO, ICOMOS and ICCROM.
See, https://www.iccrom.org/it/news/giorgio-croci-1936-%E2%80%93-2021 (Last accessed February 2025).

30. Giorgio Croci, Francesco Scoppola, *Il restauro di palazzo Altemps*, in "TeMA", n. 1, Franco Angeli editore, Milano, 1993, p. 14.

31. SUB. CLEMEN VII PON MAX PHYLOS EX ILLUSTRI ROVEREL DOMUS fAMILIA PATRIA fERRARIEN ... NOVUM HOC EDIfICIUM A fUNDAMENTIS EREXIT MDXXXII.

32. From the bibliographic and archival repertoire on Palazzo Roverella analysed, some studies may be indicated to confirm these dates: B. ORSINI, *Descrizione delle pitture, sculture, architetture ed altre cose rare della insigne città di Ascoli nella Marca*, Perugia 1790, p. 28, G. B. CARDUCCI, *Su le memorie e i monumenti di Ascoli nel Piceno*, Bergamo 1913, p. 114; L. SERRA, *L'Arte nelle Marche. Il periodo del Rinascimento*, vol. II, Roma 1934, p. 91.
It is seemed opportune, at this point, to inform the scientific community of the presence in the third decade of the 16th century of Antonio da Sangallo the Younger in Ascoli Piceno, as architect of the Pontifical State for the realisation of fortezza Malatesta and his activities in the Marche region is documented for other projects. Hence one can hypothesise an intellectual paternity for Palazzo Roverella, seen as a subsequent realization of Palazzo Parisani in Tolentino. For these considerations, see the report on the presentation of the restoration held at Ascoli Piceno on the 15th of December 1999 at Palazzo dei Capitani.

33. This information is from the documentary findings at the Archivio Storico della Soprintendenza per i Beni Ambientali e Architettonici delle Marche, in the folders relative to Palazzo Roverella.

34. C. BRANDI, entry *Restauro*, in "Enciclopedia Universale dell'Arte", vol. XI, Venezia-Rome 1963, coll. 323.

35. G. MIARELLI MARIANI, *Il Restauro in un convegno sul restauro*, in "Storia Architettura", III, 1978, 1-2, p. 131.

36. G. MIARELLI MARIANI, *Qualche pensiero effimero sul restauro dei monumenti architettonici*, in "Storia Architettura", XI, 1988, 1-2, p. 22.

37. G. CARBONARA, *Il restauro critico, in Il progetto di restauro, interpretazione critica del testo architettonico*, ed. N. Pirazzoli, Trento 1988, p. 27

38. On this node and on the difficulties of conducting restoration work, Prof. Giovanni Carbonara has attempted to clarify the terms of the question. In particular, see: G. CARBONARA, *Tutela e restauro dei "monumenti". Questioni di politica culturale e di cultura nella politica*, in ICOMOS, Comitato Italiano, *Monumenti una risorsa per il futuro, Contributi preliminari*, Roma 24-25 maggio 1989, pp. 69-91; re-published in *Avvicinamenti al restauro, Teoria, Storia, Monumenti*, Napoli 1997, pp. 597-606, and ID., *Origini e difficoltà di un lavoro di restauro*, in "TEMA", 4, 1997, pp. 5-8.

39. In this regard, the finding of a leaf fossil in the rusticated base is of note.

40. The travertine of Ascoli has always been the most employed building material in town and has a colour which varies from snow-white to ash or to yellowish. It rests on arenaceous marly limestone which are predominant in the Tronto valley. It appears in large horizontal layers, in the lower part, the rock is firm and compact, qualities which diminish towards the surface, where it becomes spongeous. In f. RODOLICO, *Le pietre delle città d'Italia*, Firenze 1953, re-printed 1995, pp. 332-336.

41. With regard to the various stuccowork employed, it should be kept in mind that different compositions were used for the rusticated base; for the white rustication: 4 Roman travertine powder; 7 White Carrara marble powder; 1 yellow sand; ¼ Red Verona marble powder; 1 grey sand and 1 local limestone powder. for the dark beige rustication: 5 travertine powder; 2 local limestone powder; 4 grey sand; ½ black marble powder, 1 Red Verona marble powder and 1 yellow sand. Lastly, for the brown rustication: 1 Roman travertine powder; 1 local limestone powder; ¼ Red Verona marble powder; ¼ black marble powder and ½ grey sand. for the piano nobile and the upper storeys, the stuccowork was composed of: white-beige travertine, 4 local limestone powder; 7 white marble powder; ½ yellow sand; ¼ Red Verona marble powder; ¼ grey sand. As for the pink-beige travertine: 2 local limestone powder; ½ white marble powder; ½ Red Verona marble powder; ½ grey sand and ½ yellow sand. Lastly, for the cold white travertine: 1 Roman travertine powder; 1 White Carrara marble powder and 5% Red Verona marble powder. The binding agent was composed of 1 grassello di calce + 1 hydraulic lime (Lafarge) and 5% Primal.

42. A recent operative reference, though much more complex in its arduous but successful execution, can be found in Ponte Sisto in Rome, where the architect realised a "simple but unmistakeably architectural product". See a preliminary account by G. MIARELLI MARIANI, *Ponte Sisto e la perennità del travertino*, in "Travertino Romano", I, July-September 1999, pp. 20-28.

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- C. GALASSI PALUZZI, *La Basilica di San Pietro*, Roma, 1975,
- G. ZANDER, *La possibile ricomposizione del monumento sepolcrale di Paolo II*, in "Rendiconti della Pontificia Accademia Romana di Archeologia", vol. LV-LVI, 1982-1984, pp. 175-243
- G. ZANDER, *L'architecture des huit salles octagonales de la Basilique Saint Pierre*, Città del Vaticano 1986.
- G. ZANDER, *Il colore della basilica di San Pietro secondo il probabile pensiero di Antonio da Sangallo*, from "Atti del XXII Congresso di Storia dell'Architettura 'Antonio da Sangallo il Giovane - La vita e l'opera' Roma 19-21 febbraio 1986", with appendix by N. Gabrielli, pp. 175-185
- G. ZANDER, *La breve vita del Museo Petriano (1925-1966): una proposta per la sua rinascita in Saggi in onore di Guglielmo De Angelis d'Ossat*, in "Quaderni dell'Istituto di Storia dell'Architettura", n. s., 1983-87, nn.1-10, Roma 1987, pp. 607-616.
- G. ZANDER, *Lavori sulla facciata della Basilica di San Pietro eseguiti nel biennio 1985-1986 dalla Reverenda fabbrica di San Pietro per la munificenza dell'Ordine dei cavalieri di Colombo*, with the collaboration of A. Sperandio and G. B. Zappa, Città del Vaticano 1987

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- A. PINELLI, *La Basilica di San Pietro in Vaticano, Mirabilia Italiae*, 10, Modena, 2000
- V. LANZANI, P. ZANDER., *Il peribolo* in *Le Grotte Vaticane,* Roma 2003

Chapter 10

Old-new, from the 1990s to the present day

After the assertions of Roberto Pane, Renato Bonelli and not forgetting Cesare Brandi, the theoretical contribution on restoration has found further scientific and theoretical in-depth with the periodic reflections of Giovanni Carbonara who from the second half of the seventies of the twentieth century has provided and continues to give us happy insights and dense essays full of balanced considerations.[1]

If with *La reintegrazione dell'immagine*, that agile and dense volume of 1976, which has "struck" entire generations of young students and, in the same way, the one who now writes, you will find some lucid clarifications and so continues in the human and intellectual journey that has progressively united the study, the wise teaching and the high profession in a rare and thoughtful balance as time goes on.

It is impossible here to leave out some firm points: therefore, if in 1987 he advocates conservation as a "prevention work, carried out first on the environment and then on things, of safeguarding and constant maintenance, to be implemented precisely to avoid the need to intervene with the restoration, which is still a traumatic moment".[2]

He continues in 1988 and effectively insists on the "concept that the restoration that defines itself as critical moves from the assertion that every intervention constitutes a case in itself, not framed in categories, ... not responsive to fixed rules or dogmas of any kind, but to be reinvented with originality, from time to time, on a case-by-case basis, in its criteria and methods. It will be the work of art itself, carefully investigated with historical-critical sensitivity and technical competence, to suggest to the (conservator – restorer – architect) in restoration the most correct way to take".[3] Yet the invitation proposed by Carbonara is rather to act with increasing awareness in a dialectic between operational and speculative moment, the only guarantee to the rise of the level of both.

In these two axioms we see how he always invokes study, research, investigation and dialectics to achieve the restoration of pre-existence, and tends to demonstrate how some theoretical misunderstandings of the seventies and early eighties, those in which returning to the pristine state trends and those of the diffusion of the improperly concept of the "recovery" of architectural heritage and excessive transformations seemed dominant, but they were sterile.

Still with the volume *Avvicinamento al restauro* of 1997, he reiterates that: "Restoration is not just returning to the pristine state, reparation of a structure, the functional repair, ... or the more or less integral "makeover" of an artifact, is not even the so-called reuse, with its derivatives and analogues such as revitalization, reanimation, modernization...".[4]

With the permission of the *Maestro,* to these terms, one could add other very misunderstandings, entered into current use especially in some countries, such as rehabilitation and even substitution but the latter finds its true real translation that is actually foreign to cultural heritage. In this context, I would like to mention one of the most significant mistakes that today's Culture has failed to stop. I am referring to the Canalejas block in Madrid, where a *sventramento* (crackdown) has been carried out to allow for a reconversion.

In this brief summary we cannot fail to mention the *Trattato di Restauro Architettonico* (published since 1996 with the updates of 2007 and 2011). The whole of the work summarizes the trends of discipline and operation and also projects them into the future in this 21st century, manifesting the complexity of the doctrine and design applications of the restoration. Perhaps in the past a single author had managed to systematize, regulate and affect architecture and restoration, as in these volumes, but we were in the nineteenth century with Eugène Viollet-le-Duc, creating a monumental work unparalleled in Europe and in the world.

At the end of the 20th century, on the occasion of the presentation of the restoration of the façade of St. Peter's Basilica created by Giuseppe Zander, Giovanni Carbonara writes: "... This restoration shows, over the solid technical skills mentioned above, a theoretical and methodical rigor that has been the best guarantee of the results achieved: a methodology that we could define as critical and conservative at the same time all comes from the critically reading of the individual monument under consideration, with a commitment to be reactivated *ex novo* case by case; we do not give, therefore restoration without close connection with the historical understanding of the monument and without the clear awareness that our primary task is to conserve and transmit to the future, in the best physical conditions, of image and *godimento artistico* (artistic enjoyment) ...".[5]

With this writing is touched one of the tops of the literature on restoration. The long diatribe between some misunderstandings not only lexical, but definitions and operational actions on pre-existences has been codified and clarified. The critical-conservative restoration was once again clarified by reading the intervention made to the facade of St. Peter's in the Vatican in the mid-1980s.

Approaching our days, in the early years of the new century, on the occasion of the volume dedicated to Jukka Jokilehto he states that: "It is intended restoration any intervention aimed at conserving and transmitting to the future, facilitating its reading and without erasing the traces in the passage over time, the works of historical, artistic and environmental interest, it is based on respect for the ancient substance and the authentic documentation constituted by such works, proposing, moreover, as an act of critical interpretation not verbal but expressed in the fusion between theory and practice together.

More precisely as a critical hypothesis and proposition always modifiable, without that because of this the artwork is altered irreversibly ..." (figs. 1-4).[6]

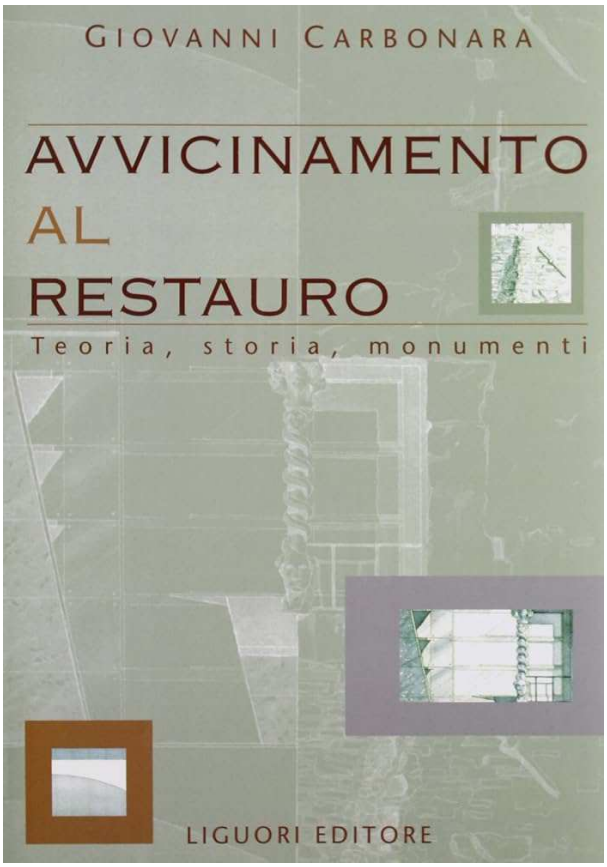
From these reflections we still see new perspectives for the future in letting identify the clear path started by Renato Bonelli, Cesare Brandi, De Angelis d'Ossat and Paul Philippot. Up to the volume of 2011 *Architetture d'oggi e restauro*, a comparison between ancient – new where it is made clear once again that the restoration is not imitative, but must always be well calibrated, and that the architects of our day must have a listening ability. In this dense volume, different categories of interventions with examples and a first classification are collected and presented in Chapter 9, in which is clarified which are the restorations and which are to be considered other.

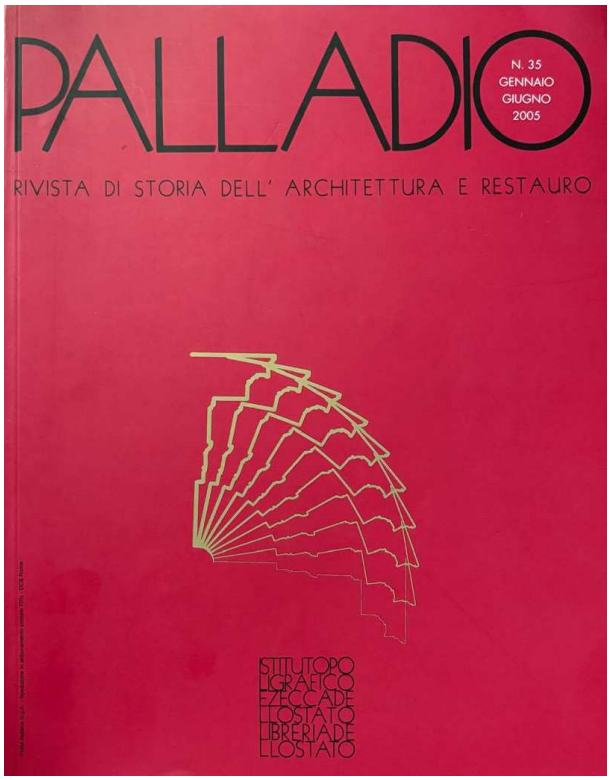
From these axioms of Giovanni Carbonara we understand why conservation and restoration are among the most effective and tangible signs and images (not just thought and action) for our future. Because explicitly, especially at this particular time, society must conserve the many values that our heritage expresses without falseness and without deception. They express in a certain sense the different "virtues" that comprise beyond the moral ones, those that for more than a century have been embraced by the culture of conservation: of the ancient, of the historical, of the artistic, of memory and still of novelty and use.

Through conservation and restoration it is believed once again that a true new Humanism, can be clearly expressed and developed, with human dignity. How not to remember that fundamental book by Jacques Maritain, *Umanesimo Integrale* that remains one of the basic texts, although not simple to read, to orient itself as a true compass in contemporary society. Although many of us, we hope, belong to that creative minority, to take up a quote from Joseph Ratzinger, Benedetto XVI, and try to carry on their contributions sensibly, widening the routes of the mind, towards the more tormented and suffered of rationality. Cultural heritage can and must play a primary role in finding and expanding references to reconstitute collective memory and identity, but above all the mutual respect.

Finally, we reach a balance for our world that is achieved thanks to conservation and restoration, valid for all peoples and cultures, where the following proportion can materialize, in the times allowed by human events:

Heritage: identity = balanced development: peace.[7]





Figs. 1-4 - Covers of some important publications by Giovanni Carbonara.

10.1 Giovanni Carbonara. Roma, Santa Maria in Domnica

This liturgical adaptation project was originated from a competition organised by the Vicariate of Rome during the time of Cardinal Camillo Ruini. Among the groups invited to participate, the winner was the one coordinated by Prof. Giovanni Carbonara for the liturgical adaptation of the presbytery of Santa Maria in Domnica.
The successful project/group leader Giovanni Carbonara with the architects Calogero Bellanca, Renzo Chiovelli, Daniela Esposito assisted by arch. Paola Venturini and by the students (in that time) of Architecture, Stefania Ciuffoli, Cristiano Casafina, Gabriele Mastrigli. Aimed at answering the following requirements: the good conservation of the Church, the recomposition of the continuity between the nave and the presbytery, the covering of the crypt and the arrangement of the weekday winter chapel.
The steps were designed to solve various spatial figurative problems and above all liturgical-functional tasks to allow access to the presbytery and to insert the ambo and the baptismal font.
The latter is inserted at a point where the nave and presbytery meet. It is provided by eight steps, the structure designed for the support in interesting a crisscrossing framework step by step with a certain continuity between the old and the new structures.
The intervention was to preserve the memory of the 1950s intervention by architect Avetta and his structural works.
Both additions and removals were made, reemployed the bronze pulpit and the railing. Finally, it was decided to move the statue which was, too large for the crypt and had been added in the garden.
The main altar, dating back to the eighteenth century, tampered with and rotated several times, was moved forward a few decimetres to obtain the necessary space for the seat.
The problem of the passage behind the altar and its visibility from the Church was solved, on the one hand by raising the celebrant chair by three steps and removing grey marble band. The presence of the altar in clear and offer full visibility as well as being able to interact with the surrounding furnishings: the pulpit, the seat and the baptismal font.
The surviving part of the bronze pulpit dating back to the early intervention was used for the ambo. This opens towards the presbytery. For the baptismal font.
The arrangement also includes a base for the Easter candle and space for storing Holy Oils.
The need was to create a weekday chapel, so the crypt was adapted to the celebration of daily mass.
There is also the possibility, given the church in its historical process, to adapt the museum and lapidary section. While ensuring the visibility of the underlying Roman walls.
All the ancient fragments have been left exposed and presented with the aid of appropriate lights and simple supports (figs. 10-12).

Fig. 5 - Santa Maria in Domnica, from scaffolding before liturgical adaptation. (CB 1995)

Fig. 6 - Santa Maria in Domnica, crypt, detail before liturgical adaptation. (CB 1995)

Fig. 7 - Santa Maria in Domnica, steps were designed to solve various spatial-figurative problems, and, above all, liturgical-functional tasks. (CB 1999)

Fig. 8 - Santa Maria in Domnica, the baptismal font inserted at a point where the nave and the presbytery meet. (CB 1999)

Fig. 9 - Santa Maria in Domnica, detail of the ambo situated in the access to the presbytery. (CB 1999)

Fig. 10 - Santa Maria in Domnica, the new three steps to locate the chair. (CB 1999)

Fig. 11 - Santa Maria in Domnica, there is also the possibility to adapt to a museum ad lapidary section. (CB 1999)

Fig. 12 - Santa Maria in Domnica, new crypt adapted to the celebration of daily mass, while wnsuring the visibility of the underlying roman walls. (CB 1999)

10.2 Giovanni Carbonara. Fano, interventions in the early 2000s

Arch of Augustus (1999-2001)

The restoration of the Arch of Fano was carried out as part of the first phase of the project to "Valorisation of the historical and cultural heritage of the Marche Region" in the city of Fano.

The architectural designers involved were Prof. Giampiero Cuppini with his group (Arch. Stefano Piazzi, Ing. Luigi Tundo, Ing. Claudio Galli) and Prof. Arch. Giovanni Carbonara and Prof. Arch. Calogero Bellanca, while Ing. Giuseppe Tosti and his team were responsible for the structural project. The work was carried out between 1999 and 2001.

Fig. 13 - Arch of Augustus before the intervention. (CB 1999)

Fig. 14 - Arch of Augustus after the intervention. (CB 2001)

Before restoration, the arch was severely damaged by black crusts, as well as vegetation growing in the cracks of the marble blocks. In order to remove the black crusts, which prevented the inscriptions from the 1st century AD on the frieze from being read, various types of laser cleaning were tested on different materials and with different beam intensities. The traces of the authentic workmanship were brought to light, keeping the oxidation patina of the materials intact. Other interventions included the addition of marble sections to restore the monument's legibility and the potential unity of the work. The additions were necessarily made with distinguishable elements, such as the absence of decorations and simplified shapes. The various sandstone projections were covered with metal flashings to protect them from water (figs. 13-14).

Roman walls of Augustus (1999-2003)

The restoration work was carried out by architectural design professionals such as Prof. Giampiero Cuppini with his group (Arch. Stefano Piazzi, Ing. Luigi Tundo, Ing. Claudio Galli) and Prof. Arch. Giovanni Carbonara and Prof. Arch. Calogero Bellanca, while Ing. Giuseppe Tosti and his team were responsible for the structural project and Prof. Ing. Giorgio Raffellini and others.

The project was part of the restoration programme for the city of Fano, which also involved the nearby monuments of the Arch of Augustus and the Malatesta Fortress. The aim of the restoration was to create a single urban park between the Walls, the Malatesta Fortress and the Arch of Augustus.

A critical-conservative restoration was carried out on the architectural structure, eliminating the causes of plant degradation and static instability caused by the passage of time, and filling in some gaps with sandstone blocks, distinguishable by their grooves. Hidden internal metal structures were also introduced to consolidate some critical points, such as the arch of the Porta della Mandria, one of the minor gates.

Urban planning measures were also taken, eliminating the parking spaces at the foot of the walls, modifying the road system and introducing areas accessible only to pedestrians. In addition, the surrounding greenery was completely projected and new diffused lighting was designed (fig. 15).

Fig. 15 - Roman walls of Augustus, after the intervention. (CB 2003)

Malatesta Fortress (1999-2002)

The restoration of the Malatesta Fortress was carried out as part of the fifth phase of the project to promote the historical and cultural heritage of the Marche region, in the city of Fano. The architectural project involved Prof. Giampiero Cuppini with his group (Arch. Stefano Piazzi, Ing. Luigi Tundo, Ing. Claudio Galli) and Prof. Arch. Giovanni Carbonara and Prof. Arch. Calogero Bellanca, while Ing. Giuseppe Tosti and his team were responsible for the structural project. The work was completed in 2010.

The restoration primarily involved the consolidation of the existing walls through the insertion of carbon fibre-reinforced bricks in order to counteract the flexural deformations caused by the different elasticity of the materials used in the past and placed side by side. In addition, in the internal staircase at the entrance to the fort, the arches at the base, which had been filled in with brickwork, were reopened. At the top of the external ramp, the ancient loggia was reopened by removing an incongruous infill. Inside the ramp, the staircase was rebuilt in wood and metal, resting the new structure on the existing one, but without hiding the authentic structure.

The brick facings of the external walls, which had been removed from the structure in previous centuries due to neglect, were reintegrated with bricks of the same shape (fig. 16).

Fig. 16 - Malatesta Fortress, after the restoration. (CB 2003)

10.3 Giovanni Carbonara. Monza, Villa Reale (2004 and 2012-2014)

In the early 2000s, Giovanni Carbonara was responsible for the restoration of the Royal Palace of Monza and the realization of a 400-seat auditorium inside it. The Roman architect won the design competition organised by the Lombardy region for the “restoration and enhancement” of the Royal Villa and its gardens. The philosophy behind the project was based on broad functional flexibility, an essential condition for achieving lasting and reliable management balance, with the management and functions to be hosted being multiple and varied. This was to ensure the “continuity” of the monument's life, a daily vitality linked to simple local needs, in order to preserve and pass on the architectural artefact to the future.

The intervention had a clear “conservative” direction, while nevertheless stating the need for a form of 'integrated conservation' (Amsterdam Declaration, 1975, at the end of the European Architectural Heritage Year), not only attentive to the material perpetuation of the asset or, as they say, “the stones alone”, but also to the attribution of a function or, better still, a complex plurality of functions, “compatible” with the asset itself.

In this sense, the relationship between conservation and new use must be maintained in the correct order of an “end” (conservation) with respect to a “means”. “If we are to talk about 'enhancement”, it is important to emphasise that this should be understood in a cultural and conservationist sense and not in terms of exploitation and consumption of the asset,' reads the project report of 4 October 2004.

First of all, as per the methodology, we proceeded with the study of the artefact, an essential basis for the project, achieved through a series of operations, iconographic studies, cognitive investigations (direct and indirect), static monitoring, diagnostic interpretation, geognostic tests, analysis of structural degradation and cracking (analysis of fixtures, materials, decorative elements, finishes, elements and technological systems).

The Villa had a number of rooms that were “museums in themselves” but, at the same time, adaptable to different needs. In addition to the museum aspect, the interior also houses laboratories, conference facilities (auditorium), restaurants, offices and service areas.

The project aspired to fit into the historical context with a contemporary look and feel, but without upsetting the figurative balance of the context in which it was inserted, without copying or falsifying the past. In short, forms designed to respond both to new usage requirements and to those of the context in which the intervention took place.

The consolidation work was significant and aimed at achieving adequate safety levels. It involved surveys of the current state of the monument in order to identify problems relating to the correct static functioning of the structure and to determine the primary causes of any instability. Only after this initial phase was an initial plan of action drawn up with the aim of minimising intervention while maximising effectiveness and reversibility.

The consolidation involved various parts of the Villa; first of all, the foundation system, which was mostly in good condition, with the exception of the connection between the north end wall and the central body of the Villa; some work was necessary on the vaults of the central body and the north wing and on the wooden structures of the numerous horizontal elements, in particular to bring them into line with current regulations.

The intervention also included the addition of a 400-seat auditorium to serve the Villa's activities. Based on the general design choices and following a careful study of the existing structure, it was decided to locate the auditorium as close as possible to the existing building. The layout adopted for the auditorium is that of a hall accessed via two side passages naturally lit from above. Access is via a staircase carved into the building, adjacent to the theatre, which thus becomes a double-height foyer for the auditorium.

In summary, the project restored and gave ‘new life’ to the Villa through critical conservation work on the first decorative surfaces such as frescoes, stuccoes, flooring, etc., the removal of additions made in the 20th century, the adaptation of the systems to new regulations, restoration work on the exterior façade and the conservation of the authentic furniture.[8]

10.4 Wien, Museumsquartier

At the end of the Habsburg Monarchy, the old barns were transformed into exposition Palace, Messepalast.
After the war, in 1948, in the big courtyard, two other new elements were built.
At the end of 1979, the subterranean parking was opened, with the idea of organizing a new museum centre. The constitution of a new cultural form arose in 1977 with the Science Minister Hertha Firnberg.
The history of the "Museums Quartier" began in 1980, with so many discussions and debates, and in 1996, the principal guides were defined. In 1997, the "Ufficio Federale per la Conservazione dei Monumenti" gave the permission for the demolition of the constructors of the 1940s and the definitive proposal for the project were taken with the experience of Manfred Wehdorn, a great Austrian expert in restoration of monuments.
In 1900 the work for the protection of the area was clear, with the new insertions in the central courtyard; while in 1987, a great destruction was proposed conserving only the Museumstrasse façade.
Nowadays, entering in the courtyard you can see two different opposite blocks, from the architects Manfred Ortner: on the left the Leopold Museum, on the right the Museum Moderner Kunst with its curved roof, converging in the centre of the courtyard.
Its really interesting the dialogue between old and new architecture. The white cube in stone has inside the Leopold collection. A stair has the mission of the union the stalls. Inside it has the neoplastic expression.
The other one is the "Museum of Modern Art", a compact block in black basalt. Inside you can see an important steel structure, containing two lifts. The big room on the top opens and is possible to see the two big museums, the Ring and the Hofburg. The Kunsthalle, with its red brick construction offers less constrast, from the outside.
Manfred Wehdorn explained his ideas in "Die Architektur", to Mathias Boeckl. As the conservation of the skyline, the new volumes, and also the functions, distinguishability and reversibility, and defends the polyfunctional in the Grosse Halle. On particular, the architectural solutions prevail the contains. So Wien has an innovative cultural centre, a city inside the city (figs. 17-26).

Fig. 17 - Wien, Messepalast. Situation before the intervention, in the early 1980. (CB 1982)

Fig. 18 - Wien, Messepalast. Situation before the intervention, in the early 1980. (CB 1982)

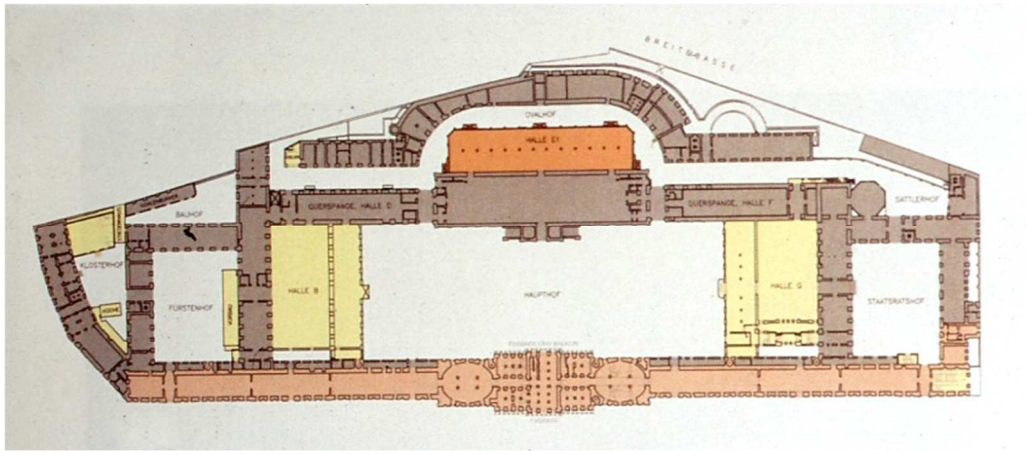


Fig. 19 - Wien, general plan of the museum complex, with a summary of its historical development by Ortner, Ortner and Manfred Wehdorn: from its realization during the baroque period to the completion of most of the complex during the so called "Historismus" 1855 (grey), to the addition made between the two world war, to the post war addition (yellow). (From M. BOECKL, *Museumsquartier Wien, Die Architektur,* Wien-New York 2001)

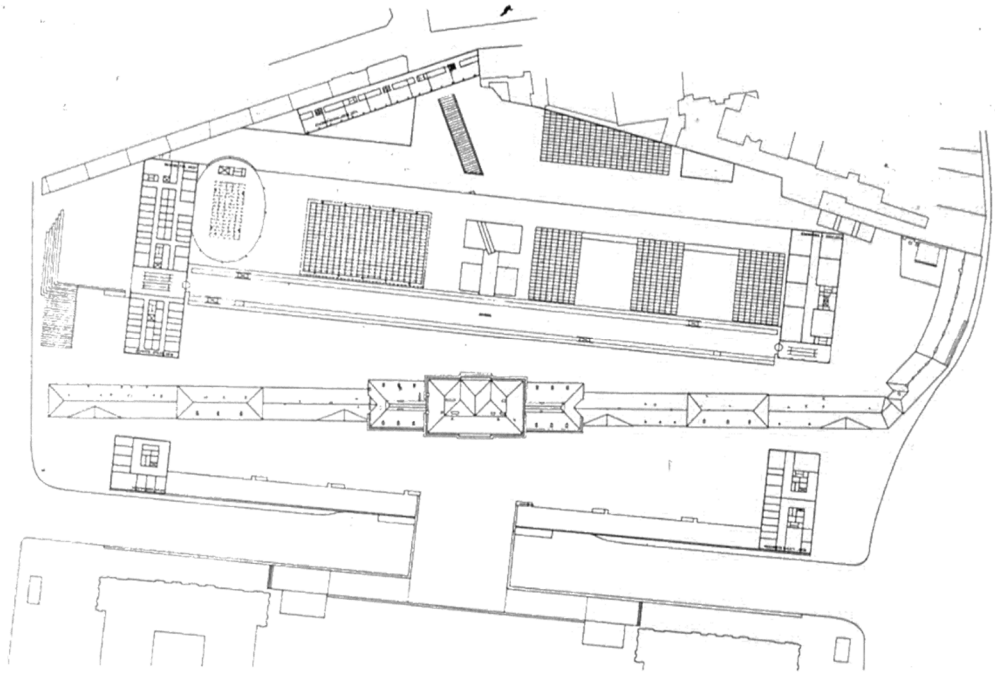


Fig. 20 - Wien, first phase of the competition, project by Ortner and Ortner, 1987. (From M. BOECKL, *Museumsquartier Wien, …* op. cit., 2001)

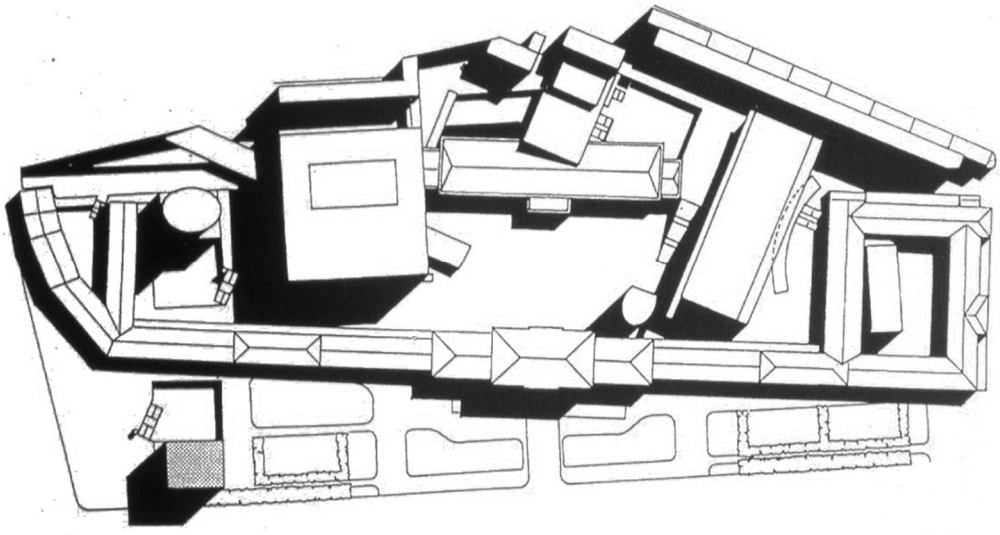


Fig. 21 - Wien, second phase of the competition, project by Ortner and Ortner, 1987. (From M. BOECKL, *Museumsquartier Wien, …* op. cit., 2001)

Fig. 22 - Wien, bird's eyes of the Museumsquartier under construction. (From M. BOECKL, *Museumsquartier Wien, …* op. cit., 2001)

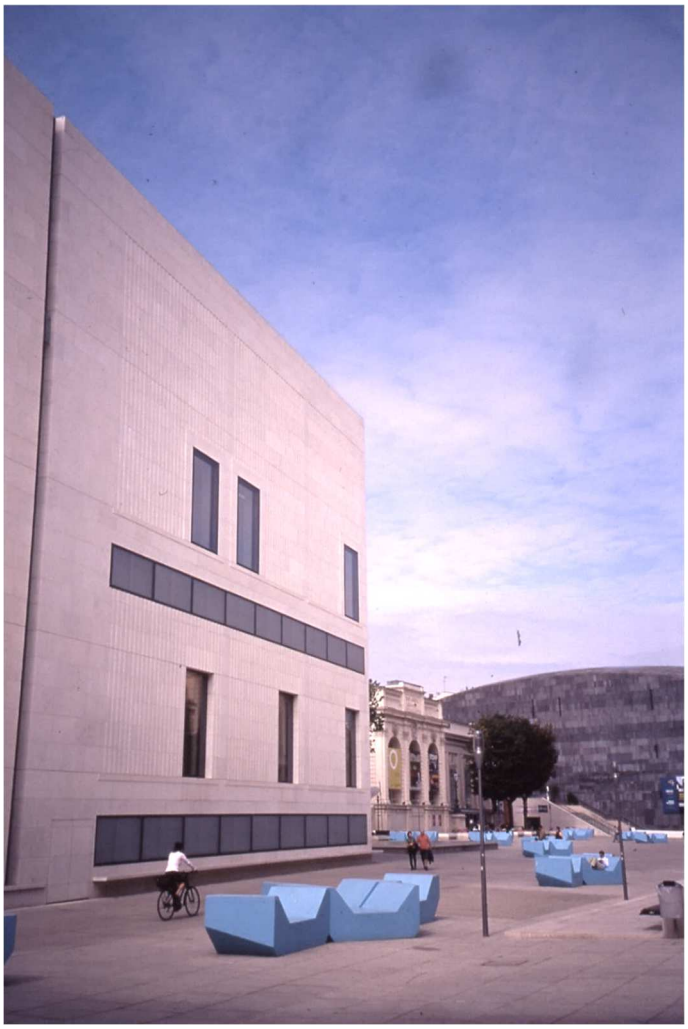


Fig. 23 - Wien, detail of the façade of the Leopold Museum in the foreground: in the background the Museum of Modern art with the Ledwig Collection. (CB 1998)

Fig. 24 - Wien, detail of the Mittelhof, with the Museum of Modern Art's block. (CB 1998)

Fig. 25 - Detail of the new horizontal and vertical connection to improve the usability of the complex. (CB 1998)

Fig. 26 - Detail of the old Winter Riding Hall, foyer, with the addition of new routes. (From M. BOECKL, *Museumsquartier Wien,* … op. cit., 2001)

10.5 Wien, Redountensäle Hofburg

"Over the course of the centuries the appearance of the Redoutensäle/Large Assembly Hall was subject to permanent modification, which generally took place at regular intervals and in varying intensity, but radical changes were rare" (Christian Benedik, Die Redoutensale, Vienna, 1993).
The Redountensäle were converted into a conference centre in 1973. From that year on, the halls were setting for the MBFR, later the CSCE negotiations (from 1989 onwards). President Carter and Brezhnex ratified the Salt-11-Agreement here in 1979.
The wing containing the Redountensäle was burnt to the ground in 1992.
The "reconstruction" of the interior was completed in 1997.
The fire has been extinguished. The blackened debris has been cleared away and the initial shock is over. What ought to be done now? It seems appropriate to look back before taking such an important step into the future – to understand the past, to take stoke, to a certain what might come. The aura of a building stems from its history, its architectural and its historical surroundings. Even a conflagration cannot completely destroy all that. The Hofburg is the historic heart of the city, as every Vienneses knows and as the historic heart of the city, as every Viennese knows and as every visitor is told on his first sight-seeing tour. However a building represents more than just masonry and furnishings. Something else exists which cannot be destroyed if its heirs wish to preserve it. This is perhaps the time to take note of it.
These rooms, which have changed their appearance several times, were extensively utilised for theatrical performances, fetes, concerts and costume balls for which Vienna was to become world famous.

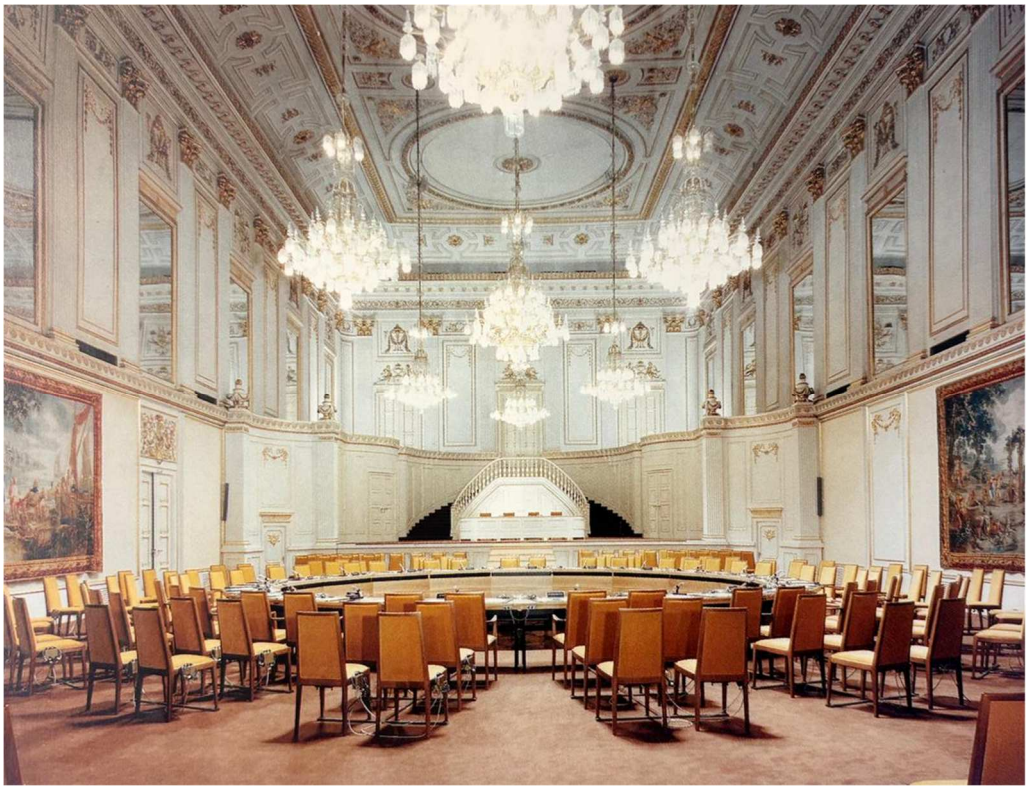


Fig. 27 - Wien, Redountensäle Hofburg, before the fire. (From AA. VV. *Redountensäle Hofburg Wien*, Wien 2001)

No other place in Vienna can match its history. Even the artists not listed who performer in the Redountensäle would make any other opera house in Europe a cultural focal point.
Such as it is, the material damage caused by the catastrophic fire would be negligible compared to the intellectual and artistic destruction that might ensue from thoughtless reconstruction. This would break the spirit of the remaining structure.
The Redoutensäle must remain, first and foremost, a theatre, but also a venue where fetes and conferences can be held. A theatre is not only a place of culture, enlightenment and entertainment, but also a meeting place. Vienna is still famous today for the festivities held in its theatres. Perhaps this catastrophic fire will give birth to a new appraisal of a long, half-forgotten tradition.
The fire itself was immediately followed by a heated debate on whether to rebuild what had been destroyed or to build something entirely new: “No question about it: restore and rebuilt!”.
The extent of the damage made a “reconstruction” of the historic fabric seem practicable. The contract for rebuilding the Redountensäle was given to the architect and university professor Manfred Wehdorn.
It took over six months to inspect and appraise the carefully protected ruin on the basis of current scientific and conservationist criteria and to develop new restoration techniques. Hence, it was proved possible to restore fire-damaged plasterwork for the first time world-wide.

Fig. 28 - Wien, Redountensäle Hofburg, the destruction after the fire. (From AA. VV. *Redountensäle Hofburg Wien*, Wien 2001)

Eventually the decision was taken only to restore what had survived the blaze (particularly, the Kleiner Redountensäle and the plasterwork walls of the Grober Redountensäle) and to redesign the rest: i.e. the artistic programme for the large Redountensäle (Josef Mikl) and the reintegration of the attic storey, which was realize to house a modern press centre (figs. 27-30).

Fig. 29 - Wien, Redountensäle Hofburg, after the intervention. (From AA. VV. *Redountensäle Hofburg Wien*, Wien 2001)

Fig. 30 - Wien, Redountensäle Hofburg, after the intervention, detail of the ceiling. (From AA. VV. *Redountensäle Hofburg Wien*, Wien 2001)

10.6 Berlin, Reichstag

Among the interventions carried out in recent years in Germany, a prevalence of these is found in Berlin.
The city, with its history, politics and culture, as returned to being the capital of the country and has seen Architecture in all its forms be protagonist.
In this reflection we do not analyse the numerous new interventions, but some solutions on pre-existing ones with a broad spectrum of attitudes.
The Reichstag was built between 1884 and 1894, and was half destroyed on May 2, 1945. The city was the largest expanse of ruins in Europe.
For several years it was the symbol of destruction.
The first step for the reconfiguration of the Reichstag began in 1995 with wrapped monument to Jeanne Claude and Christo. But the restoration, carried out in the late 90s attempted to preserve some traces of the war on some surfaces, but for the Reichstag its new use as the seat of Parliament was both a critical and creative solution at the same time.
The glass dome by Norman Foster, which has crowned the Reichstag since 1998 stands for the openness of the German politics.
Let us not forget the Italian influences of the 50s known to Norman Foster. I refer to the historical examples of Franco Minissi's critical restoration in Sicily.
The visitor's ramps boldly sweep up to the vantage platform of the Reichstag Palace. A variable mirror system provides lighting for the plenary chamber in the centre of the pre-existence (figs. 30-39).

Fig. 31 - Berlin, the Reichstag (1884-1894) before the construction of the dome. (From AA. VV., *Berlin und Potsnam, Architektur photographien 1872-1900,* Berlin 1980)

Fig. 32 - The destruction of the Reichstag on 2 May 1945, from the Russian photographer Jewgeni Chaldej. (From W. GIEBEL, *Berlino, la storia di Berlino,* 2015, p. 40)

Fig. 33 - The Reichstag packaged by Jeanne-Claude and Christo. The first event which joins the Berliners from East and West. (CB 1995)

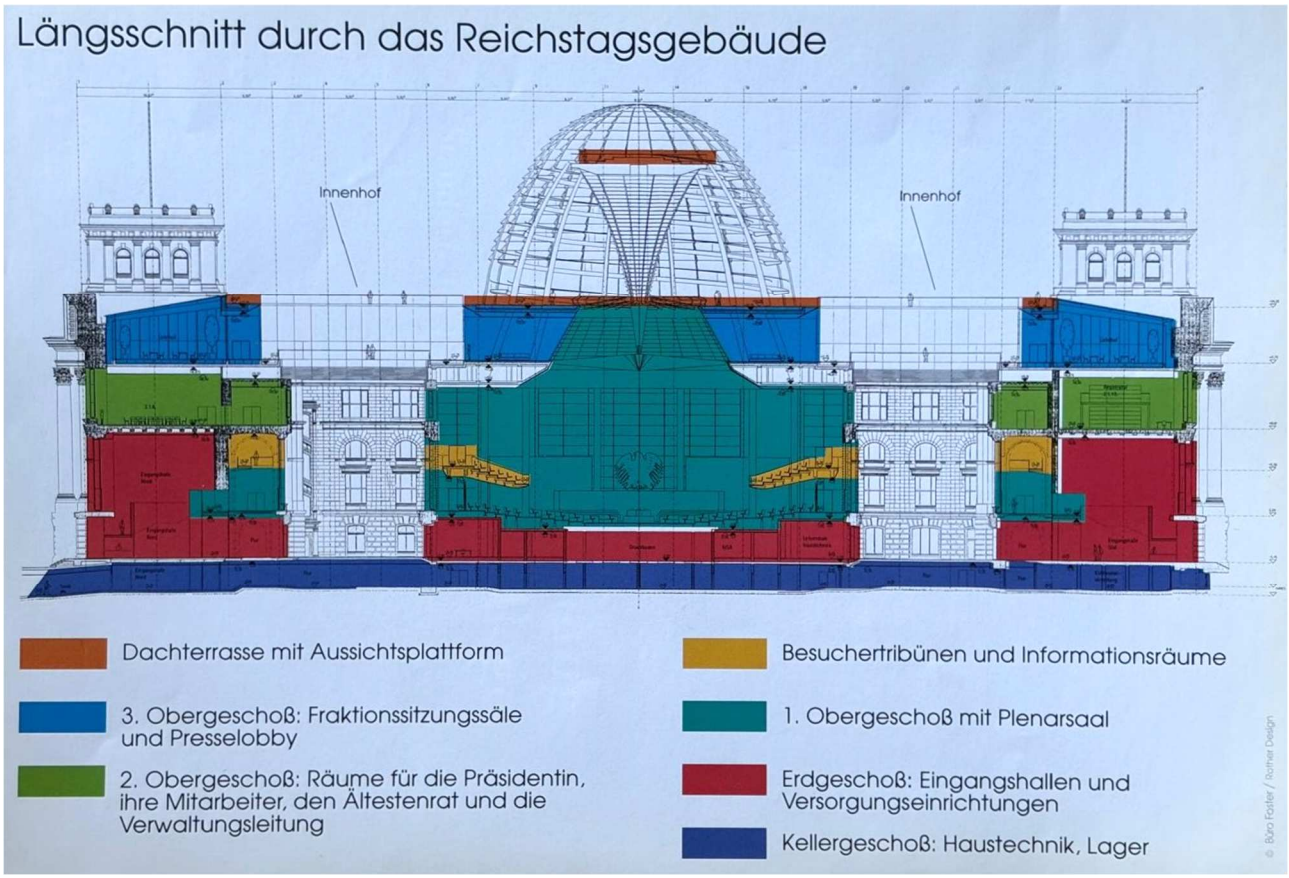


Fig. 34 - Project for the Reichstag as the seat of the Parliament, by Norman Foster. (From project presentation pamphlet)

Fig. 35 - The Reichstag at the beginning of the restoration carried out in the late 1990s. (From project presentation pamphlet)

Fig. 36 - The glass dome which has crowned the Reichstag in 1998, by Norman Foster. (CB 1999)

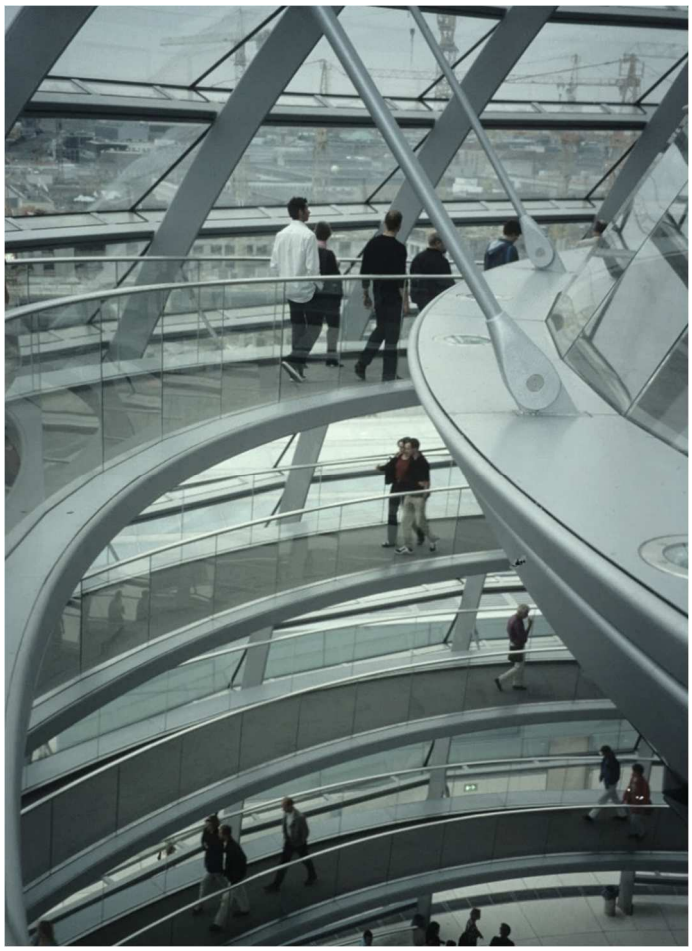


Fig. 37 - Interior of the dome with the visitor's ramps. (CB 1999)

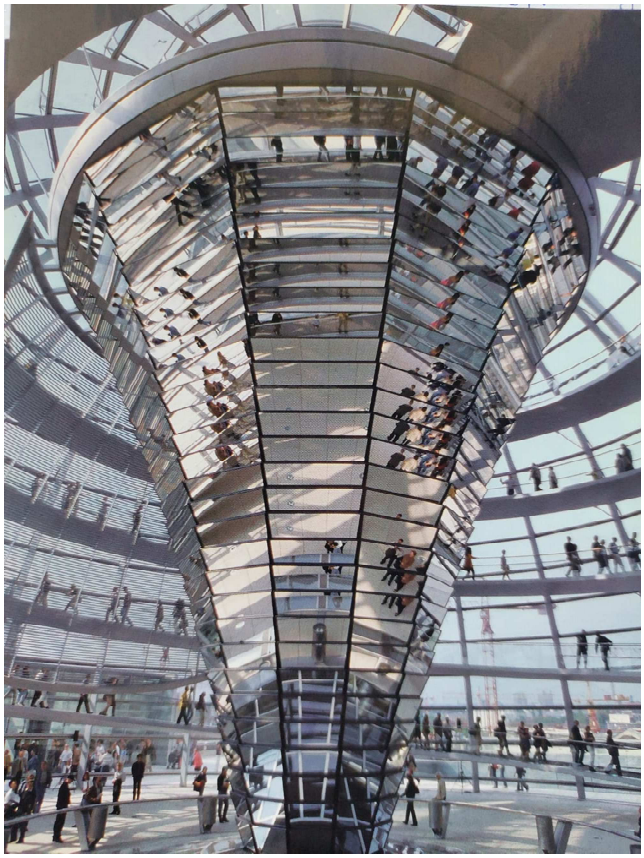


Fig. 38 - The variable mirror system in the centre of the pre-existence (CB 1999)

Fig. 39 - The restoration carried out in the late 90's attempted to preserve some traces of the war on some surface. (CB 1999)

10.7 Krakow, Rynek Underground

The Market Square Underground is a spectacular and unparalleled modern exhibition to better understand the city's heritage.
On 24 September 2010 the Mayor of the city of Krakow opened the exhibition hosted by the Historical Museum of the City of Krakow.
The underground museum was created as a result of archaeological works conducted between 2005 and 2010 in the area of the Main Market Square, due to the pavement renovation. Among the uncovered structures were the retains of some of the oldest lay Krakow buildings and medieval cobbled roads, the walls of the great and small scales, and of the Rich Stalls.
Details of many artefacts can be examined with the help of 3D electronic presentations. The best technology has been used to present a semblance of a living medieval Krakow.
It is explained the Krakow's Main Market Square was laid out in the mid of 13th century, and has been the most important public space. In the 19th century the square was "arranged" in accordance with contemporary tastes, with a demolition of "buildings".
The works were done between anthropologists, archaeologists and architects as Andrzej Kadłucjka. The communication system of the medieval Krakow's Market Square started to take shape. The system of urban planning stems directly, from the ancient Roman tradition. "cardo e decumano".
Another important discovery was the great scales, the biggest hub for copper trad in Europe.
St. Mary's Basilica, a big brick parish church of Krakow locate next to the Market Square, was the most important and representative of churches.
What was discovered completely changed the knowledge of the medieval Market Square, history and buildings. And may be conserved and explained.
Our archaeological reserve unique in Europe, covering nearly 4.000 sq. m. was fashioned under the surface of the Main Market Square, to provide a display for the treasures that narrate the turbulent history of medieval Krakow (figs. 40-45).

Fig. 40 - The archaeological works in Market Square, early medieval graves. (AA. VV., *Krakow wasn't built in a day,* Krakow 2005)

Fig. 41 - A palisade of reinforcemed concrete poles in the walls of the old Krakow basket. (AA. VV., *Krakow …,* op. cit., 2005)

Fig. 42 - Krakow Rynek Underground, Boleslans Stalls. (AA. VV., *Krakow …*, op. cit., 2005)

Fig. 43 - Krakow Rynek Underground, two medieval wheeled carts. (AA. VV., *Krakow …*, op. cit., 2005)

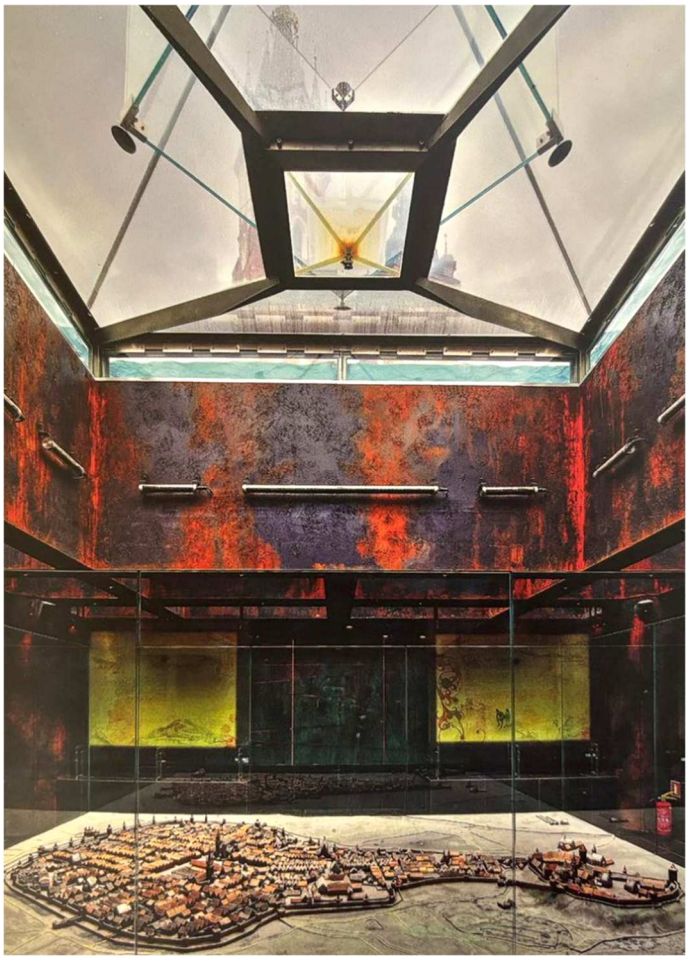


Fig. 44 - Krakow Rynek Underground, the crystal dome which lets see the St. Mary's basilica and the model of medieval Krakow. (AA. VV., *Krakow …,* op. cit., 2005)

Fig. 45 - Krakow Rynek Underground, a part of the vast cemetery of Okol. (AA. VV., *Krakow …,* op. cit., 2005)

10.8 Assisi, Basilica of San Francesco

On September 26th 1997 the Umbria and Marche Regions were stuck by one of the strongest and most destructive earthquakes registered in Italy during the last twenty years.
All the buildings of the Sacro Convento were affected by lesions, collapsed areas and major deformation.
The most serious damage occurred in the ceiling vault of the Upper Basilica and in the tympanum of the left transept; the rest of Basilica and the campanile suffered less extensive damage.
Gothic vaulting is by its nature vulnerable to seismic action not only due to its geometry but also because of the weak link between the structure and the rib-vaults which rest on it, attached via mortar joints.
The nave was severely damaged and two rib-vaults with fresco paintings depicting St. Jerome and St. Matthew collapsed, the first near the facade and the second to the side of the transept.
In general terms, refilling above vaulting can be useful under static conditions within certain limits, even though with Gothic vaulting the benefits are not so marked because of the fact that the curvature is slight.
Under dynamic conditions, however, refilling that lacks cohesion will always produce negative effects, especially when the horizontal forces are at right angles to the axis of the basilica, since they generate alternating pressure on the sides of the vaulting, while on the other side the material tends to become detached. Moreover, since the refilling follows the deformation of the vaulting it opposes the recovery of the deformed section, thereby leading to an accumulation of permanent deformations, resulting in the loss of curvature. Structural analyses have clearly shown that unacceptable traction forces are produced in the rib structure, compromising the load bearing capacity of the curvature.
The ribbing gradually loses its curvature, creating a sort of fold in its mid-section; the rib-vault begins to give way and eventually falls. In typical Gothic construction, the rib-vaults are simply resting on the ribbing structure, not linked to it, and therefore have no load-bearing capacity of their own. At this point, the whole vaulting has no support and collapses together with the refill.
The collapsed areas were at the ends of the nave, since the transept and the facade supply rigidity when the structure is subjected to horizontal forces at right angles to the axis.
In overall terms, the nave vaulting acts like a sort of horizontal beam structure, attached to the facade and the transept; in these areas, its weight combines with local pressures created by the refill, and the perpendicular and tangential forces produced by the bending of the whole (this subject will also be dealt with later on).
Therefore, immediately after the earthquake, the situation was even more serious than the collapses might indicate.
The surviving vaulted sections were all in an extremely precarious condition; large cracks were visible everywhere and, in some areas, the original curvature of the vaulting had been lost.

The general model of the Basilica shows that the vaulting near the facade and the transept is in a state of tension, especially traction and shearing forces greater than in other areas because of the restraints provided by the surrounding structure. On the horizontal plane, the nave acts to some extent like a beam loosely anchored at both ends.
The vaulting was injected with a special mortar in order to fill the micro-cracks and the lesions, thereby giving back a certain continuity to the structure.
Several test and surveys were carried out from the mechanical and the chemical-physical points of view, to find a substance that could be injected without the addition of water, with good fluid characteristics (so as to ensure deep penetration), high resistance and, most important of all, compatible with the wall paintings (absence of salts, etc) without creating stains or patches in areas where small quantities might ooze out of the cracks.
The mortar selected was a premixed, patented product from a specialised firm, and was made up of hydraulic lime and a very fine inert powder with characteristics similar to pozzolana.
However, there were no completely reliable surveys regarding the depth of penetration of the mortar into the damaged masonry and plaster. Therefore, to be sure of achieving the required results, the task was performed by highly skilled workers who injected the mortar into the intrados and the extrados until the cracks and lesions were full.
Before the work began, the deep lesions and the surface ones were marked with different coloured injection tubes, and a label was attached to each one showing how much mortar had been absorbed. In this way it was possible to check the evenness of distribution of the mortar in terms of quantity over the surface, by comparing the amounts absorbed in each area with the "intensity" of the cracking previously measured in that same area.
The reinforcing elements were anchored to the roof with a system of ties. As with temporary ties, their purpose is to limit the deformation of the vaulting and to provide support under the action of horizontal seismic forces.
The strengthening of the whole Basilica involved three main operations.
Reinforcing the roof. Originally, the roof was made up of wooden trusses, which were destroyed in the 15 century, probably by fire. The trusses were replaced by large masonry arches, and only the sloping sections were reconstructed in wood. Then in the mid-20th century, the wooden sections were replaced by cement and brickwork, anchored on reinforced concrete capping round the perimeter.
Reinforcement also involved fixing a number of iron plates, shaped like crosses, on the outside of the roof, so as to give it a certain rigidity and to provide a strong link between the walls and the facade.
The wall paintings have often been damaged by earthquakes causing lesions and deformations.
Therefore, to reduce the risk of damage to the frescoes, steps were taken to stiffen the walls rather than to strengthen them. This was carried out by placing steel mesh above the cornice which runs at mid-height around the inside walls, above the cornice which runs at mid-height around the inside walls, above the wall paintings and below the large windows.
Anchoring the upper part of the arches supporting the roof.

The campanile did not suffer major damage, except for a few small lesions and the odd piece of stone falling off.
Consolidation was carried out by injecting hydraulic lime mortar into the affected areas and by fitting small cross ties. In addition, several steel bands made with pre-stressed rods were placed in position horizontally so as to strengthen the structure of the campanile.
A few of the authentic bricks had survived the collapse with their frescoed surface still intact. During reconstruction these bricks were re-utilised after being reassembled and restored in the laboratory.
The new bricks used in the reconstruction were made with the same chemical composition as the original ones, and were laid using a salt-free hydraulic mortar.
A number of screw-tension devices were inserted provisionally into the key of the arches and the vaulting, not only for the sake of physical continuity but also to distribute the stresses in a way that was similar to the original. Their purpose was to provide optimal stress patterns when the scaffolding and shuttering were removed, taking into account the settling and shrinkage of the mortar.
The tympanum. The surviving part of the tympanum was in such a precarious condition that it was necessary to dismantle part of it and rebuild it using stone from a quarry with similar characteristics to the original one.
The tympanum remains a vulnerable element even though it has been consolidated
To reduce the effects produced by seismic action, it was therefore decided not to create a rigid link between the roofing and the tympanum (as it was previously), but rather a flexible link, using special devices containing a "shape memory alloy".
The main feature of this alloy is that it follows the seismic cycles while always remaining in traction, allowing the masonry to form small deformations and micro-cracks, thereby enabling part of the energy to be dissipated. It is estimated that the forces acting on the tympanum will be reduced by around 20%.
In many respects, the restoration of the Basilica of St. Francis is an important step forward in the field of structural restoration, showing how new technologies play a significant role in the strengthening of historic buildings, while respecting the original architecture, limiting work to the minimum level, compatible with the damage suffered and safety requirements, at the same time leaving the overall structure of the building in the form that it was originally conceived.
The project was carried out by the writer of this article in collaboration with Paolo Rocchi (architect), assisted by Giuseppe Carluccio (engineer), Alberto Viskovic (engineer) and Aymen Herzalla (architect), under the supervision of Mario Serio, commissioner for earthquake-damaged areas, Luciano Marchetti (engineer), vice-commissioner for the Umbria region. Other members of the project team included Antonio Paolucci, co-ordinator for artworks on behalf of the Ministry for the Cultural Heritage, Costantino Centroni (architect), superintendent for Umbria, Giuseppe Basile, expert on frescoes from the Central Institute for Restoration, and Raul Pagetta, worksite manager.
The same subject has already been treated by Giorgio Croci in the volume Conservazione e Restauro Strutturale dei Beni Architettonici (Preservation and Structural Restoration of Architecture), UTET Libreria, 2001 (figs. 46-51(.

We want to remember the consolidation of Venzone Cathedral directed by Francesco Doglioni which has been a model of how to leave the signs of the earthquake after the restoration.

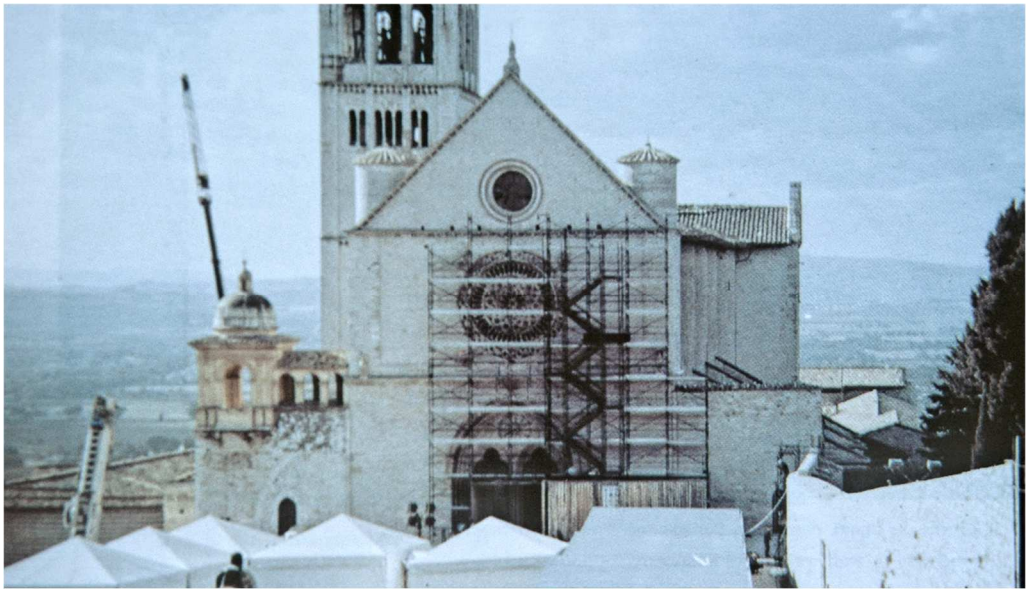


Fig. 46 - San Francesco d'Assisi, the oculus providing access to the space between the vaulting and the roof. (From *Il restauro della Basilica Superiore di San Francesco d'Assisi,* edited by G. Basile, Roma 2003)

Fig. 47 - San Francesco d'Assisi, some fragments collected and catalogued before being reassembled. (CB 1998)

Fig. 48 - San Francesco d'Assisi, the scene depicting the Apostles by Cimabue, and the fourth vault after the collapse of San Matteo ribvault. And part of the adjacent star-studden sky. (From *Il restauro della Basilica Superiore di San Francesco d'Assisi,* edited by G. Basile, Roma 2003)

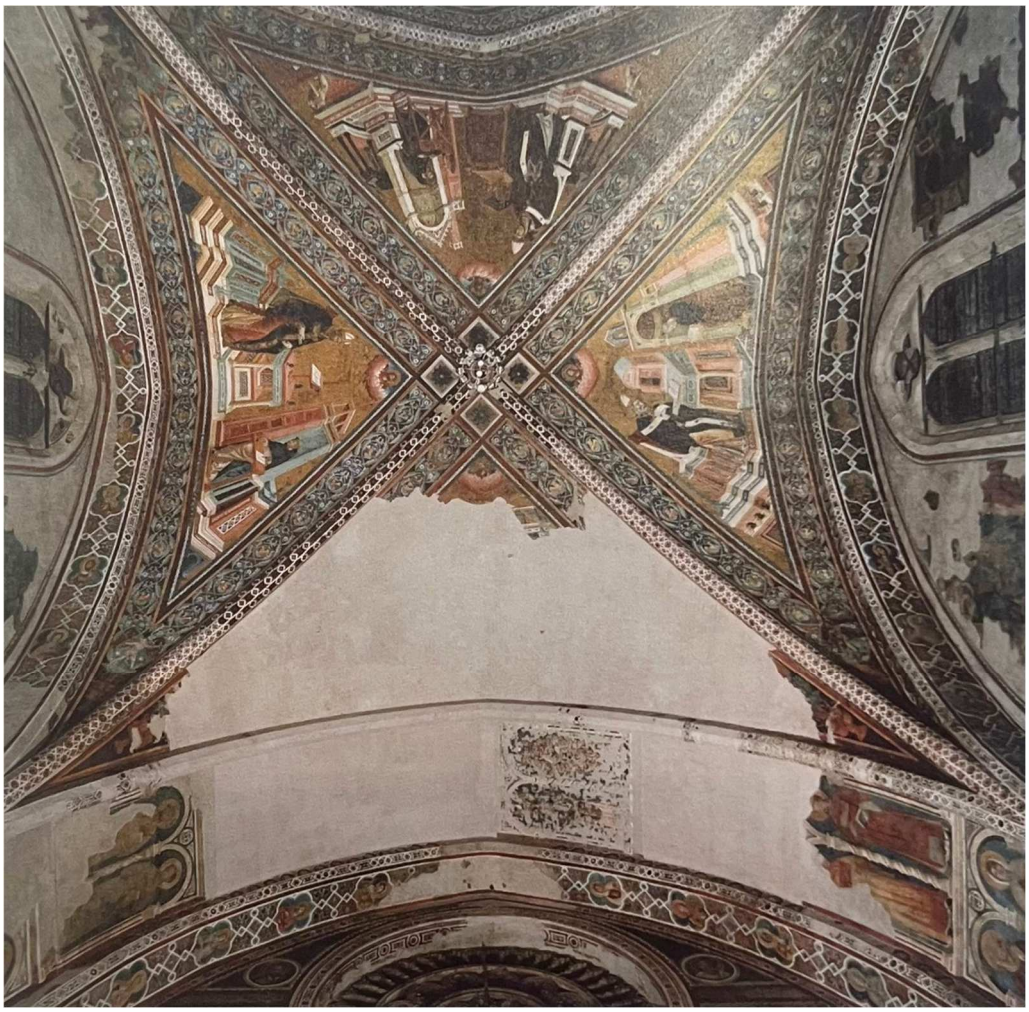


Fig. 49 - San Francesco d'Assisi, the two patron saints of Assisi, Rufino and Vittorino, were repositioned provisionally before the reopening of the restored Basilica. (From *Il restauro della Basilica Superiore di San Francesco d'Assisi,* edited by G. Basile, Roma 2003)

Fig. 50 - San Francesco d'Assisi, recovery of the rubble from the collapsed vaulting using a procedure similar to the "grid" pattern employed by archaeologists. (From *Il restauro della Basilica Superiore di San Francesco d'Assisi,* edited by G. Basile, Roma 2003)

Fig. 51 - San Francesco d'Assisi, view of the tympanum after reconstruction, showing the cylinders containing the "shape memory alloy" rods, forming the link between the tympanum and the roof. (From *Il restauro della Basilica Superiore di San Francesco d'Assisi,* edited by G. Basile, Roma 2003)

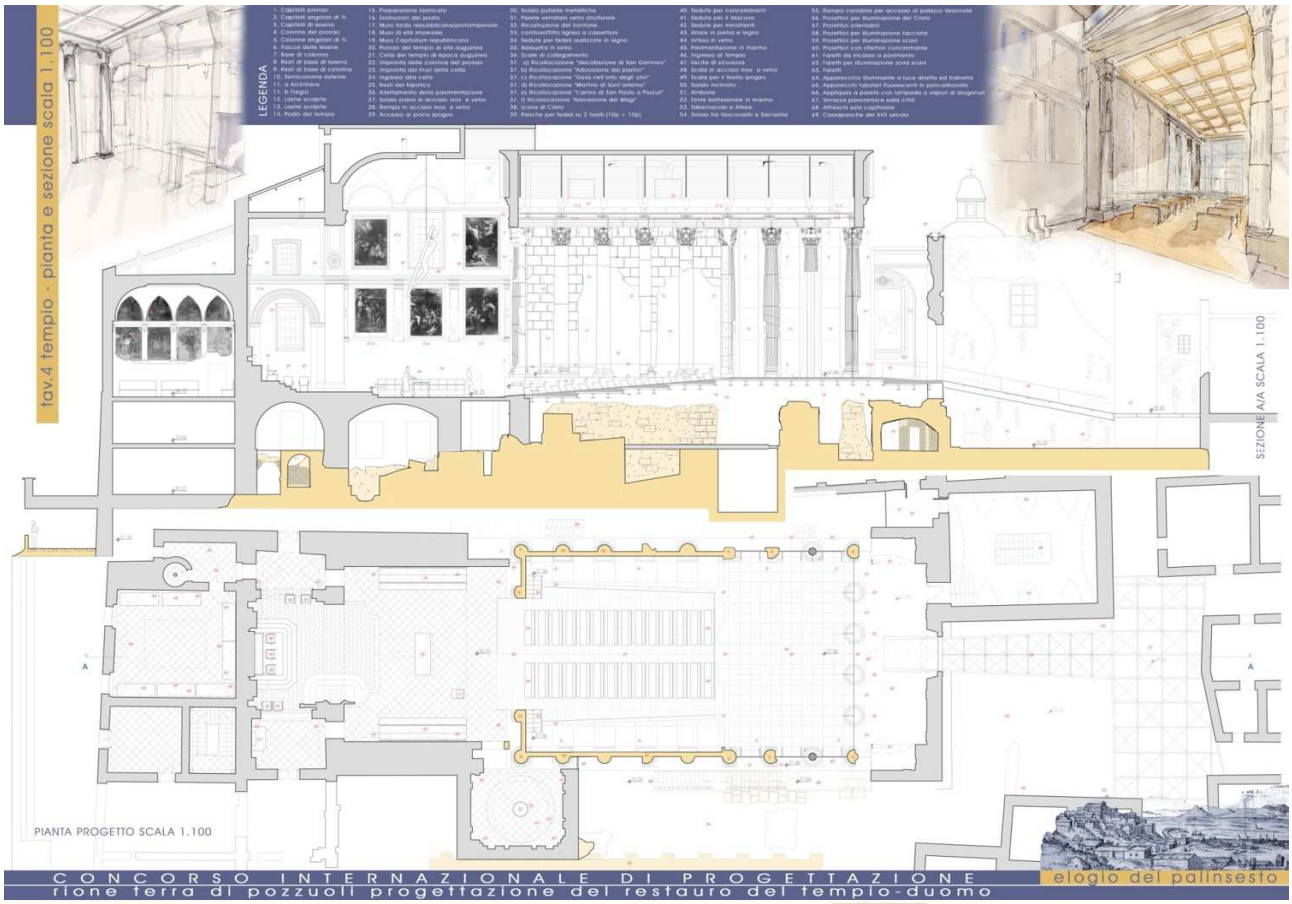
10.9 Pozzuoli, the cathedral-temple of Augusto. An innovative restoration competition

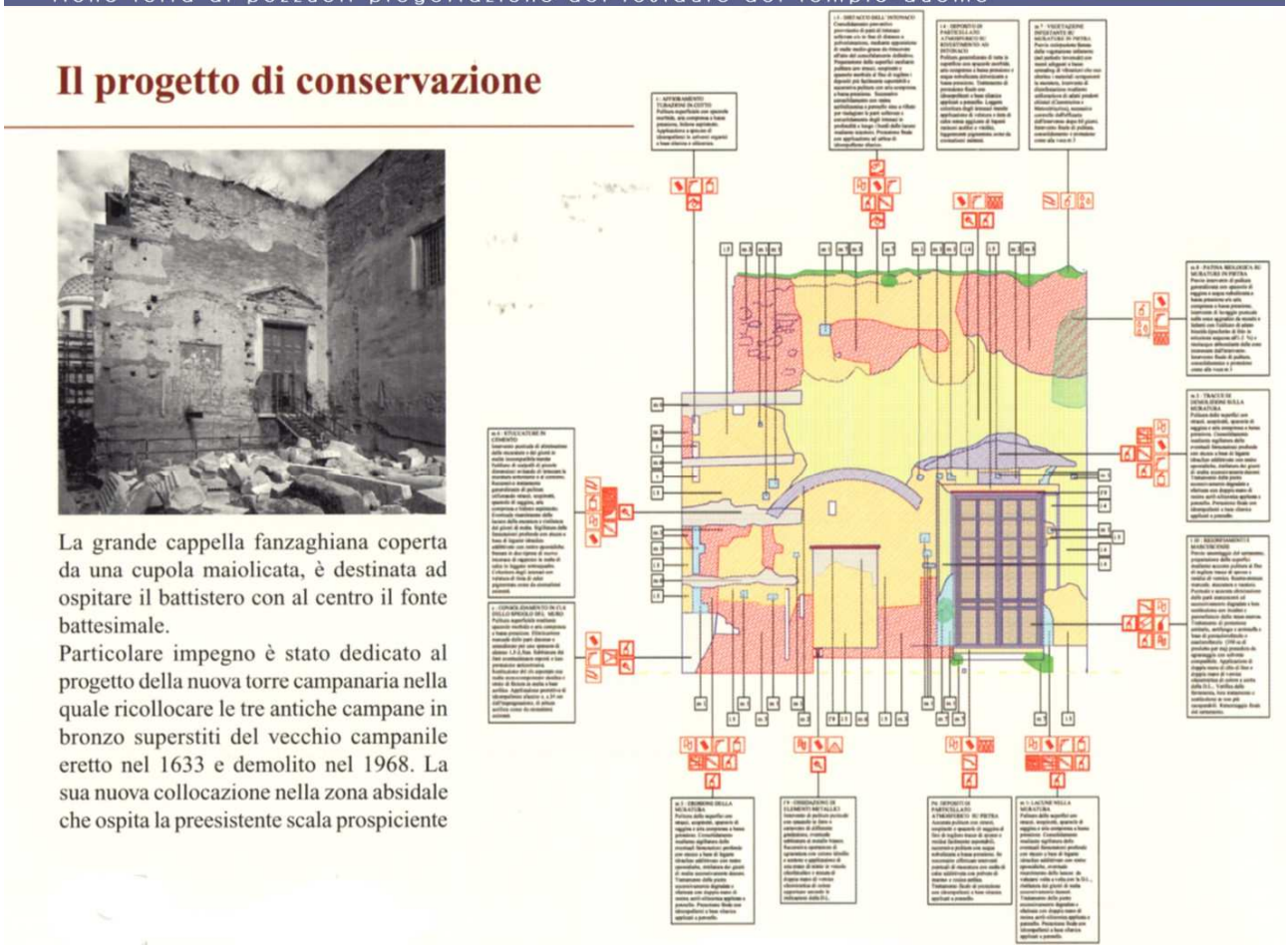
The project presented and realized returns the temple-cathedral to its history and to the city while respecting its dual value and function: archaeology and sacred worship.
The project in full respect of the entire archaeological and Renaissance-Baroque pre-existence, retraces an active and planning anthology of the architectural reality, proposing an intervention of conservation of the heritage for the use and enjoyment of the community.
The project avoided subjective selections of components and parts, but exalted the extraordinary overall, testimonial and polyphonic richness of the site.
It takes care of the respect and care of each season and historical sign impressed on the monument/document, with a view to its transmission to the future.
The temple is part of an organic and rational path of public enjoyment, with the guarantee of coexistence of all the components of this exceptional system.
The project was characterized by the coexistence of the individual parts. The classical temple was joined to the legacy of the baroque church and the former was assigned the function of a nave dedicated to the faithful and the latter presbyterial space.
The space of the ancient pronaos was annexed to the single nave of the church, while the lateral colonnades were closed with structural glass elements.

Fig. 52 - Pozzuoli, a part of the Renaissance-Baroque pre-existence after the destruction of the Second World War and earthquake. (Private archive Marco Dezzi Bardeschi)

Fig. 53 - The nave of the church after the destruction. (Private archive Marco Dezzi Bardeschi)

The front wall of the pronaos, once hexastyle, has also been closed with similar glass panels.
In adapting the temple to the nave of the church and reducing the majority of the baroque ruins to the presbytery alone, it was necessary to connect the pre-existing classical plan to the modern level.
The tower bell has been re-proposed as an airy-service structure happily assembled around a self-supporting spiral staircase that wraps around itself.
We must not forget the actual liturgical adaptation, with the elements of the celebration clearly contemporary with an essential design (altar, ambo, celebrant's chair).
Furthermore, a significant role is played by the wooden benches.





Figs. 54-55 - The project of Marco Dezzi Bardeschi, characterized by the coexistence of the individual parts. It was necessary to connect the pre-existing classical plan to the modern level. (Private archive Marco Dezzi Bardeschi)

Fig. 56 - Cappella del Sacramento. Project exalted the extraordinary overall (CB 2009)

Fig. 57 - The front wall has been closed with glass panels. (CB 2014)

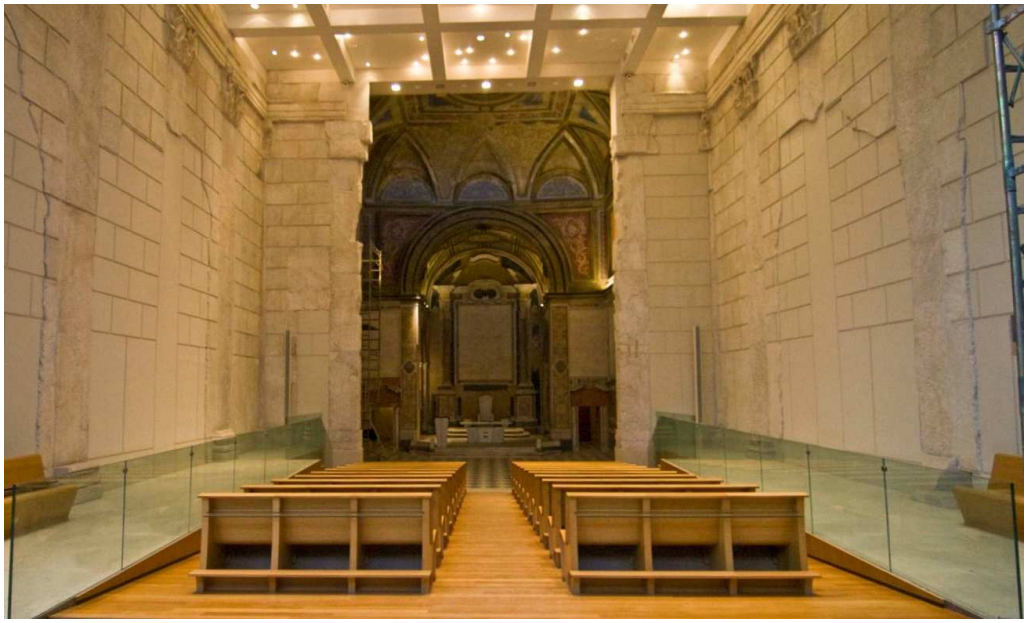


Fig. 58 - The single nave of the church annexed to the pronao. A significant role is played by the wooden benches. (CB 2014)

Fig. 59 - The actual liturgical adaptation, with elements of the celebration clearly contemporary (CB 2014)

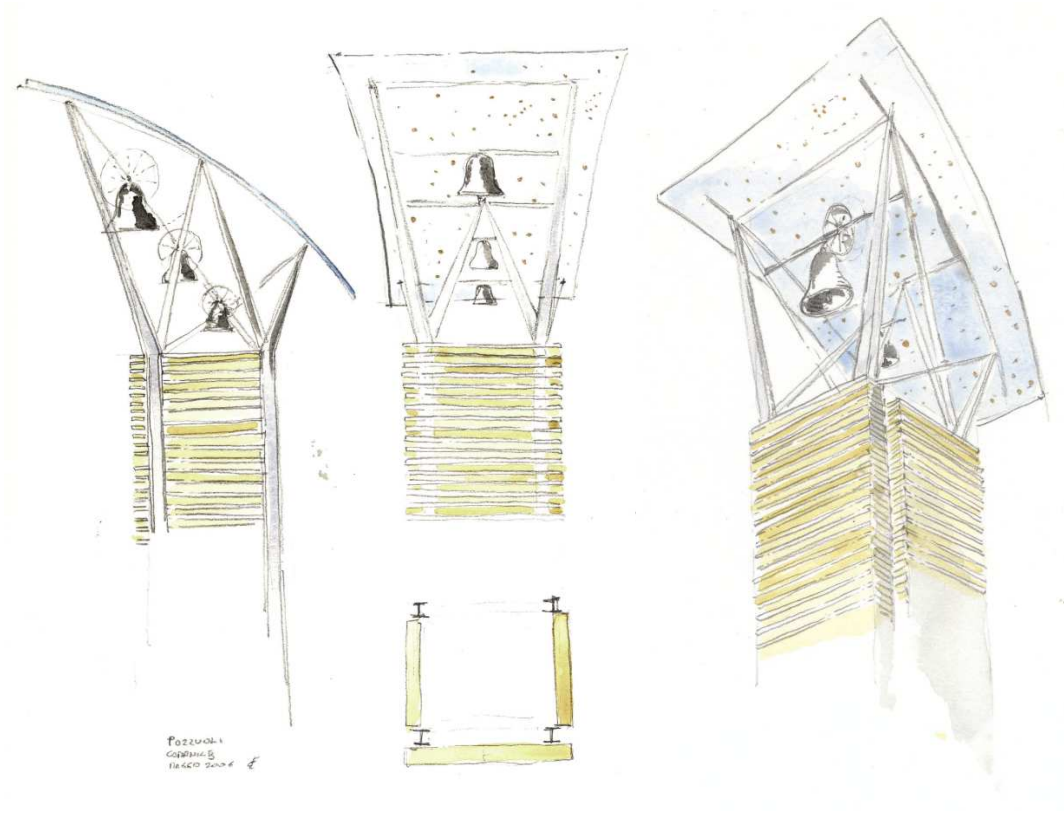


Fig. 60 - Sketches by Marco Dezzi Bardeschi for the bell tower of the cathedral-temple (Private archive Marco Dezzi Bardeschi)

Fig. 61 - View of the bell tower of the cathedral-temple (CB 2014)

The cathedral-temple have been inaugurated on May 2014, while the tower bell has been completed in November 2017 (figs. 52-61).
Marco Dezzi Bardeschi have fight without stop for the safeguarding of the material testimonies of each civilization, unknowing any superficial selection, defending the necessity of the transmission to future.

Final considerations

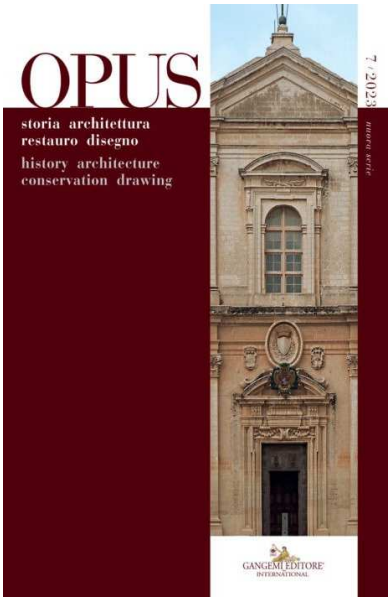
Since the early years of this century, at least in Italy, many scientific journals have been dedicated to the conservation and restoration of architectural, artistic and archaeological heritage, also looking to the future prospects. In these journals, dialogue has increased between specialists from different disciplinary sectors.

It seems appropriate to remember that various universities edited their own publications while other collaborate in a spirit of ever-increasing convergence.

In the various committees and among the different authors there are essays coming from different countries. Among these we can mention: “Materiali e Strutture. Problemi di Conservazione”, “Confronti. Quaderni di restauro architettonico”, “OPUS. Storia, architettura, restauro, disegno” (figs. 62-64).

Also at this turn of the century, it is extremely significant to remember the establishment of Scientific Societies in the field of cultural heritage. For architecture and landscape, the SIRA represents the pinnacle of excellence with its annual conferences and the proceedings of numerous meetings.

All these initiatives are a tangible sign that they contribute to maintaining our country as the undisputed leader in the restoration.



Figs. 62-64 - Covers of the scientific journals “Materiali e Strutture”, “OPUS” and “Confronti”.

Notes

1. Giovanni Carbonara was also a member of the commission for the restoration of the façade of St. Peter's Basilica in the Vatican; he was a consultant to the Lombardy Region for the restoration of the Pirelli skyscraper in Milan; he was part of the Working Group, established by the Presidency of the Council of Ministers, in collaboration with MiBACT, for the drafting of a basic document on the application of technical anti-seismic regulations in the cultural heritage sector, then part of the working group for the drafting of guidelines for the efficient use of energy in Cultural Heritage, and then the "Comité des Sages" for the drafting of the *Charter for the restoration of monuments of Byzantine culture* promoted by the European Centre for Byzantine and post-Byzantine Monuments in Thessaloniki, Greece.
President of the Technical-Scientific Committee for Landscape of MiBACT and member of the Higher Council for Cultural and Landscape Heritage, he contributed to the definition of restoration works on monuments such as Spoleto Cathedral, Modena Cathedral, Matera Cathedral, the Pauline Chapel in the Vatican, the cloister of SS. Quattro Coronati, Villa Medici and Palazzo Montecitorio in Rome.
Carbonara realized over 700 publications between essays in magazines, monographies, presentations, premises, introductions and reviews.

2. G. CARBONARA, *Considerazioni sul restauro in Italia oggi,* in *Praga. Le forme della città. Restauro e riuso degli edifici e dei centri storici,* Roma 1987, pp. 66-70.

3. G. CARBONARA, *Il restauro critico,* in S. BOSCARINO, G. CARBONARA, V. VALERIANO, N. PIRAZZOLI, *Il progetto di restauro, interpretazione critica del testo architettonico,* Trento 1988, pp. 27-37.

4. G. CARBONARA, *Avvicinamento al restauro. Teoria, storia, monumenti,* Napoli 1997.

5. G. CARBONARA, *Dalla storia al restauro e viceversa. Un caso significativo – From History to Restoration and Vice Versa. A Significant Case,* in *Basilica di San Pietro, restauro e conservazione,* Roma 1999, pp. 62-69.

6. G. CARBONARA, *Alcune riflessioni, da parte italiana, sul restauro architettonico (with Abstract),* in *Conserving the Authentic. Essays in Honour of Jukka Jokilehto,* edited by N. Stanley-Price and J. King, ICCROM, Roma 2009, pp. 27-36.

7. C. BELLANCA, *La conservazione e il restauro sono il nostro futuro,* in "Quaderni dell'Istituto di Storia dell'Architettura", in *Realtà dell'Architettura, fra materia e immagine. Per Giovanni Carbonara, studi e ricerche,* n.s., Roma 2020, pp. 47-56

8. From *Relazione. Concorso internazionale di progettazione. Recupero e valorizzazione della Villa Reale di Monza e dei Giardini di pertinenza*, 4 ottobre 2004, group directed by Giovanni Carbonara.

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Chapter 11

Restoration in Spain from the II World War

11.1 The architectural restoration in Spain from the II World War to nowadays with a bird's-eye view *(Susana Mora Alonso-Muñoyerro)*

During last years some authors[1] state that cultural heritage does not depend so much on the cultural goods transmitted in themselves but on their recognition as such by the community.

Especially after the Second World War, the progressive organization of institutions of an international character has had an important scope in the field of education, culture and historical heritage: national and/or regional legislation is superimposed on important international regulations.

The legislative and institutional evolution of historical heritage in Spain since 1975 has been characterised by administrative decentralisation that has led to the prioritisation of the regions or autonomous communities.[2]

The Spanish Civil War resulted in the destruction of an important part of the monumental heritage, and especially the religious heritage." The historicist discourse was somewhat veiled by the personal criteria of the authors of the restorations".

The "destroyed" Spain of 1939 had the "support" of the Artistic Heritage Law of 1933 and the administrative organization in zones, previous. With architects such as: Félix Hernández, Luis de la Figuera, Luis Bellido, Lorente Junquera, Chamoso Lamas, Alejandro Ferrant, Emilio Moya LLedos. We must remember previous essential figures such as Leopoldo Torres Balbas or Jerónimo Martorell.

The General Directorate of Architecture at the MOPU was in charge of the "restorations" in Spain for many years. Let us remember Francisco Pons Sorolla. (Later Miguel Ángel López Miguel).

It was in 1977 when a Ministry of Culture was created for the first time. In it, then, a body similar to a general director of Heritage (ICCROA Heritage Institute).

Gonzalez Valcárcel, (president of ICOMOS SPAIN in 1981) Manzano Monis, Francisco Prieto Moreno, Fernando Chueca Goitia, Juan Bassegoda Nonell will be very important names in all these years (for many years the President of ICOMOS Spain has being Maria Rosa Suarez-Inclan).

Alberto García Gil, Fernando Pulín, Dionisio Hernández Gil.... They brought their Italian training.

In Culture, a generation enters with architects such as Amparo Berlinches, Ana Iglesias, Antonio Almagro, José Miguel Merino de Caceres, Alberto Humanes, Eduardo González Mercade, Nines Hernández Rubio, Cervantes Martínez...
Later José Luis Rodríguez Noriega, Pedro Iglesias, Emilio Tuñón, Luis Burillo, Manuel Manzano Monis, J. A. Martínez Lapeña, Elías Torres... Fernando y Nieves Nanclares, Manuel Sanz, José Ramón and Ricardo Sierra... Javier Vellés, Antonio Más-Guindal Javier Frechilla, José Manuel López Peláez and others. We can't forget Manolo Casas, Antón Gonzalez Capitel, Jose Ignacio Linazasoro, Salvador Perez Arroyo...
Before the transfer of responsibility for the care of our monuments to the autonomous regions, there was a spectacular increase in investments, and also a change in attitude. In fact, the term Restoration was not clearly used, and even in postgraduate courses, etc. the term Intervention is used, which represented that it had to have some modern incorporation, or with modern materials. They wanted to "recover" time and "forget" the nostalgia of the 50s and 60s. Another important issue is the new Heritage Law 85.
We cannot forget interventions that have represented a "before and after", such as San Benito de Alcántara (Dionisio Hernández Gil), the tower of Abrantes in Salamanca (Fernando Pulín) the church of La Concepción in Segovia (Alberto García Gil).
The 17 autonomous communities of 1984, each with exclusive competences in cultural matters, brought with them an evident fragmentation.
Catalonia with the Architectural Heritage Service of Barcelona, the architect Antoni González Moreno-Navarro (and the historian Raquel Lacuesta) gave a very important boost to the care of Heritage. Its Cursets, Symposia … its Method and way of doing have been a source of knowledge, of dialogue, …
Antoni was the founder of the Academia del Partal (Asociacion libre de Profesionales de la Restauracion Arquitectonica).

Fig. 1 - Palacio Guell, Barcelona. November 1993. Domingo Garcia Pozuelo, Julian Esteban Chapapria, Giorgio Croci, Javier Gallego, Antoni Gonzalez Moreno Navarro, Raquel Lacuesta, Javier Ramos, Alfonso Jimenez, Susana Mora Alonso-Muñoyerro, Antonio Almagro, Javier Ribera. (Private collection SMAM)

In my opinion, Servei influences the Andalusian Institute of Heritage (remember Román Fernández-Vaca). And also Valencia and its Generalitat and la Junta de Castilla-Leon (Marco Antonio Garcés, Javier Ramos...). Also the Aula Hernan Ruiz, in the Sevilla Cathedral, created by Alfondo Jimenez and his conferences on the Universidad Menendez Pelayo directed by Julian Esteban.
Vitoria had a few years of great activity and splendour related to the Santa María Foundation, and the restoration of the Cathedral. In this sense, other Foundations were born or grew such as Santa María de Albarracín, in Teruel, or Santa María de Aguilar de Campoo.... They have had figures such as Antonio Almagro, Peridis, ... Or Jose Ignacio Lasagabaster....
Thinking about these years we see that it's so important for the Patrimonio Arquitectonico and don't want to forget any names although probably it will happen.

Up to 80s
Several interventions stand out fundamentally that at first glance and at the moment are ground-breaking. The Tower of Abrantes in Salamanca by the architect Fernando Pulin. The higher part of the tower was demolished in the time of the Catholic Monarchs, who avoided these signs of power in noble families..., going through many vicissitudes. Until in the 50s it was thought of closing the volume of the tower, without "creating" as to how it could have been, for which "modern" materials and systems had to be used. Thus metal and glass, using stone for fencing or delimitation. Reversible, compatible, minimal intervention, …[3]

Fig. 2 - Tower of Abrantes, before the intervention. (Private collection SMAM)

Fig. 3 - Tower of Abrantes, after the intervention. (SMAM)

A few years later, it was dismantled and completed with masonry and ashlar, with a concrete core.

The small church of La Concepción, in Segovia, had not been used for years, when it was acquired by a sausage company in the area, to locate its offices. (Proinserga) The project was designed by the architect Alberto García Gil. To do this, a light three-storey metal structure was built inside, separated from its walls. The view of the interior space was not lost, each of the floors is closed with glass. The top floor, in the direction, has the painted vaults of the temple as its ceiling. One of the subsequent problems is the duration of these works, of these uses in these places.

Fig. 4 - Church of La Concepción, outside. (SMAM)

Fig. 5 - Church of La Concepción, inside. (SMAM)

Another significant work of this period is the convent of San Benito de Alcántara (Cáceres) by the architect Dionisio Hernández Gil. In several phases, the consolidation and reconstruction of the vaults being very important, which is carried out with a local technique. In addition to the restoration of the loggia and the organization around the south façade, with a semicircular grandstand and the paving of that area.[4]

I believe that these works created a very important moment in architectural restoration in Spain. I do not know how to describe them, because I believe this is the influence of Cesare Brandi, before the Charter of Venice. To carry out works with rigor, and with "Modern" solutions.

Fig. 6 - Convent of San Benito de Alcántara, the pavement of the outside. (Archivio COAM, Madrid)

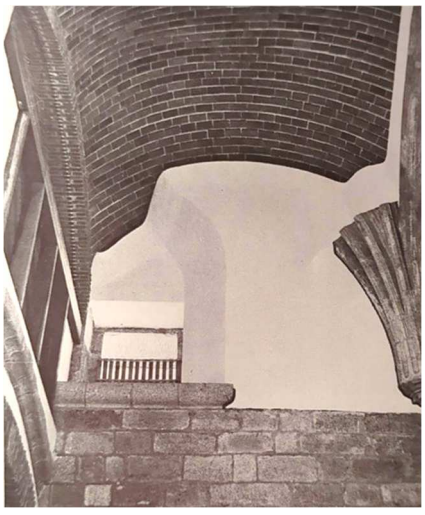


Fig. 7 - Convent of San Benito de Alcántara, reintegration of the vaults. (Archivio COAM, Madrid)

Not in this group, but of immense importance will be the Project and the realization for the Roman Theatre of Sagunto by the architects Giorgio Grassi and Manuel Portacelli. They define their work as an idea of theatre, with an evocative will. "This means that the project of restoration and historical restitution cannot become, to all intents and purposes, the project of a Roman theatre (A theatre in the "manner" of the ancient Romans)"... "So that not only its proportions, relationships, etc., will result from the observation and study of the ancient structure, but also those choices of technique, function, construction, decoration, which will be necessary in the course of the work, will have in the ancient structure and in the relationship with it their sole reason for being as architecture".[5]

Figs. 8-9 - Views of the Roman Theatre of Sagunto. (Archivio COAM, Madrid)

Dionisio Hernández Gil has paid more attention in the Roman theater of Mérida; and in the Temple of Diana.

The Eighties

The church of Santa Cruz in Medina de Rioseco, the temple, studied by Ponz, Fernando Chueca, very interesting of the Spanish architecture of the sixteenth and seventeenth centuries, suffered a major collapse in 1977. Cervera Vera[6] "Happy synthesis between the Vignolesca and the Herrerian conception". Despite its modifications, the church maintained a remarkable compositional unity. In 1984, with the powers transferred to the autonomous regions, the Junta de Castilla-León proposed the drafting of a project, which was done by José Ignacio Linazasoro. And as its author describes it, an interesting theoretical problem arises, reconstruction or anastylosis. A "contrasted" formula was rejected, for the sake of compositional continuity, but with greater constructive freedom.

The biggest problem began from the cornice line, and how to cover the space that previously covered the vault covered with magnificent plasterwork. Wood was thought of as a substitute for brick. It was one of the first examples of the use of laminated timber in Spain. Another important problem was that of the side walls and their character as a façade.

Fig. 10 - Church of Santa Cruz in Medina de Rioseco, the collapse (1977). (J. I. Linazasoro)

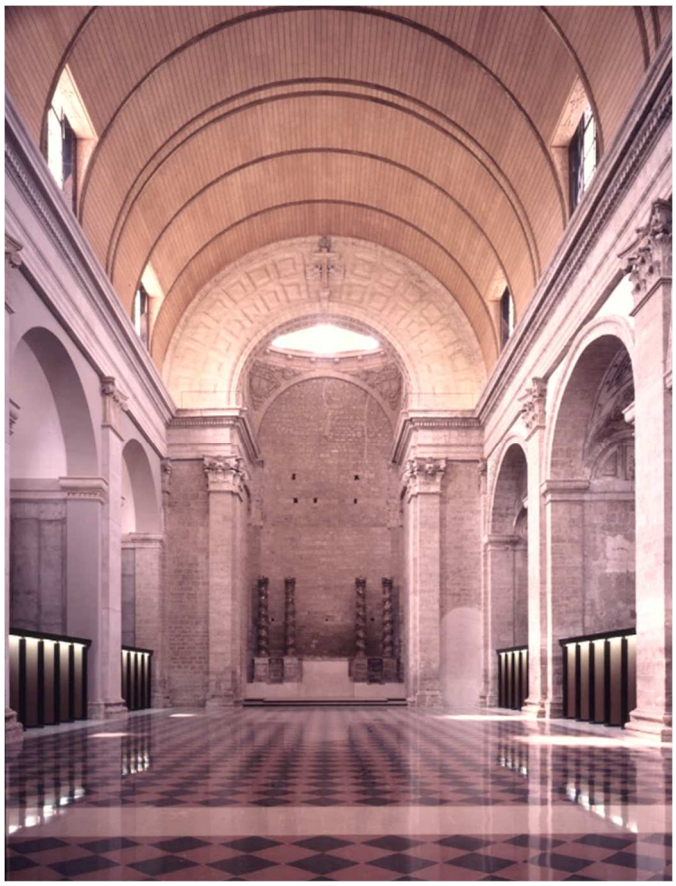


Fig. 11 - Church of Santa Cruz in Medina de Rioseco, the solution. (J. I. Linazasoro)

The Junta de Castilla y León was very active in these years, with territorial architects such as Marco Antonio Garcés, Javier Ramos, Pedro Hombria, Julio Pellicer, Angel Diaz, José Francisco Yusta Bonilla, Alicia Gonzales.
The reference to the Method, and also to the organization, will be in the Service of Barcelona and the architect Antoni González Moreno-Navarro
It will be explained afterwards as about Valencia, Andalucia and others.

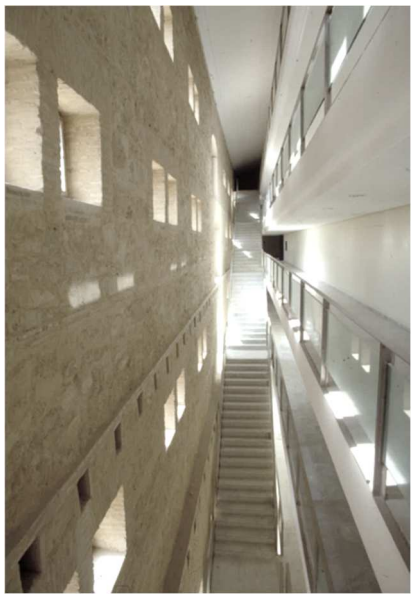
Figs. 12-13 - Church of Mallà. (SMAM)

Fig. 14 - San Lloren prop. Bagá. (Antoni González Moreno-Navarro)

Fig. 15 - San Joan de Sesoliveres. (Antoni González Moreno-Navarro)

In Valencia, where attention had been paid to the training of technicians who would take charge of the care of the architectural heritage, some very interesting interventions have been carried out, with the memory of the important training of their authors.

The restoration of the monastery of San Miguel de los Reyes in Valencia, and its use as the headquarters of the Valencian Library, by the architect Julián Esteban Chapapría.



Figs. 16-18 - Monastery of San Miguel de los Reyes, Valencia. (Julià Esteban Chapapría)

Providing compatible solutions to the different spaces, their circulations and communications.

Also to the Convent of Carmen, the baths of the Almirante... or the accesses to the metro, or the Castle of Sagunto.

Not forgetting the interventions in the Cathedral, in the doorways.

It is somewhat later, in 2004, when the discovery of the Renaissance paintings under the Baroque decoration of the ambulatory vault takes place; an important debate is opened and an attempt is made to preserve both.

Fig. 19 - Valencia cathedral. (From "Loggia")

In Andalucia important intervention have been done in Sevilla.
The careful conservation of the Cathedral of Sevilla, la Giralda and the Giraldillo (Architect Alfonso Jiménez Martín).

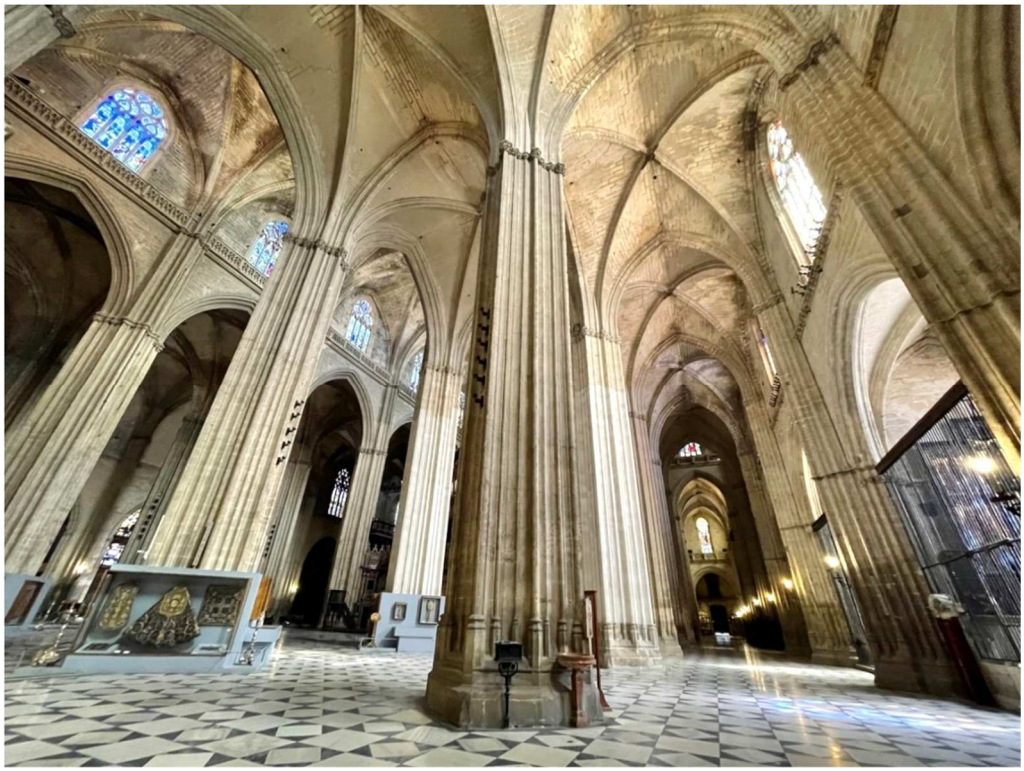


Fig. 20 - Sevilla cathedral. (Alfonso Jiménez Martín)

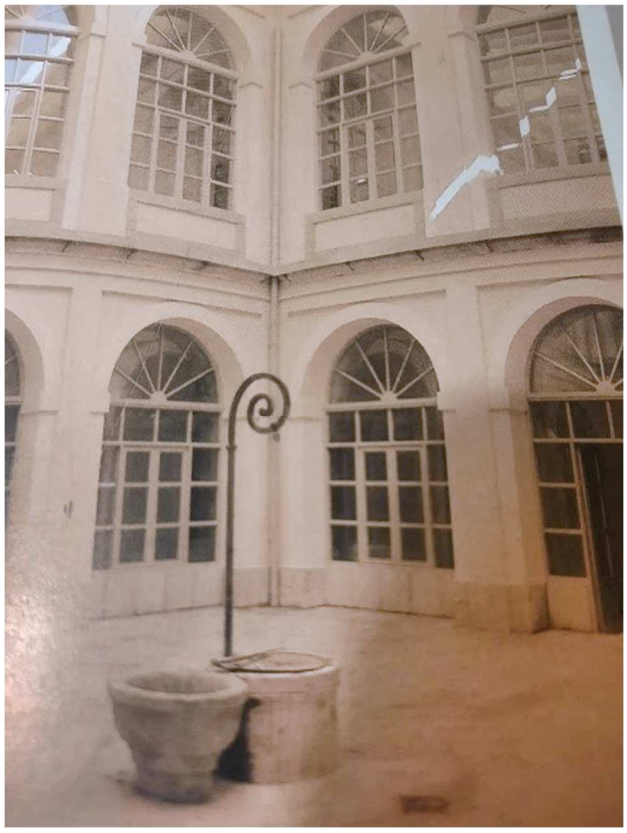
Fig. 21 – Giralda. (From “Loggia”)

Fig. 22 - Giraldillo. (From “Loggia”)

In these years, the problem of the number of historic buildings without use was important. On the other hand, spaces for administrative uses were necessary. Such is the case of the Hospital del "Nuncio Nuevo", in Toledo, the work of Ignacio Haan, begun in 1790, paid for by Cardinal Lorenzana. With an almost square floor plan, and double axial symmetry and four courtyards, it is inserted indifferent to the urban fabric. The floor plan is a simplified version of Sabatini's for the Atocha Hospital and the transformations during its two centuries of life. In the 80s it was decided to use it as the headquarters of four of the ministries of the Junta de Comunidades de Castilla LaMancha, a council around each courtyard.

We can say that in those years restorations are accepted when they have "something modern" incorporated.

They wanted to recover its volumetric clarity, so the attached buildings were eliminated and the roofs were organized." They did not want to pay the high price of the irreversible violence exerted on the unmistakable mass identity of the building"



Figs. 23-24 - Nuncio Nuevo. (Junta de Castilla y León)

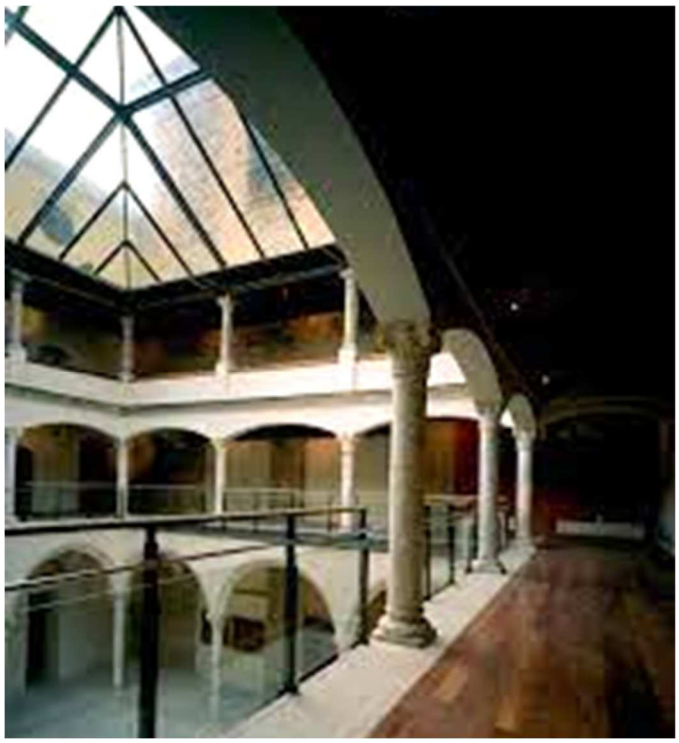
The Colegio de los Irlandeses in Alcalá de Henares, is one of the approximately sixty historic buildings, which after the Confiscation, were left with marginal uses, after having been convents, schools and barracks, military and prison cities in Spain. This action was part of the plans that the General Directorate of Architecture (MOPU) convened by competition.

Another problem will be to make historical buildings accessible as Hospital Reina Sofia.

Fig. 25 - Museo Reina Sofia, architect Antonio Vazquez de Castro. (CB)

The MOPU and the General Directorate of Architecture (with M.A. Lopez Miguel) announced the CETRA Scholarships (Specialization Courses in Architectural Restoration Work), which a few years later (1982) became a Course at the Higher Technical School of Architecture of Madrid (ETSAM).
The "Workshop Schools" had appeared, from Aguilar de Campoo, (with Peridis) with very good intentions, but not much success.

Another significative work has been San Pedro Martir in Toledo with three important cloisters and the restoration of the facade which was hidden by buildings on the street.



Figs. 26-27 - San Pedro Martir in Toledo, architect Mario Muelas. (SMAM)

We can't forget Maria del Mar Villafranca and the Alhambra de Granada; and Antono Jimenez Torrecilla, architect, at the Albaycin.
The Bishop's Chapel in Madrid (Javier Vellés), Monastery of Puebla de Sanabria (Marco Antonio Garcés), plan of Santiago de Compostela (Javier Ramos), Cristo de la Luz a Toledo (Francisco Jurado).
We must remember the magazine "Loggia" and its directorr and founder Francisco Noguera.

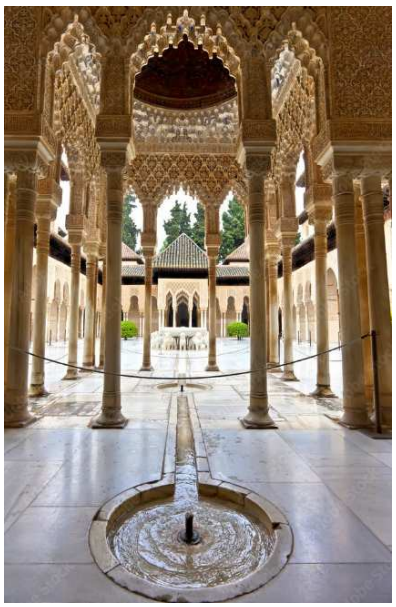


Fig. 28 - Alhambra, Granada. (SMAM)

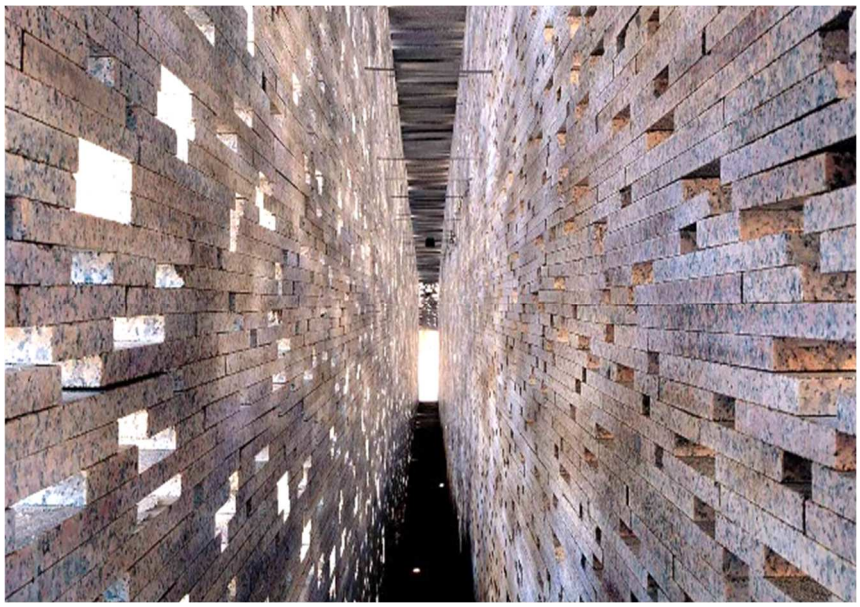


Fig. 29 - Muralla Nazarí, Granada. (SMAM)

The Bishop's Chapel in Madrid (Javier Vellés), Monastery of Puebla de Sanabria (Marco Antonio Garcés), plan of Santiago de Compostela (Javier Ramos), Cristo de la Luz a Toledo (Francisco Jurado).
We must remember the magazine “Loggia” and its directorr and founder Francisco Noguera.

Fig. 30 - The church of Wamba in Valladolid, architect Jose Luis de la Quintana. (SMAM)

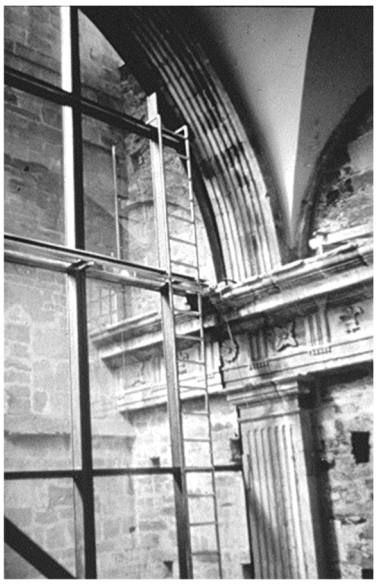
Fig. 31 - Santa Maria de Sasamon Claustro, architect Miguel Angel Lopez Miguel. (CB)

I don’t want to forget the Junta de Castilla Leon and the Diputacion de Leon in restoration works so important for me as Monasterio de Gradefes (Leon), Santa Maria de Sasamon (Burgos) and, thanks to Salvador Perrez Arroyo, which whom i have the opportunity of working in San Pedro de Arlanza (Burgos), Santa Maria in Grijalba (Burgos), Monasterio of Carracedo (Leon)...

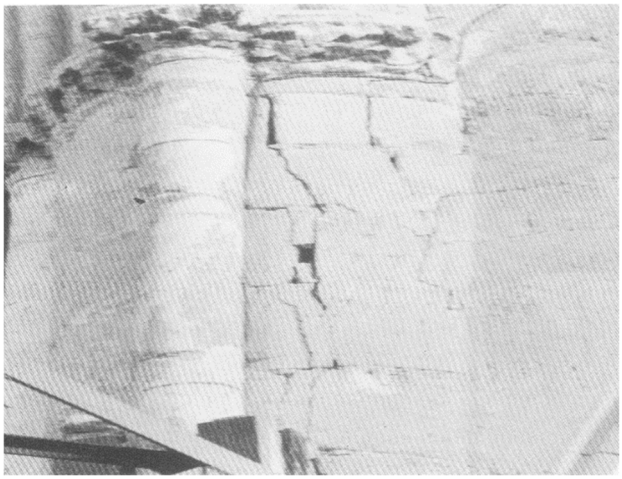
Fig. 32 - San Pedro de Arlanza (Burgos).

Fig. 33 - Monasterio de Gradefes (Leon), architect Susana Mora Alonso-Muñoyerro.

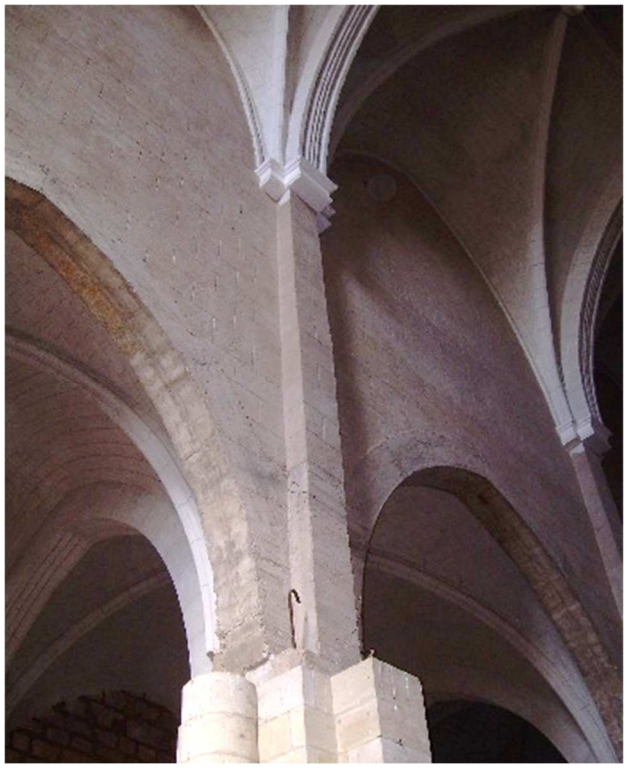
Figs. 34-35 - Monasterio de Carracedo, Leon. (SMAM)



Figs. 36-37 - Monastero de Carracedo, Leon, architects Salvator Perez Arroyo and Susana Mora Alonso-Muñoyerro. (SMAM)



Figs. 38-40 - Santa Maria de los Reyes, Grijalba (Burgos), architects Salvator Perez Arroyo and Susana Mora Alonso-Muñoyerro. (SMAM)



Figs. 41-42 - Santa Maria de Sasamon (Burgos), architect Susana Mora Alonso-Muñoyerro. (SMAM)

As the "pendulum movement" is passed to another extreme, the object of interest is changed. From the protagonism of the architect, it passes to other professionals. (what I call restoration via CSIC). The studies of materials, plaster… but often without knowing the objective. It was the Servei de Barcelona and A.G. who marked the way, the method.
Virtual means of representation appear, which often become an end instead of a means as the Portico de la Gloria of the Cathedral of Santiago de Compostela.

Fig. 43 - Portico de la Gloria, Cathedral of Santiago de Compostela. (From "Loggia")

It seemed that a way had been found... a method....it seemed...
But we have the works of Antoni Gonzalez Moreno Navarro, Alfonso Jimenez Martin and Julian Esteban Chapapria and others so representative of this time to give us hope.

11.2 Fifty years of conservation of monuments in Spain, from the Valencian point of view *(Julià Esteban Chapapría)*

Without wishing to fix them as exactly contemporary, since they were even intermingled with each other, there are several generations of architects and historians who dealt with the study and conservation of heritage in Spain since the final decades of the nineteenth century. The first was made up of pioneering architects such as Ricardo Velázquez Bosco (1843-1923) and Vicente Lampérez Romea (1861-1923) and historians such as José Ramón Mélida (1856-1933) and Manuel Gómez-Moreno Martínez (1870-1970). The next, and related to the one just mentioned, was that of the area conservation architects who were appointed and worked from 1929 onwards, among others the most outstanding architects were: Leopoldo Torres Balbás (1888-1960), Jeroni Martorell Terrats (1876-1951), Alejandro Ferrant Vázquez (1897-1976), Félix Hernández Giménez (1889-1975), Emilio Moya Lledós (1894-1943) ...

After the civil war, which subverted the great advances achieved in the previous stage, a generation of architects emerged, also composed, among others, by Luis Menéndez-Pidal (1896-1975), Francisco Prieto-Moreno (1907-1985), Fernando Chueca Goitia (1911-2004), Rafael Manzano Martos (1936), Francisco Pons-Sorolla (1917-2011) and Juan Bassegoda Nonell (1930-2012). Some of the architects of the previous group continued to work on the restoration of monuments after the war, as was the case of Alejandro Ferrant or Félix Hernández.

Alongside them, in the state administration, a new generation came to work: Antonio Almagro Gorbea (1948), Cervantes Martínez Brocca, Ana Iglesias, José Miguel Merino de Cáceres (1942-2023) and Amparo Berlinches Azín (1946). After this last group of architects and due to the new organization of the state into autonomous communities, to which full competences in the field of heritage conservation were transferred, the group of architects to which I belong began to work, while the previous one was still active. Among them, it is worth mentioning the architects Antoni González Moreno-Navarro (1943), Alfonso Jiménez Martín (1946), Susana Mora Alonso Muñoyerro, Leopoldo Gil Cornet (1952), Manuel Fortea Luna, Gabriel Rebollo Puig, Pedro Salmerón Escobar (1946) Félix Santiuste Pablo, Francisco Javier López Martínez... and the historians Raquel Lacuesta or Javier Rivera, and many others, many of whom continue to work today. Of all these groups or generations there are many names to be mentioned, which I regret as unfair.

Several of the technicians of this last group or generation were linked in their professional beginnings to the Associations of Architects. These were created in 1933, the same year that the National Artistic Heritage Law was born. It was at the end of the dictatorship and the beginning of democracy, around 1975, when the Historical Archives of Architecture and Urbanism were created in them with the mission of knowing and defending the architectural heritage and the city, while organizing meetings where restoration was discussed in Spain and other European countries that could serve as a reference for the renewal of restoration. There are two coincidences that should be highlighted in many architects of this last generation, the one that began to work on heritage conservation in the mid-70s and, like me, ended in the middle of the first or second decades of this century.

One of those concerns was the study of some of the generations prior to ours who worked on the restoration of monuments in Spain, the other was to know directly or indirectly what was being done in Europe at the time when we began to restore.

One of the meetings I mentioned earlier was held in Madrid in 2009 organized by the Partal Academy, and addressed, with the title of *25 Years of Monumental Restoration (1975-2000)*, a collective reflection on what the restoration of monuments had been in the last quarter of a century in Spain. Key issues were discussed, such as the role of public authorities and administrations, theoretical evolution and methodological proposals, professionals and their training, the social and economic dimension of heritage, and the analysis of significant interventions, all with presentations and communications attentive to a very complex and diverse reality in the different Spanish regions.[7]

In the concluding paper I indicated that, between 1975 and 2000, the changes that took place in Spain were radical and affected all levels of the country, from the economy to politics, including morals and customs. Historians pointed out that there had been a triple step of these changes: the first, the journey from a protected and uncompetitive economy to an open one inserted in the double process of European integration and globalisation; the second step was that of a national-Catholic dictatorship to a liberal democracy; and the third, that of a society that is partly semi-rural and archaic to a metropolitan and cosmopolitan one.

At the beginning of the period, the Spanish Constitution of 1978 gave greater attention to the safeguarding of culture, imposing on the State great responsibilities in this area endowed with a specific autonomy separate from the educational world, as had happened in the fifties with the European democracies, which had found in it an instrument to repair the wounds of the world war. The meaning that heritage acquired in Spain was that of a common good, full of identity and resources that would help to eliminate educational and social inequalities, in which political and administrative decentralization should participate. This was a trend similar to the European context, where cities had to play a relevant role as cultural scenarios that developed the aspirations of civil society.

The historian José Carlos Mainer pointed out that, in the field of cultural history, the intention to understand heritage and its conservation between 1975 and 2000 was intended to be inserted in the field of culture, which meant the study of the values and symbols that acted in society. From 1975 to the mid-1980s, there was a clear desire to distance itself from the near past, as well as a reconstruction of the autonomy of literature and art, a reunion with the public... The years that came after 1980 appear, in our eyes today, as a more cynical and if you want seductive period where it was once again liked in more conventional ways. With the socialist governments, which began in 1982, came the full intervention of the State in culture, and there was very early talk of the cultural nativity scene and the political domestication of intellectuals. At the same time, the transfer of powers from the central state to the autonomous regions was also an event of profound political and cultural transformation, and in 1986 the full political and economic integration of Spain into Europe was to be completed. In those years, many towns and cities in Spain indicated in their entrances that they were municipalities of Europe.

Two years earlier, in 1984, UNESCO had declared the first five Spanish monuments as World Heritage Sites: the Alhambra and the Generalife, the monastery of El Escorial, the Park Güell in Barcelona, the Cathedral of Burgos and the Mosque of Cordoba, thus beginning a regional and local race to be declared a World Heritage Site monuments of a similar nature to those, that also During the 1980s, although some of the challenges posed in this area were overcome with reasonable success, the expectations aroused far exceeded the achievements achieved. With the nineties, the problems and challenges were different and, to a large extent, new and related to the economic, social and cultural changes that affected a world that had become closer and more technologically complex.

It cannot be overlooked that the legal system on heritage, legislated in 1985, had to face such transcendental challenges as: the necessary theoretical and conceptual renewal; the adaptation to the new state of the autonomies, derived from the Spanish Constitution of 1978; the link to urban planning and territorial control mechanisms; the solution to a deteriorating legal situation defined by a good number of rules, decrees and regulations that provided an incoherent framework; and finally, the promotion of collaboration and social participation.

The Spain of cultural tourism would also alter the political, economic, social, cultural and territorial landscape, blurring the lines of separation between the public and the private, leaving broader sectors of society as arbiters of public policies and owners of the dominant culture. Several results were the result of this situation: the success of remembrance formulas such as the Ages of Man, the creation of the Andalusian Institute of Historical Heritage, the efforts to facilitate intellectual access to monuments by integrating advances in museography and interpretation, the proliferation of courses, seminars, conferences and master's degrees or specialized journals and websites, the appearance of local or regional management foundations such as those of Santa María de Aguilar de Campoo, Santa María de Vitoria or Santa María de Albarracín, the growing interest of business sponsorship in heritage, or the appearance of the Caja Madrid Foundation and the creation of the Academia del Partal to which a good part of those professionals dedicated to the world of heritage were incorporated... All this baggage is part of what we could call positive results.

It should also be noted that in the 1980s, when the transfer of competences in matters of heritage from the central administration to the autonomous communities took place, practically none of the few technicians who worked in the central administration in these tasks passed to the regional administration. These technicians either dedicated themselves to the free exercise of the profession, or they were attached to an increasingly diffuse Ministry of Culture performing similar or different functions, all in a hard and sterile process of dismantling. This forced the regional administrations, and to a lesser extent the local ones, to look for trained technicians or those interested in heritage. But there were few and insufficient who had gone abroad to receive this training that did not exist in Spain; in addition, some of them were linked to the University, so once again it would be the Colleges of Architects, very active socially in the seventies, who tried to respond to this new situation.

Another question, no less easy, would be to whom to entrust conservation or restoration operations among professionals in the free exercise of the profession, a particular situation that is very Spanish. Where there were schools of architecture the answer was clearer, although it should be remembered that by 1985 there were only twelve centres in Spain that taught this education and by 2000, these had increased to sixteen. In that year, postgraduate training in heritage, which had emerged in the mid-eighties, was already being taught in five of them. In any case, the answer to this question, as in the case of the execution of the works, was given more by the Law on Public Administration Contracts than by the requirements and particularities required by the monumental restoration.

The complicated relations between central, regional and local power can be appreciated, now from a temporal distance, in multiple aspects: the enactment of the Spanish Historical Heritage Law of 1985 and the existence today of seventeen regional laws that, rather than developing and making effective compliance with state regulations, reproduced it by adding new categories and techniques of protection and promotion, providing more confusion than effectiveness; the creation and decline of national programmes – one per cent cultural, theatres, markets, cathedrals, castles...—; the poor activity of the Heritage Council; the progressive loss of weight of the Spanish Historical Heritage Institute; the national restoration awards awarded from 1994 onwards, almost always ignoring what was produced in the autonomous regions; autism from National Heritage; the independence of Paradores Nacionales; or the serious problems caused in heritage by the deficient municipal management of the so-called workshop schools dedicated to the training of artisans, which could have been in the end one of the most brilliant and innovative Spanish contributions to heritage conservation, became a source of public financing of conservation thanks to the contributions of the European Social Fund.

My personal training in heritage conservation was based first of all on the work I carried out between 1975 and 1981 in the Historical Archive of architecture and urbanism of the College of Architects of Valencia, from where I went on to direct the Heritage Service of the Generalitat Valenciana and, later, the Architecture Service.

Secondly, already working at the Generaalitat, my training was linked to the *Scuola di Perfezionamento in Restauro dei Monumenti* in Naples, created by Roberto Pane and of which Roberto di Stefano had been its director since 1976, with whom I was united by a good friendship. At this Scuola I had the opportunity to regularly attend the seminars that were held there, and in which I met the main restorers of monuments in Italy, such as Angelo Calvani, Gaetano Miarelli, Franco Minissi...

And thirdly, I had the opportunity to enjoy a scholarship in 1981 awarded to me by UNESCO, in collaboration with ICOMOS, to go to Hungary and which began and ended with a stay in Paris. The stay in various Hungarian cities allowed me to know in depth the restoration of monuments in Hungary, where work was carried out that, in my opinion, can be described as exemplary. There I learned about its peculiar administrative structure and its rigorous methodology applied by prominent architects such as Miklos Horler (1931-2011) and Janos Sedlmayer (1932-2004) or archaeologists such as Juan Alberto Cabello, of Spanish origin. Later they gave me the opportunity to explain what the restaurant industry was like in Spain.

With this intense training I began to work in 1981 in the Valencian autonomous community, directing the Architectural Heritage Service, to which I gave shape and organization with some central services, others territorial in the provinces of Alicante, Castellón and Valencia, plus another, due to its importance, in the city of Valencia. It was the way to make some inoperative heritage commissions made up of amateurs disappear without clear criteria, which did not happen in other autonomous communities

A few years later, the Polytechnic University of Valencia gave me the opportunity to create and direct a Master's Degree in Monument Restoration that was launched in 1988 and which, very different, still exists. Some time later I joined as an associate professor of architectural projects at this center. In this way, the circle of a professional exercise that many of us conceived as basic in the restoration of monuments was closed: exercising conservation from the responsibility of a public administration; carrying out the drafting of projects and management of restoration works; and teaching, which implied, logically, carrying out research on different heritage issues, including the development of a rigorous methodology of phases applied to conservation: preliminary studies, diagnosis, master plans, intervention and conservation; and to analyse in depth the interventions carried out in Spain in other times.

The scarce and disparate training offer existing in Spain between the mid-seventies and eighties was divided between courses, conferences and short-term symposiums that were intended to learn about and discuss specific topics of greater or lesser amplitude, a formula to which the professional associations, the university itself and occasionally the administration adhered. As a background, medium-length courses had been held, such as the so-called "Rehabilitation Courses" carried out by the College of Architects of Madrid or the "Course on Restoration and Conservation of Monuments and Environments" of the Gaudí Chair of the Polytechnic University of Catalonia; and, finally, the semester-long course such as the "Course on Intervention in Architectural Heritage", jointly organized by the University of Madrid, the General Directorate of Architecture and Housing of the MOPU and the Juan de Herrera Institute.

Of particular note are the *Heritage Cursets*, organised every year in December by the College of Architects of Catalonia, which were key throughout the period both for the topics discussed and for the guests who joined them. In them we were able to learn, above all, about the most cutting-edge Italian experiences and what was being done in Catalonia.

This panorama left, to a high degree, specialization to the effort and personal initiative of those attracted by the subject, who could aspire to the fortune of a scholarship in a center abroad — Bruges, sponsored by the Council of Europe, Rome at the Spanish Academy or ICCROM, or the *stages promoted by ICOMOS*, such as the one I did. And, in any case, to a slow activity that involved voluntary training with the usual effect of trial and error.

It would not be until the eighties when the earliest experiences of postgraduate or specialization courses would be developed. It was at the School of Architecture in Madrid from 1983, the School of Technical Architecture in Tenerife in 1985, and the School of Architecture in Valladolid and Valencia in 1988 that carried out, in a very unequal way, the necessary training of specialists. In most cases, the initiative or collaboration of the professional associations and the autonomous communities was decisive for its development.

If in Italy, in 1984 and with regard to the training of specialists, the importance of the moment was pointed out because we were witnessing the departure from the scene of those who had been trained between 1935 and 1950, in Spain there had also been a generational change in the sixties, without the new group having a specific university education. It was precisely this group that put the most effort into consolidating postgraduate training in Spanish universities.

An important issue in our work was the exchange of ideas and experiences from the creation, in Barcelona, of the Academia del Partal in 1992, which, promoted by Antoni González Moreno-Navarro, gradually brought together professionals who understood restoration in the same way. Since then, the uninterrupted holding of scientific meetings has allowed the consolidation of close personal relationships, exchange, common reflection and debate. Today this free association, with 33 years of experience, brings together more than a hundred professionals involved in monumental restoration, which publishes annually a magazine called *Papeles de Partal*.

Antonio Almagro entitled his presentation in Madrid in 2009 Lights and Shadows. In it he pointed out that one of the problems that existed in the last quarter of the twentieth century had been

the existence of seventeen Autonomous Communities, each with practically exclusive competences in cultural matters, which had brought with it an evident fragmentation not only of the legislation protecting heritage, but also of practice, criteria and forms of action

while there had been a dramatic increase in public and private investment in heritage conservation. However, in his opinion, there were several known cases of monuments whose results had been real nonsense, such as the intervention in the Roman Theatre of Sagunto, in which an action by the architects Grassi and Portaceli, undoubtedly identified as a "contemporary" work, ended up being declared illegal by a ruling of the Supreme Court. To this, Almagro maintained, was added a certain tendency to a "restoration aesthetic" that was absolutely imposed on the original aesthetics of the buildings, causing them to lose a substantial part of their values. It seems that an intervention that did not have modern materials could not be, for many, a good restoration. Personally I do not agree with this assertion, it is true that there were excesses, but other cases ended up shaping results that were not seen in other European countries, making historical architecture compatible with contemporary architecture.

In any case, in the intense years of the political transition, between 1977 and 1982, it was not even minimally possible to compare the Spanish situation with the international one. Not only because the cultural autarky imposed by Francoism was manifested, in those years, in all its humiliating evidence when it was noted that there was a delay in the practice, and even more so in the thinking, of the restoration, but also because the desire to make up for the lost ground as soon as possible and to recover normality and rhythm with foreign life kept the country immersed in the process itself and in the implementation of the a new cultural order, where the world of heritage stopped breathing that smell of rancidity and nostalgia of the fifties and sixties that they wanted to renew at full speed. The interests, tendencies, crises and aspirations that dominated Europe in those years would have until after that stage of rupture would have nothing more than a minority echo, concerned as they were with liquidating the past, in many cases without knowing it in depth, while modernizing the institutions. Perhaps it is worth remembering that in 1977 a Ministry of Culture had been created for the first time in the history of Spain.

What happened in these two and a half decades can be recognized as a singular process, dominated, in the early years leading up to the mid-eighties, by the desire for knowledge and political positioning, full of enthusiasm and good faith contrasted by the absence or non-recognition of a tradition, the inexperience of professionals, the lack of structured and demanding social networks, the disarticulation of public initiatives and a notable tendency to cultural schematisms not exempt from demagoguery.

The next stage, which focuses on the decade of the nineties when the profoundly unequal panorama that was established in the autonomous communities would reach its administrative, technical and legal development, while the State continued to seek its space without finding it, would be characterized, in a positive way, by the application of the method, the containment of overexertions, the search for a particular balance with modernity with specific results that do not appear in the rest of Europe. the discovery of a tradition that fundamentally linked performances of the thirties and the role of memory and its places, through events that sought to coordinate investment efforts. The appearance of reflection texts, the beginning of the standardization of the training of specialists, the irruption of private financing in the panorama of the patrimony were a good step forward.

At the beginning of the new century, symptoms of a major crisis in the conservation of heritage in Spain began to be detected, something that had been going on for a long time and that was due to the exhaustion of regional experiences. The architect's role as a cultural mediator between society and historical architecture was lost and replaced by another group, that of indifferent administrative managers, who equally or uneffectively attended to a hospital, public transport or the needs of monuments.[8]

The parameters of analysis of this crisis, at least in Valencia, were many and diverse: the decrease in investments, the change in the organic structure within the public administration, the dispersion of regional legislation, the irregular training of specialists, a little interest in civil society, the decline of research, the crisis of the method and criteria of intervention, the lack of intellectual qualification of public officials, the rigidity of control mechanisms, political struggle, corruption and misgovernment...

The final result of the diagnosis of this change, compared to the previous stages, would have at least three faces: the conceptual disorientation of society with respect to cultural heritage, the loss of leadership of architects, archaeologists and historians at the head of heritage conservation organizations, and a lack of attention of public governing bodies towards heritage manifested in a lack of investment. public presence and in the trivialization of heritage.

In the case of the training of specialists, for example, the truth is that, since 1988, the regional administration paid special attention to the training of technicians who had to be in charge of the intervention in architectural heritage. For this reason, in collaboration with the Polytechnic University of Valencia, a master's degree in Conservation of Architectural Heritage was created that operated between 1988 and 2006. But, from 2006 onwards, the School of Architecture decided to absorb this own degree as an official master's degree, with the aim of removing from a generalist trunk of architecture teaching everything that could be a specialty, which has fundamentally served to provide an outlet for the existing teaching staff, even if they had no experience in the conservation of monuments, teachers that began to be excessive given the decrease in students.

With practically all the generation that entered the administration more than thirty years ago retired, there has not been a minimally formed generational change. Now the technical responsibilities, except in a few cases, have fallen to general administration technicians, economists and lawyers well trained for public management, while architects and technical architects as a general criterion have been brought together in the Ministry of Economy from which they are called for any type of technical assistance. In the Directorate-General for Heritage, the number of technicians who have remained in it is insufficient and has been progressively decreasing due to a process of amortization of positions that has concluded in the meeting of the competencies in architectural, archaeological heritage, museums and culture in a single service, which was previously the work of four departments, and from which the adjective architectural has significantly disappeared.

The loss of leadership of those technicians with extensive experience in the conservation of monuments has led, consequently, to the dispersion of criteria in interventions in which everything fits and is possible as long as it is to the greater glory of the author, without attending to the need for a method that consistently attends to the values that sustain the monuments.

With regard to legislation on heritage, it should be remembered that in the Valencian Country up to three legislative texts have been approved, the first in 1998, the second in 2004 and the last in 2007, to which must be added specific modifications promoted to resolve particular cases, such as the one processed by the Presidency of the Generalitat to allow the destruction of historic neighborhoods such as the fishing village of Cabañal. All these legislative texts have been developed outside the General Directorate of Heritage and the dynamics of the matter. To this must be added the text approved in 2015 on the Recognition, Protection and Promotion of the Signs of Identity of the Valencian People, today fortunately repealed, or the anecdotal modification, in 2017, of the Valencian Cultural Heritage Law for the protection of civil and military constructions from the civil war or the buildings that were used as the seat of the government of the Republic.

Of the multiple restorations and reuses that I have carried out over thirty-five years, I must highlight some of them as the most important due to their complexity or results obtained. The recovery of the Hieronymite monastery of San Miguel de los Reyes for the headquarters of the Valencian Library, with a series of architectures that had been accumulating over time and whose addition was respected (figs. 44-45).

Figs. 44-45 - San Miguel de los Reyes headquarters of the Valencian Library, Valencia.

The successive interventions carried out in the old Convent of Carmen in Valencia, from which its Gothic cloister, the refectory and dormitory body and, partially, the Renaissance cloister were recovered.

Figs. 46-47 - Old Convent of Carmen, Valencia.

The Admiral's Baths, typologically Islamic but built in Christian times, in which the cold, warm and hot rooms were restored and the main lobby was rebuilt (fig. 48).

Fig. 48 - Baños del Almirante, Valencia.

The actions in the Cathedral of Valencia were several: the Romanesque, Gothic and Baroque portals (figs. 49-51), the historical archive or the restoration of the ambulatory.

Fig. 49 - Cathedral of Valencia, Románesque doorway.

Fig. 50 - Cathedral of Valencia, Gothic doorway.

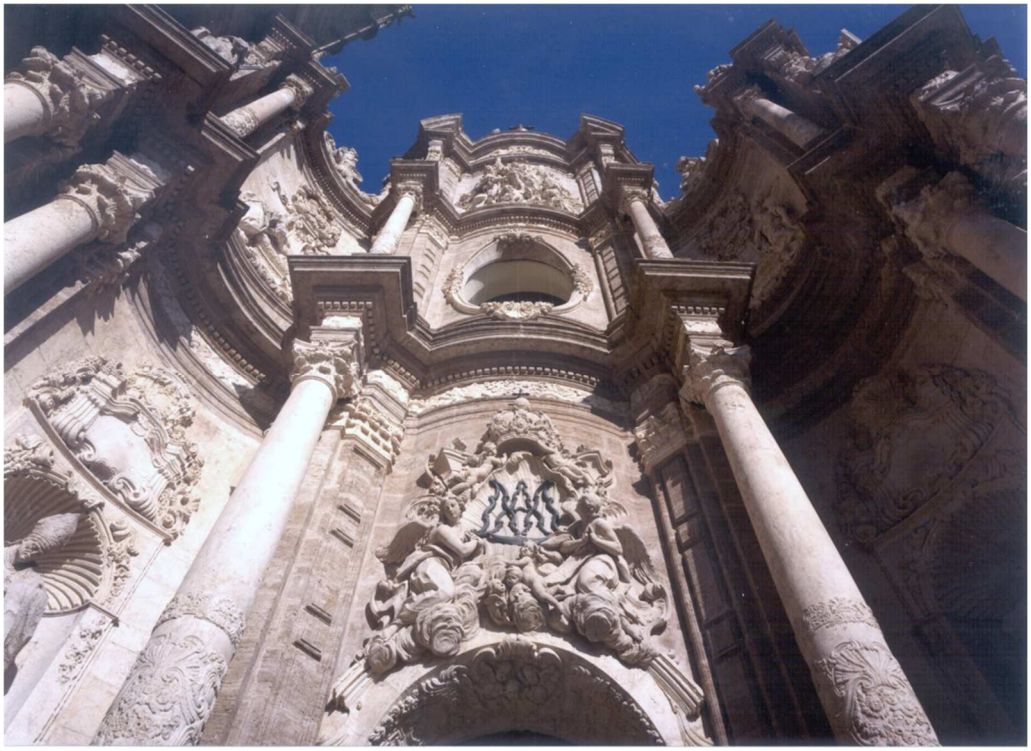


Fig. 51 - Cathedral of Valencia, Baroque doorway.

The Jews' Gate, whose remains were valued when a metro station was created (fig. 52).

Fig. 52 - Puerta de los Judíos and metro station, Valencia.

The new access to the castle of Sagunto, using the old medieval gate and creation of a visitor centre (fig. 53).

Fig. 53 - New access to the castle of Sagunto.

And the refunctionalization of the house of Mestre Peña, also in Sagunto, to house archaeological collections.

Fig. 54 - House of Mestre Peña on the way up to the castle of Sagunto.

Fig. 55 - House of Mestre Peña on the way up to the castle of Sagunto.

Regardless of the results obtained, what I have always tried to do has been to follow a rigorous methodology that went through a series of steps: exhaustive preliminary studies, delimitation of the historical and architectural values, detailed diagnosis of the existing state, preparation of master plans, drafting of projects that would address and make compatible the existing values with the refunctionalization that was requested of the buildings subject to intervention and, finally, maintenance, which unfortunately has almost never been carried out by the responsible administrations.

On the other hand, my research and publications have been aimed at studying and disseminating the works of the conservative architects of the area such as Leopoldo Torres Balbás, Alejandro Ferrant Vázquez or Emilio Moya Lledós, of whom I was fortunate to have access to their professional archives that allowed me to study a crucial period of restoration in Spain. Along with these studies I was able to organize up to three seminars at the Menéndez Pelayo International University on different periods of the modern restoration in Spain, relating them to those that were happening in Europe.

11.3 Putting arms on the Venus de Milo *(Antoni González Moreno-Navarro)*

If one looks at the physical map of the Iberian Peninsula – at the southwestern tip of Europe – it is easy to imagine a circle inscribed on it, from which specific geographical features of variable type and dimension would stand out; the most notable, perhaps, located in the south, where the territory juts out into the sea as if trying to kiss Africa. There are also two surfaces that constitute something more than a mere punctual accident. In the northwest, the ancient kingdom of Galicia, resting on Portugal. In the northeast, an extensive triangle that seems to want to escape from the harmonious central roundness, although in reality it is only trying to strengthen the connection of the entire peninsula with the rest of the continent. In a large part of this triangle –the easternmost and at the same time also triangular– is Catalonia, the region that once came to be considered the richest on the peninsula. In its capital, Barcelona, before the end of the Second World War, I was born, as my parents –both state officials – had been stationed there at the end of our Civil War.

For a good part of the two centuries prior to the current one, Catalonia –perhaps due to its immediate proximity to the rest of Europe– played a decisive role in the entry of the peninsular peoples into modernity. For dozens of decades, Barcelona was a pioneer in this development. As examples of the technical advances that the city starred in, the first steam factory was located there and the first photograph was taken and that the first stagecoaches, the first railway and even, a century later, the first motorway departed from it.

Catalonia would also be a pioneer in some decisive moments of the process of collective awareness regarding the appreciation and protection of the extraordinary architectural heritage left throughout the peninsular territory (and on the adjacent islands) by the set of cultures that coexisted or succeeded each other over the centuries. It happened in the second half of the 19th century, when hiking –so popular and well organized in Catalonia– was able to appreciate not only the natural, landscape or sentimental values of the territory, but also the human creativity reflected in the monuments that it was discovering in it. A new look at the territory that would result in a collective mentality that protects that heritage. And in the middle of the second decade of the 20th century, a qualified hiker, as well as a good professional architect, Jeroni Martorell Terrats (1876-1951), launched the first monuments service of the Spanish public administration, the Cataloguing and Conservation Service of Monuments of the Barcelona Provincial Council.

But it wasn't always going to be that way. During the middle decades of the 20th century – with the exception of a few moments when Spain was a republic– Catalonia lost its traditional and effective initiative related to monumental heritage and lived through a gray period that would be completely obscured after the death of Jeroni Martorell. The eastern triangle of the peninsula remained in this situation when circumstances led to my approach to that heritage and later to its restoration.

Among my ancestors there is no person who had a professional relationship with architecture. Nor anyone who had passed through the classrooms of a University. However, my dedication to monumental heritage had family roots. It must have been my mother –her passion for travel, her admiration and her critical look at historic architecture– who set me in that direction, although neither she nor I were aware of it.

My studies at the Barcelona School of Architecture did not favour this penchant, but it must have taken root before, since once I graduated in 1970 I would be induced to relate to the Historical Archive of the College of Architects of Catalonia and the Balearic Islands, recently created on the initiative –again a pioneer– of the Catalan architect Oriol Bohigas. A few years later, I would have the opportunity and honour to direct that collegiate archive, consolidating the option already initiated by my predecessors to prioritise among its objectives an active defence of the architectural heritage in danger and to do so in coordination with the historical archives that had been created in many other associations of architects in Spain.

This defense of the threatened heritage would be continued through a collegiate commission created for that purpose (the CDPA) and later through an independent body (the SERPPAC), whose main objective, together with the defense of the heritage, was the elaboration of programmatic bases and structures that would be prepared on the day when, after the dictatorship ended, Catalonia will regain its political autonomy. Structures in which the participation of the community, once sensitized, had to play a decisive role, as we believed, still young and inexperienced in the social realities of a democratic country. In April 1977 we explained this to President Tarradellas, still in exile in France, who gave us his approval, but knew how to redirect our populist fervour for the sake of greater professionalism and efficiency in our endeavour. After the return of Josep Tarradellas to Barcelona in the autumn of that same year, contacts with the provisional autonomous government of Catalonia continued, but the immensity of the work it had to face on priority social issues and until then forgotten, forced the postponement of the governmental imbrication in the objectives of our demands.

From defense to restoration

Until then, the objectives of these demands had been fundamentally focused on the protection, the defense, in short, the salvation, of a monumental heritage undervalued and forgotten by the governmental structures of the dictatorship, including the universities. At that time, in our professional environment, restoration was rarely discussed, that is, what we should do with that heritage if we managed to save it; or how to do it. The restoration would only appear in the courses (the famous *curset* that the CDPA started in 1978, still alive today) by inviting professionals from the rest of Spain or foreigners to explain to us what and how they did it. It was then that the discussion began on the *criteria* that should preside over the restoration, but without knowing in depth the circumstances and objectives that could condition them. On the other hand, the architects of my generation and territory lacked a minimum culture of Restoration. (We had heard of Viollet-le-Duc, perhaps someone also of Elías Rogent, but Camilo Boito, or even Torres Balbás –I am not saying Vicente Lampérez– were totally unknown within the limits of our elusive Eastern Triangle).

It was not surprising that this should happen. At the Barcelona School of Architecture, no one had told us about them, nor had they bothered to present restoration as a possible way of exercising the profession and thus promoting interest in becoming familiar with that discipline and its history; on the other hand, there was no one to learn from.

The few restorations that were carried out in Catalonia at that time were carried out by the service of the Barcelona provincial council, but now without Jeroni Martorell at the helm; or they were programmed and often screened in Madrid by professionals with whom it was very difficult or impossible to contact –and when they were screened here, it was obvious that they could not constitute examples from which to learn.

My particular case did not differ much from that profile. As for the possibility of going to Rome –the only way then to learn about restoration– I lacked information at the right time and, in any case, my family would not have been able to afford that expense. My training had to be self-taught. It made my efforts easier to have been appointed by the College of Architects of Catalonia as its representative on the Provincial Commission of Monuments of the Ministry of Culture. In their meetings my relationships with local restorers seasoned in the trade and later with architects from the ministry itself would be born. The initiative to invite outstanding professionals to participate in the courses we organized in Barcelona was also decisive. Listening carefully to each other with the intention of learning both from their presumed successes and from their possible mistakes –that knowing how to listen is the main virtue that must be cultivated by those who aspire to self-taught– and adding the critical study of the history of the Restoration (then, only within my reach through readings), It was possible for me to acquire a basis on which to establish some general criteria from which to start when the opportunity arose to take my first steps as a restorer. And the opportunity came soon.

In January 1979 I was appointed collaborating architect of the Ministry of Culture, and that year I would receive my first commissions for restoration projects. Two of them would be decisive in strengthening my learning, those related to the tower of Manresana (municipality of Els Prats de Rei) (fig. 56) and a pavilion of the hospital of San Pablo in Barcelona, that of La Merced (fig. 57), which was not used at the time and which the hospital itself, under its charge, would reuse as a Gynecology and Obstetrics service. All these works were designed and directed together with my partner, the architect Víctor Argentí Salvadó. Both of us still lacking experience in this type of commission, but convinced that they were exercises in Architecture – in which we did have experience – we approached them as such, without forgetting the architectural values of the monuments themselves as essential guidelines for the project.

I would become aware of the multidisciplinary complexity of monumental restoration during the execution of the work of the medieval tower, and trying to combine the resolution of all the requirements to which this was obliged, but without ever renouncing its essential consideration of architectural work, would preside over my professional dedication to restoration from then on and forever.

Meanwhile, in those few years but of such intense political changes, the veteran Service of Cataloguing and Conservation of Monuments of the Barcelona Provincial Council created by Jeroni Martorell was called into question and was on the verge of disappearing. Fortunately, in 1980 the doubts had been clarified and a competition was held among architects to appoint a new director. I had the satisfaction of winning that contest and in May 1981, both the Service and I began a new stage of our respective lives.

During my first years in the Service, my main responsibility was to complete works that my predecessor had left unfinished, most of them small or medium-sized churches of medieval origin altered over the centuries, whose parish priests urged me. It was not an easy job, but it was very useful.

It allowed me to get closer to the knowledge of the essence of the monument, more complex than its strict consideration as a document of the past or as a beautiful artistic artifact; and I was able to verify the reality of that particular architectural heritage whose conservation had been placed in my hands, a heritage radically different from the one that had generated so many reflections and theories of restoration that I had been reading in search of valid criteria. (It was evident, for example, that theories and International Charts conceived with the idea of preserving of Antiquity or the great medieval cathedrals were beginning to be of little use to me). And I was able to reflect on the reality of the country, the historical moment we were living, and also the real resources that I had. And I concluded that for our work to be truly useful, it had to start from a new, specific approach, far removed from so much rhetorical literature that the monumental restoration had generated in two centuries.

The result of these reflections and early work was the publication in 1985 of the main lines of this new approach, which were based on a double essence of the monument, its indisputable character as a historical document and its condition, sometimes forgotten but undeniable, as an architectural object, usually alive, that is, still capable of assuming a social use. (A few years later, to this double essential condition I would add a third in my reflection, the meaning that the monument has for the community, global or local). And so, taking into account the objectives and actions involved in restoration, understood as the necessary and simultaneous conservation of these three essential aspects of the monument, I thought it essential to have in the Service, more than a "style book", a working method that would guide all our actions.

Fig. 56 - Els Prat de Rei (Barcelona). Manresana Tower. Restauration, 1979-1983. (Photo by Montserrat Baldomà)

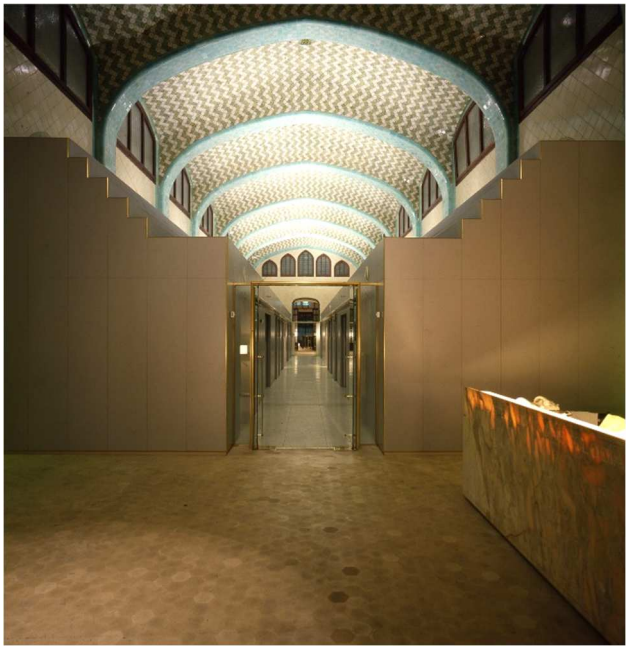


Fig. 57 - Barcelona. Hospital de San Pablo. Merced Pavilion. Restauration, 1979-1980 (Photo by Lluís Casals)

The objective restoration

The Method, called SCCM (an acronym for the original name of the Service), was also known as *the objective restoration* method because it was understood that its purpose was related to the real needs of the object –the monument and its physical and social environment– without theoretical, doctrinal or ideological apriorisms –subjective therefore– with which the restoring subject could identify.

In reference to the monument itself, the basic principles on which the method was based were the balanced assessment of its three essential dimensions, and the definition of its authenticity not exclusively in terms of the originality of the material, but also in terms of its capacity (original or new) to guarantee the permanence or recovery of these values. As for the action (restoration), the primary objectives are considered to be the transmission of the monument, with all its values, to future generations, as well as to guarantee its enjoyment by the community, contemporary and future. And as for its execution, consider monumental restoration as a simultaneously scientific, technical, creative and social discipline, which therefore requires multidisciplinary participation.

Having established these basic concepts and objectives, the method contemplates other characteristics of monumental restoration that are no less essential. Firstly, its *specificity*. Most of those letters, theories or manifestos to which I have referred, are based on considering monumental restoration as part of a broader and universal concept: the restoration of cultural heritage, or more specifically artistic heritage. A confusion in my opinion serious, even dangerous. The very specificity of the architectural heritage, derived from the triune essence of the monument and the social, cultural, territorial and urban circumstances in which it is found, requires that this differentiated treatment be proposed. In short, "if the Venus de Milo instead of sculpture were architecture, restoring it would require, at the very least, giving it back its arms".

Another characteristic of the act of restoration –and, by extension, of monumental restoration as a discipline and as an activity– is its historicity. In fact, it occurs in a certain situation of architectural and construction culture and of restoration itself as a discipline (the criteria, theories and practices in force can characterise action in one way or another according to the attitude of those who propose, judge or assume their approach, depending on personal convictions, legislation or customs). And, above all, it takes place in certain social, economic and cultural coordinates of a specific place, at a precise moment in its history, which should always condition the priorities and aims of the promoters, especially in countries where monuments can play an important role in their social environment: addressing deficits in collective infrastructure, resignifying urban fabrics or areas of the territory, strengthening relations between the members of a community –even rehabilitating the very idea of community– or reactivating the local economy.

And it is in function of this historicity that the act of restoration can never be considered hermetic and timeless, the result of the application of abstract theories and pretended to be universal in terms of endogenous qualities and needs of a monument isolated from its social environment. The historicity of our discipline is, therefore, one of its essential characteristics that most influenced the definition of the objective restoration.

In the field of monumental restoration, the term *criterion* is often used as the conceptual principle chosen from among those set out in the various theories or doctrines in force, either to focus globally on the exercise of the discipline, or to propose a particular intervention, especially in relation to the architectural project. In this sense, in my environment, during the penultimate decades of the 20th century, "the search for valid criteria" became a priority reason for reflection. There was not much to start from. In Spain, the heritage of the stylistic restorers still prevailed, so the news that in Italy, architects from that country (such as Scarpa or Albini-Helg, to cite two examples) proposed interventions in monuments or monumental environments with new criteria and certainly brilliant results.

The fact is that the debate did not last long here. In 1985, a law was enacted that, in terms of restoration criteria, was driven by the obsession with putting an end to the type of restoration practiced during the dictatorship. However, it failed to establish mechanisms that could replace that worn-out debate with another one more firmly grounded in the real challenges of monumental restoration. (This deficit would perhaps be one of the causes that subliminally favored the drafting of our method of internal use).

In accordance with this set of reflections and definitions, from an operational point of view, the method foresaw that in all cases the action of the multidisciplinary team would take place in four stages, with the participation of professionals trained in the corresponding field. The objective of the first stage was the exhaustive *knowledge* of the object and its physical and social environment; both its origin, history and evolution –always from the perspective of its three essential aspects of the monument – as well as its circumstances at the time of the start of the action. To this end, the work, studies and reports that are considered necessary in each case should be carried out (not all the *possible* ones offered by technology indiscriminately), and always prior to the drafting of the restoration project. The second stage –essential and also necessarily prior to the project– consisted of *reflection* on the knowledge obtained, in order to determine the objectives, means and general criteria of the subsequent action (except for the projective criteria, which corresponded to the specific professional team), always in line with the generic objectives of any monumental restoration defined in the method.

The third stage contemplated the *project* and the execution of the works envisaged in it, which we always consider as an initially successive but unitary process, as in my opinion it must always be in restoration work, in which project and work cannot be considered watertight activities, since it is almost always in the course of the works that the monument "speaks" (or provides answers to project hypotheses) and a good part of the images and definitive design solutions. When this was the case, this stage also included the restoration of the artistic elements inherent to the fabric, including movable assets, the refitting of the building, the museographic systematization, the improvement of the monument's physical surroundings, or any other necessary works.

With regard to the projective criteria to be decided at this stage, they had to respond to the general criteria of the intervention established in the previous stage. Among these previous general criteria, *harmonic diachrony* and *truthful reconstruction* predominated, or both combined in cases where the complexity of the intervention demanded it.

The first, the most common, was typical of cases in which – if it was essential to guarantee the conservation of the object or for the action to achieve its objectives – it was advisable to add architecture to the pre-existing one, or to build new one in its immediate surroundings. In these cases, this new architecture –regardless of its size relative to the object– had to be designed according to the constructive and formal parameters of the time of its execution, so that added to the pre-existing one it would form a heterogeneous but harmonious whole, that is, without falling into mimicry or violent contrasts.

The *truthful reconstruction* was an exceptional criterion. As its name suggests, it consisted of the recovery of the constructive and spatial authenticity of a monument through the reconstruction of elements or construction systems of a part of it, which have completely disappeared, or are impossible to recover due to their state of conservation. This way of acting could be justified for didactic or testimonial reasons (due to the extraordinary value of the monument or the paradigmatic and exceptional nature of its typology) and required strict requirements: the most important was sufficient knowledge of the formal and material characteristics of these disappeared elements.

In objective restoration, the community plays an important role, not only as the recipient of the action, but also as a possible participant in some of its stages. In the first, the participation of the population immediately linked to the monument – by proximity or by studies – can be very useful to complete and refine the knowledge of it, and also the aspirations or needs that the users may have and, above all, the significance – the emblematic values – that the monument possesses for them (trying to specify and disdain which ones could have been induced from an obsolete rhetoric). essential information sometimes to focus the action with a guarantee of effectiveness and to encourage active community participation in the subsequent conservation of the monument.

This relationship between professionals and the community (through visits to the monument, talks, exhibitions or dissemination through the local media), was intended to continue during the execution of the works and acquired a unique importance once they were completed. Whenever possible, we signified that moment with the celebration of a popular festival, in the building itself or its surroundings. The participation of the community in this act thus acquired a character of collective appropriation (in a figurative sense) of the monument, or, without the need for further details, the appropriation or confirmation of its significant and emblematic values.

And finally, the fourth stage, which we call *preventive conservation*, is in last place because in fact a large part of the activities it contemplates are planned to be held once the previous stages have been completed, including conservation, whose explicit citation in the name of the stage has a methodological justification.

When the method was conceived, it was still common for epigonal conservationist positions to consider the concepts *of conservation* and *restoration* as alternative, even antonymous, based on the apothegm of their patron Ruskin "take care of your monuments and you will not need to restore them", a tricky phrase conceived in the context of an animosity with psychopathological roots. And, obviously, it is not a question of replacing appropriate therapy with palliative care.

When a building reaches a critical state, either as a result of abandonment having been amortized from its original use (a castle, for example), or due to intense use over the centuries (a cathedral) and having acceded to its conceptual status as a monument, the community foresees its conservation, it is utopian to think that this can be achieved only through pampering and care. A previous restoration will always be necessary. And yes, *afterwards*, maintenance and adequate conservation will be convenient to prevent the urgent need for a new restoration from reappearing.
At the same stage, all the activities to disseminate the work of the Service of a professional nature (publications, workshops, symposia, etc.) were carried out, which never had propagandistic connotations –neither technical nor political– but responded to a rigorous commitment to society and, in particular, to the specific scientific and professional community. In the set of these publications, ten serial volumes stand out, in which an exhaustive report of all the actions of the Service –and in all disciplines– over 32 uninterrupted years is reported. To achieve this, all the professionals who participated in the work of the various disciplines were required to provide a detailed report of each of their interventions (a mandatory requirement historically in the field of archaeology, for example, but one that was unprecedented in the field of architecture).
Four actions of our Service in as many monuments –from different circumstances and environments– can constitute examples of the embodiment of our method, the passage from its formulation on paper to a particular concrete reality.

Sant Vicenç de Malla
Of all those churches whose restorations had been begun by my predecessor and were still waiting to be completed, so that their parish priests urged the Service, in one of them the intervention that was carried out had a special transcendence in the evolution of the history of the Service itself: the restoration of the church of Sant Vicenç de Malla, carried out between 1982 and 1986, almost in parallel to the elaboration of our method, conceptually feeding each other.
Malla was a municipality without a town. Its 300 inhabitants lived in farmhouses scattered throughout the territory. Its collective point of reference and periodic relationship was the complex formed by the parish church and cemetery and a couple of old houses. The temple was of medieval origin, but all its fabrics – including a beautiful Romanesque bell tower – had been greatly altered throughout history, with the loss of the main apse, replaced by an access to the temple, after turning 180º from its original canonical orientation. Its last alteration had been consummated in the sixties of the 20th century by my predecessor in the Service. In Malla, it was not the rector who urged me to continue the intervention, but the mayor.
At our first meeting he recited to me the problems he considered most urgent. Among them –with priority for amendment– is the image of the bell tower, crowned since the 18th century by a spire that in his opinion diluted the identity force of the Romanesque spires. However, he told me nothing about the serious problems I had detected: the absence of electrical installation, the cold that the parishioners had to go through in the freezing winters of that region; the cracks present in walls and vaults, the lack of control of the immediate environment.

From the top of the bell tower I warned him that in my conception of the restoration all the construction phases with documentary and formal values deserved respect, and that going back to the entire monument to its Romanesque phase, for consistency, would perhaps force the disappearance of tractors in its surroundings and the recovery of the use of the Roman plough.

Once we had a budget, the first thing we did was to restore the spire, which returned to its beauty acquired in the late Baroque period. This was followed by a systematic exploration of the temple's fabrics roofs, and the extensive excavation of the interior and its immediate surroundings. At the same time, with fidelity to the method, there was the always useful dialogue with the recipients of the action, through meetings open to the entire neighborhood, convened by the city council and the parish.

The archaeological excavation made it possible to find the remains of the lost central apse; not only its foundations, but also a good part of its first rows. A finding that would be fundamental to be able to propose the project, since it allowed the decision to replace that foreign body added to the chevet in the nineteenth century with a new apse to be definitive, a decision that had not been taken for metaphysical reasons but in a principle of constructive rationality, more precisely, typological. The change of direction that took place in the building in the 19th century, with the transfer of the altar to the foot and the access through the chevet, had had very negative consequences, both inside and in the surroundings. Recovering the apse would allow the presbytery to be placed in its place, and thus be able to order the assembly of the faithful in accordance with the provisions still in force of the Second Vatican Council, and to place the access to the temple on the south façade, as was normal in Romanesque architecture

In those years, in Catalonia, given the sentimental connotations attributed to Romanesque architecture for a century, the reconstruction of the churches of that time, or of some of their elements –often apses– was the order of the day. But since the objective was more metaphysical than architectural, the Romanesque appearance was sufficient. Thus arose that Romanesque papier-mâché that the parish priests liked so much and the parishioners applauded. From the first moment I conceived the apse of Malla as a denunciation of that false architecture with an extra-architectural message, a manifesto, a cry of warning that would make the mentality that sponsored it and the anachronistic criteria that it intended to maintain obsolete.

The dilemma was how to materialize this new apse. It was not difficult to solve it. Its measurements –even its thickness– its proportions and its formal attributes had been provided to us by archaeology and art history. As for the material, I chose the one that I thought best represented our time, reinforced concrete. The only difficulty was the formwork: designing, filling and unforming, but that is what good builders are for (Mr. Candi Prat in this case), professionals who must be considered as members of the interdisciplinary team. The new curved wall does not touch the old stone walls, highlighting the narrow stained glass windows that separate them from the intentional diachrony between the fabrics. The same criterion would later be applied to resolve the new access to the temple at noon, exactly where the primitive Romanesque was, and whose bases and remains of columns, as well as fragments of the archivolts, were found in the archaeological process. Other remains –perhaps found in the nineteenth century– were preserved in the dependencies of the bishopric of Vic.

For reasons of security and conservation, the possibility of returning all these remains and fragments to their original place was ruled out. Those that the bishopric had remained in its museum and those found by us were exhibited in a local museum that we would build shortly after next to the Church. Knowing all the geometric data of the old façade, I designed the new one with the same material used in the apse. Thus, the new façade recovered the vibrations, the lights and shadows, and the emotions, of the Romanesque façade, but without falling into falsehood. Next to the façade, on an adjoining wall that closes the new sacristy, a sign justifying this diachrony was engraved: Church of Sant Vicenç de Malla. Siglos X al XX (fig. 58).

As a backdrop to the restored temple, the beautiful and ingenious cemetery designed by the architects Pere Riera and Josep Maria Gutiérrez had emerged at the same time. Its location had a primitive mechanical motivation: to act as a container for the thrusts of the neighboring hill. On the other hand, its location next to the vital nucleus of the municipality was not accidental. I have always defended that cemeteries should be designed thinking of the living, not the dead, who care little about where they have been deposited. It is their living relatives who are going to go to those places to live their feelings and to give public testimony of the affection or respect that their loved one deserved. And even more so in a municipality with a dispersed population, in which it was essential to gather at a central point the spaces where the community could sporadically meet: the church; the assembly hall, dances and parties (which, like the museum, would be held in the old parish offices), the square (the community agora, facing south, surrounded by a stone bench, as has been traditional), and the cemetery. Moving it away from the place for alleged hygienic and sanitary reasons would have been a mistake. To reinforce this idea of interconnection of all these community spaces, in the place of passage between the square and the cemetery, the door of the old cemetery was arranged, the same one that had been opened and closed so many times by those who were going to open the new one (figs. 59-60).

Fig. 58 - Malla (Barcelona). Iglesia de Sant Vicenç de Malla. La portada. Restauración, 1981-1986. (Photo by Antoni González)

Fig. 59 - Malla (Barcelona). Iglesia de Sant Vicenç de Malla. Restauración, 1981-1986. (Photo by Montserrat Baldomà)

Fig. 60 - Malla (Barcelona). Iglesia de Sant Vicenç de Malla. Interior. Restauration, 1981-1986. (Photo by Montserrat Baldomà)

Sant Quirze de Pedret

Three years after completing the experience of the church of Malla, we began that of the church of Sant Quirze de Pedret, very different from the former due to the historical and historiographical importance of the building and the circumstances that conditioned the definition of the criteria for intervention.

Sant Quirze de Pedret is one of the most important medieval temples preserved in Catalonia. Its origin dates back to the 19th century, when it consisted of a small church with a single nave and a rectangular apse. In the tenth century, two side naves and apses with a circular plan were added. At the end of the 12th century, perhaps due to a fire, the wooden structure roofs and part of the fabric of the midday nave were lost. Shortly afterwards, on the preserved walls of this nave, it is possible that a bell tower was raised, and on the foundations of the disappeared part a portico, from which, through a Romanesque portal, the central nave was accessed. The walls of this nave had been doubled to support a pointed vault. In the 18th century, a large belfry superimposed on the west façade replaced the bell tower. The liturgical use of the building was maintained until the beginning of the 20th century, when it was used as an agricultural warehouse

At that time the building had already achieved a certain notoriety in the world of art history. The reason for this was the 11th-century mural paintings of the side apses, which were uncovered in 1922 and subsequently detached. (In 1937 other mural paintings of the 11th century torn off, at which time those of the 10th century appeared among the famous Orante de Pedret). From 1916 Sant Quirze enjoyed another reason for attention, the horseshoe arches detected in the interior and which would be the protagonist of fierce controversies between historians of the virtual central circle of the peninsula and the northeastern triangle, scientific disputes with identity overtones.

In the middle of the 20th century, the building was stripped of its most notable artistic attributes, it must have ceased to attract attention and, abandoned, seemed to be heading for ruin. A timely intervention by the Barcelona Provincial Council allowed its restoration to begin in 1959, directed by the architect Camil Pallàs.

Given the importance of the pre-Romanesque phases, Pallàs set as his objective the recovery of the original space and the elimination of the structures of the following centuries that prevented its perception; and so he proceeded for five years. In the following 25 years, no one bothered about maintenance, until the Barcelona Provincial Council received a new request for help.

In accordance with our method, we first proceeded to an exhaustive knowledge of the monument, its evolution and its current state. The surroundings of the building, its interior and the roofs of the apses were excavated in extension, which fortunately had not been touched in the intervention of 1959, so they could give us a lot of information, as it was. As for the definition of the general criterion of the subsequent action, we were conditioned by the state in which the monument was left in 1964. The objective set by Pallàs had not been reached, but it was practically impossible to turn back. And it was decided to maintain this objective, which was already possible to achieve thanks to the knowledge obtained in our first phase, but with an important nuance: making the recovery of the original space and the pre-Romanesque construction characteristics compatible with the conservation of the later contributions that deserved it. We would thus debut the other option that the method proposed, *the truthful reconstruction*.

The third stage began in 1992, during which knowledge increased significantly and the initial project was adjusted or enriched. Broadly speaking, the work consisted of freeing up the original pre-Romanesque space by recovering the disappeared elements, such as the structure of the roof of the central nave, resolved with the same construction system, materials and textures; reconstruct the Romanesque portico at noon to protect the preserved portal and, closing it to the west, recover the image of the building in the tenth century. As for the finish of the roofs, it was carried out as the studies that had been at the time had shown, based on tiles, common to those of the naves, the central apse, and the portico, and reproduced according to the model found in situ during the excavation for the circular apses.

One of the essential aspects of the project that was decided during the work was the recovery of the mural paintings, since without them "Pedret was not Pedret". It is obvious that at no time did we think of managing their return from museums (neither possible nor convenient), but we use the resources available at the time. The pre-Romanesque paintings of the central apse were reproduced with primitive techniques and in the exact places from which they were removed in 1937; and the Romanesque paintings were reproduced in fresco on mortar spread on a fiberglass skin in turn protected so as not to damage the remains or preparatory drawings of the original paintings that had remained.

A truthful reconstruction, which also participated in the criterion of diachrony. In the process of project-work, during which the maintenance or not of the immense eighteenth-century belfry was maintained on the deck, it was when I decided to dismantle it that I realized that Pedret was left without a bell tower. And I designed a new one, metallic, equipped with a pulpit and a bell with an automatic clapper that, while someone took care of the maintenance, rang every day at noon, as always happened in that valley as long as there was a priest and farmers. I placed it at a good distance from the temple, so as not to disturb the contemplation of it. Thus, the pulpit would become the ideal place from which those who reject diachrony in monumental restoration could enjoy the view of the monument without seeing the bell tower (figs. 61-62).

Fig. 61 - Cercs (Barcelona). Iglesia de Sant Quirze de Pedret. In the background, the new bell tower. Restauration, 1992-1995. (Photo by Montserrat Baldomà)

Fig. 62 - Cercs (Barcelona). Iglesia de Sant Quirze de Pedret. The headboard with the recovered paintings. Restauration, 1992-1995. (Photo by Montserrat Baldomà)

The church of Colònia Güell

In those years when I directed the Monuments Service of the Barcelona Provincial Council, the institution was responsible for two masterpieces by the architect Antoni Gaudí (1852-1926), the Güell Palace in Barcelona and the church of Colònia Güell, both under the tutelage of the Service.

The church of Colònia Güell was built by Eusebio Güell Bacigalupi on the site of the textile colony that he had been building since 1890 in the municipality of Santa Coloma de Cervelló, near Barcelona. On an undetermined date he entrusted Gaudí with the project, which was delayed, since construction would not begin until the end of 1908. In the autumn of 1914 the sons of Eusebio Güell gave up on completing the projected building, and Gaudí abandoned the work 4 de Octubre. At that time, of the two planned superimposed naves, only the basic fabric –facades, pillars, walls and slab– of the lower nave and the access portico to it had been completed. The works continued under the direction of a master builder until 1917, and in the meantime, in November 1915, the lower nave (wrongly called *the crypt*) was opened to worship.

The poor image of an unfinished work crowned by an extemporaneous provisional roof would remain for more than eighty years, and did not improve with the works that were carried out in the sixties, which mystified Gaudí's work, even endangering an exalted element of his creativity, the lower portico. In 1985, ownership of the building passed to a consortium of public administrations, including the Barcelona Provincial Council, and our Service would begin studies aimed at a possible restoration. In 1996, the irreversible deterioration of the temporary fibre cement roof made it necessary to schedule a first intervention.

Although the initial mandate we received was to go and "plug leaks", it was considered necessary to contemplate this first action within an overall vision of the problem that could be detected, since only in this way could an effective and culturally valid response be given.

The overall approach had to attend to three fundamental aspects of the building: it was the work in which Gaudí culminated his creativity and hence its universal significance; its local significance, as a singularizing emergency of a territory and for its current collective use, and the unfortunate state in which the building came into our hands.

Once the approach had been established, as it was a monument of such importance and to avoid surprises, three alternatives of action were proposed to the competent administration: to finish Gaudí's work interrupted in 1914; to freeze the building as it came to us –after repairing the leaks– or to intervene following a process of critical review of the state of the monument and its use, considered as intangible. The first option was considered impossible, the second foolish, and the third was decided, in short, the strict application of our method of restoration. And so it was done, always bearing in mind that it was not a marvellous ruin, testimony of a controversy between a genius and the heirs of his client, but a living monument, with a no less vivid use –although difficult because of the deficits of the building– by a collectivity, also alive. It was therefore a matter of restoring the monument and completing the building.

Having already carried out the knowledge studies and established the overall criterion, the projects and works began. The first phase (1999-2002) contemplated the new roof of the building. The problem was not only in the watertightness. Structural problems had been detected due to the fact that the set of pillars on the lower floor had not received the load that was planned if Gaudí's project had been completed. It was decided to cover the nave with a terrace (of sufficient weight to balance the imbalances), for public use and accessed by a free-standing staircase, away from the original walls. All the essential elements to guarantee the safety and use of this new element were designed with a diacritical will, with a functional layout and a formal language that would allow them to be harmonized with the work of the master, but without producing any kind of confusion with it, following Gaudí himself in this. "In restoration," Joan Bergós said that the master had said, "one should not copy the forms, but produce them within a certain character, possessing its spirit."

This same criterion of harmonic diachrony in terms of the essential contributions would preside over the works planned in a second phase (2001-2003), in which, after the elimination of the falsely Gaudí additions of the sixties, the restoration of the façades was undertaken with strict methodological rigour and absolute fidelity to the original work, through the application of the most suitable techniques to proceed with the cleaning, consolidation and, when strictly necessary, the recovery of very deteriorated or lost elements.

Finally, in a third phase (2002-2004) an intervention planned for the interior the nave, which involved new studies. Other interiors designed by Gaudí (and completed under his direction) were analysed in detail, confirming his tendency not to leave bare walls, but to cover them. The organoleptic analyses of the nave and the subsequent graphic and infographic work confirmed to us that this had also been Gaudí's criterion in this work, and that if the coatings were not carried out it was due to the interruption decided by the Güell heirs. Our project was faithful to Gaudí's idea, because he understood that, on some occasions, the authenticity that we must transmit to future generations also refers to what was verified as projected, even if it was not realized. But misfortune was going to be repeated.

At the same time, in this third phase (which was in charge of the Ministry of Culture, like the second) the works that would facilitate the current public use of the monument were planned: security, accessibility, and climatic ambience and other essential features. After some discrepancies were raised by some of the institutions involved, the project was reformed, and approved once consensus was reached, and work began in early 2004.

At the same time, the campaign against the works in progress continued, promoted by those who insisted on considering the unfinished remains of Gaudí's work as a beautiful untouchable ruin, and in this context of controversy, a surprising change in the attitude of the rector and some parishioners, provoked in September 2004 a confrontation between the elderly priest and technicians and workers of the work. which led to physical aggression and repeated threats. At that point, as general director of the intervention, I found it necessary to stop the works and, finally, suspend them definitively in September of that same year. The interior of the nave remained unfinished, just as Gaudí left it on that sad October 4, 1914; and the parishioners condemned to be cold.

The campaign against the works carried out did not cease and on July 14, 2004, in Durban (South Africa), the promoters of the inclusion of the church of Colonia Güell in the World Heritage list, demanded that UNESCO record its deficient restoration in the declaration or, otherwise, they withdrew the candidacy. In the end, the mandatory ICOMOS report prevailed, in which the Finnish architect Jukka Jokilehto stated that the work had been properly restored and had not lost authenticity, "in fact," he concluded, "the general integrity of the place has been reasonably preserved." Since that day the restored monument has been a World Heritage Site (figs. 63-64).

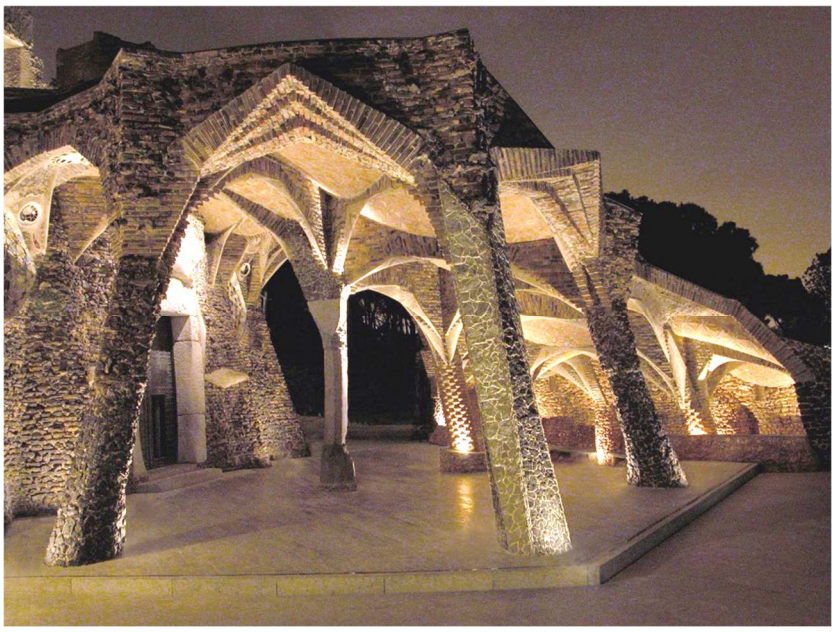


Fig. 63 - Colònia Güell (Barcelona). Iglesia parroquial del Sagrado Corazón. Portico of the lower nave. Restauration, 1996-2003. (Photo by Montserrat Baldomà)

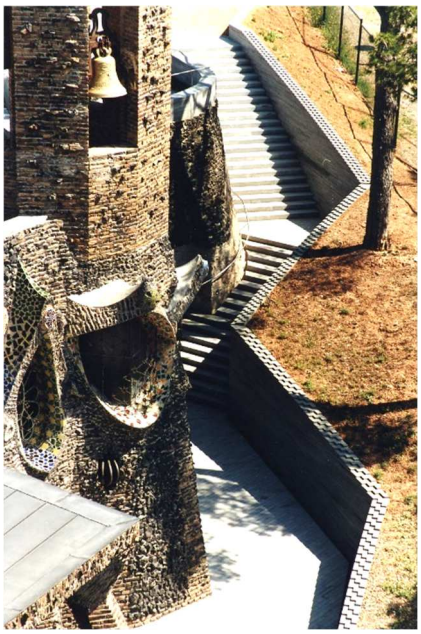


Fig. 64 - Colònia Güell (Barcelona). Iglesia parroquial del Sagrado Corazón. Staircase leading to the new terrace. Restauration, 1996-2003. (Photo by Montserrat Baldomà)

Monastery of Sant Llorenç de Guardiola

The remains of the old Benedictine monastery mentioned in historiography as Sant Llorenç prop Bagà, built from the 10th century near the village of Bagà –hence its name– have been found since the 19th century in the new municipality of Guardiola de Berguedà. When I visited them in 1981, summoned by the parish priest of Guardiola, of those remains were only visible those of a church battered by history and a few more, on which in recent times the bishopric of Solsona had built a summer seminary, converted into a house for children's colonies. The parish priest requested help from the Provincial Council to dignify the place before celebrating the imminent millennium of the monastery. I doubted whether that request would motivate our future presence there. From what I had seen, it only seemed to me with sufficient interest a half-buried vaulted space, apparently of Romanesque design, which they called *a crypt*. What I could not imagine at that time was that twenty-seven years later I would be under those vaults celebrating the happy end of the restoration works of those reborn remains, although no longer their original monastic use, but a public cultural use.

In that quarter of a century and a bit that elapsed between those two moments, our Service carried out a long process in that place –plagued by difficulties, discouragements, interruptions and hopeful restarts– in which studies, projects and works would continuously intersect. Also doubts, reflections, discussions and agreements. A process that in its early years coincided with the genesis of our working method, both of which were mutually beneficial.

The works of a historical nature –as was obvious in this case, and later mandatory in all according to the method– had a prominent role in the initial phase of the process, but would extend until a few dates before its end. The same would happen with the definition of projective criteria, which would run parallel to the progressive advance of knowledge. Progress that would be slow, especially in terms of archaeological research, which was most affected by the continuous difficulties, especially those derived from the presence in the middle of the site of the unfortunate children's colony house, and the resistance of the clergy to its disappearance. (We wouldn't get it until 2001, *just* twenty years after my first visit to the site).

However, the objective and general criteria of the intervention were soon defined. When our presence in Guardiola began, the aftermath of a deep mining and textile crisis was still in force in that territory, and the first democratic mayor of the town took advantage of our meetings to suggest that the Provincial Council intervene to help overcome that situation. Listening to him, I glimpsed the possibility that our intervention in the remains of the old monastery would assume that role. After all, that was one of the purposes of the monumental restoration envisaged in our budding method. If in other times that monastery had been the main dynamizer of the territory, once restored, it could become a driver of economic, social and cultural revitalization. The corollary was immediate: our action could not consist only of keeping the scattered buildings and remains standing, and excavating here or there to hypothesize their history more precisely. And the reconstruction and reuse of the monastery, or of the part of it that was possible, became a fundamental objective (figs. 65-66).

How to approach reconstruction did not pose any conceptual dilemma. We had already assumed some basic principles. One, that in the case of architecture it is essential to recover its main component: space. Another, that in terms of shapes, materials and textures, the valid criterion was "harmonic diachrony", never brutalism or spectacle.

However, it was obvious that reconstruction would have limits and nuances, the basic parameter of which was going to be the knowledge acquired and verified, both historical and constructive.

In reference to these limits and nuances, it was evident that in an interdisciplinary work such as the one we practiced in Sant Llorenç (and which the method would ratify as essential in all cases) it was possible for discrepancies to appear. And they appeared, relating to the evolution of the temple in its first five centuries of history; But by then the method (based largely on that experience) had already established the exclusive competence of each professional in the specific methodological aspects of their discipline, so those divergences did not affect either the final architectural project or the conclusions of the historians, which continued to be the definitive ones, and thus would be published and reflected in the information and models that would be made available to visitors.

These conclusions establish that when the temple was consecrated in 983 a good part of its fabric had already been built, and the rest was built with some speed. Later, the building would incorporate new architectures in accordance with the techniques and stylistic palpitations of successive eras (such as that vaulted Romanesque space, which turned out to be a tribune not a crypt), until one day in February 1428, the earthquake that devastated Catalonia shook it and caused half of the east of the naves and its façade to fall, thus beginning the process that would make that majestic tenth-century building the lackluster remnant that I stumbled upon in 1981. In my opinion, however, there is no evidence to support this effect of the earthquake on the eastern sector of the church. Faced with this interpretation, my opinion is that the construction of the temple began at its apse (which in 983 hosted the act of consecration, with the naves half raised) and that at a certain point in the subsequent course of the work, possibly before the end of the millennium, it stopped, following the unfinished part as we would find it a thousand years later. (And it is not an intuitive interpretation, but based, as we will see, on data from the archaeological excavation itself that those responsible for it refused to value).

In any case, the discrepancy did not affect the reconstruction project, since the image resulting from his incarnation is compatible with both hypotheses. For historians, it was the diachronic recovery of a disappeared volume; for me it would be enough to substitute *disappeared* for *unfinished*.

Fig. 65 - Guardiola de Berguedà (Barcelona). Monasterio de Sant Llorenç prop Bagà. The church and the remains of the cloister. Restauration, 2000-2008. (Photo by Montserrat Baldomà)

Fig. 66 - Guardiola de Berguedà (Barcelona). Monasterio de Sant Llorenç prop Bagà. Interior, the recovered space. Restauration, 2000-2008. (Photo by Montserrat Baldomà)

As far as I am concerned, the fundamental difference between one interpretation and the other is more in the field of emotions than in professional reflections, although the latter are, of course, important.

In the archaeological survey of the eastern sector of the temple, a limestone-travertine crust appeared next to the walls of the lost nave, which, at first, was considered to be the rocky terrain on which those walls had been built. The subsequent geotechnical survey made the error evident. It was a mere bark one palm thick formed "recently" –in geological time– perhaps no more than a thousand years ago, that is, those walls had already been built. When that scab was removed, the surprise came out. A well dug before the year 1000 appeared, undoubtedly for prospecting the land. Once emptied, we verified the same as the person who opened it, that the land was not buildable with the techniques of that time.

From that moment on, I felt sympathetic to that monk or draughtsman who designed the great building that historians talk about, but who made a mistake in locating it, and to that other monk or draughtsman, wise and prudent, who ordered that well to be dug and acted accordingly. And I felt I was forming a team with them –not only interdisciplinary, but also intertemporal– capable, with the new techniques at our disposal, not so much of reconstructing, but rather of finishing that fragment of a building from the year 1000 that they couldn't complete at the time. It was an emotional and comforting experience to culminate my professional life as a restaurateur.

11.4 The restoration of the Cathedral of Seville between 1827 and 2015 *(Alfonso Jiménez Martín)*

Any history book on the restoration of monuments in Spain will go back to the Siete Partidas, and recall the admonition of Don Fernando Pérez de Guzmán, Lord of Batres, on the eternal evils that afflict our monuments; then someone will remember Don Juan de Herrera and his *Academia Real Mathematica*, whether or not they are relevant, and then mention Don Antonio Pons and later cite the nine years of Don Matías Laviña in the cathedral of León. On his date, the saints' calendar will reach the Cordovan work of Don Ricardo Velázquez, who died seven years after the architect Don Leopoldo Torres, who had as his assistant the emblematic Don Fernando Chueca, whom we retirees read with devotion and who today envy the images of Notre Dame that, in a lay miracle of cyclical reopening, has removed what we preach "[...] *in view of its transmission in the future*". What has worked is "*Dov'era e com'era*".[9]

In this synthesis of biblical resonances, tight and tendentious, is implicit the great Eugène-Emmanuel Viollet-le-Duc (1814-1879), author of What Burned in Notre Dame, since that is why he won the competition of 1843, but it is clear to me that considering his work as the cornerstone of the restoration of monuments constitutes an uncomfortable historiographical problem since I understand that his proposal "*To restore an edifice, it is not to entertain it, le réparer ou le refaire, c'est le rétablir dans un état complet qui peut n'avoir jamais existé à un moment donné*" does not produce the same results as the current one of Cesare Brandi "*Il restauro costituisce il momento metodologico del riconoscimento dell'opera d'arte nella sua consistenza fisica e nella duplice polarità estetica e storica, in vista della sua trasmissione nel futuro*", which is the one practiced with fervor today, at least until the fire of 2019. The first definition of restoration, published in 1866, longs for a past that never existed, it is more "*It's not even past*", the other, the restorative one, written in 1963, looks into a future that is better guessed, like everything that is ignored, but that will never be ours.

Fig. 67 - Interior of the Cathedral from the SW end, part where it began in 1433. (AJM 2010)

Fig. 68 - Exterior from the southeast corner, 16th century; note how the far left, el Pabellón, continued the lines of the Renaissance part. (Levi 1886)

"...] ***the cathedral of Séville. C'est une montagne creuse, une vallée renversée; Notre-Dame de Paris se promènerait la tête haute dans la nef du milieu*** **[...]"**
Our cathedral, direct heir of the Almohad imperial mosque completed on March 10, 1198, is, according to the Guinness World Records book, "*Largest Roman Catholic cathedral*" and, if we are to believe Théophile Gautier's phrase at the head of this section, one of the tallest. This ogival building is quite uniform in all its values and defects, with large, simple and powerful structures, of stone that was white, and very little.
Its spatial organization is anomalous in the Gothic style, for in addition to having five naves and three rows of wide side chapels, like nine other European cathedrals, its ambulatory is rectangular, like the main chapel, supported by a four-story block; This temple, whose project foresaw the nine current doors, including two in the chancel, was perhaps designed in 1433 by Jehan Ysambarte, possibly an Aquitaine master, and construction began by a Norman, Charles Gauter de Rouen; the last keystone was placed on October 10, 1506 by a master from Jerez, Alonso Martínez. The work went on for another decade, without substantial changes, but the great transept portals were never started and the central one at the base was never finished.
It is a known fact that the prodigious tower of the Aljama Mosque is preserved, enhanced by an exceptional mannerist bell tower, which we call Giralda. During the 16th century, the temple grew several sacristies and late Gothic and Plateresque chapels around the church, and even continued to expand by means of Mannerist forms of singular values, such as the chapter, an elliptical space with brilliant experiments; the public part of the complex was closed with a large proto-Baroque church, the Sagrario chapel, which has aroused an aversion that is difficult to explain. The southwest quadrant, begun in 1760[10] to match in height, extension and composition the other part of the south façade, was not finished at the time, but remained in the vault starts.

The complex has been managed by the Chapter since 1248; the resources for its construction and maintenance, until 1837, have come from donations from the faithful and royal privileges, which, administered with good judgment for centuries, allowed architectural decisions to be made with considerable freedom, without depending on other institutions, not even the bishop on duty; the minutes of the meetings of the canons, which are very complete, offer a great deal of information on all these processes.

From the 12th century the building was attended by well identified and qualified professionals, directors of a large workshop of masons, glaziers, carpenters and stonemasons of continuous activity, well dated; all those who were trained in the kingdom of Seville acquired the categories of journeymen and masters, carpenters or masons, through a process of local recognition that worked for centuries;[11] in the second half of the seventeenth century the guild training improved with the academies, the first of which was founded in our city by Bartolomé Esteban Murillo and Juan de Valdés Leal 1660.[12] The problems began when a century later the Academy of Madrid was created by royal initiative, but it was not until 1800 that the Cabildo was aware of the capacity of this Academy of San Fernando to control everything, making the decree of Fernando VI of 1765 a reality, which was rarefying the professional environment of the city by the obligation to employ only "professors" with degrees in Madrid, to the detriment of the local "masters"; The canons dealt with this difficulty with skill, but in the middle years of the 19th century the panorama changed, as political circumstances forced them to sell off the real estate and rustic patrimony that they had been able to sell.

they managed. Without money and without architects, the Cabildo gave in to the centralist administrative model, which imposed for a century the contracts of architects, quantity surveyors, draughtsmen and companies, with Seville playing the role of a comparsa, only attentive to express unconditional adhesions and Punic hatreds, although with a non-trivial nuance: the local critics, since the end of the 18th century, focused on the aspects of the complex that were not Gothic, highlighting the fierce adjectives that Sevillian scholars dedicated to a substantial part of the cathedral complex; fortunately, in the last quarter of the 20th century the criteria have gained in breadth, transversality and diversity, otherwise the stylistic purification would have been complete.

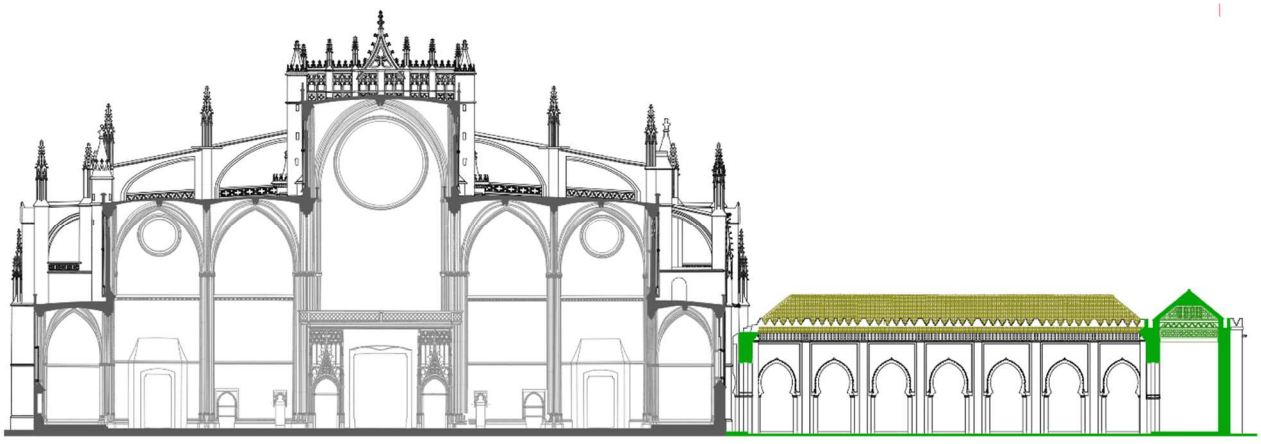


Fig. 69 - Section of the Cathedral and the mosque courtyard to the west, ca. 1450. (Antonio Almagro Gorbea and AJM)

Gothic is dead - long live Gothic!

I have not been able to relate the last Hispanic Gothic structures of 17th and 18th centuries, such as the vaults of the cathedral of Jerez de la Frontera,[13] those of the priory of El Puerto de Santa María[14] or the flying buttresses of the Savior of Seville,[15] nor even the incipient neo-Gothic of James Wyatt (1746-1813)[16] with the protagonists of the first Gothic revival in our cathedral; I am referring to the first musealization of several of its spaces, such as the Major and Chalice sacristies and the chapels of Scalas, Santa Ana and San Laureano promoted by the Navarrese canon Juan Miguel Pérez-Tafalla y Oscáriz (Obanos, 1746-Seville, 1825)[17] master-scholar and archdeacon of Seville, who also completed the isolation of the building in 1792[18] and the renovation of the Chapter and Columbine Library before 1802;[19] He also began work on the great portals, starting with a previous work, notable for its dimensions and visibility, such as the mahogany ogival doors of the transept, finished in 1826[20]; the choice of style was not trivial because at the end of the 18th century the Chapter, forced by the Academy of San Fernando, had been forced to choose as a model a neoclassical altarpiece existing in a church in Madrid,[21] carrying out the revival by an academician from Madrid and another from Valencia.

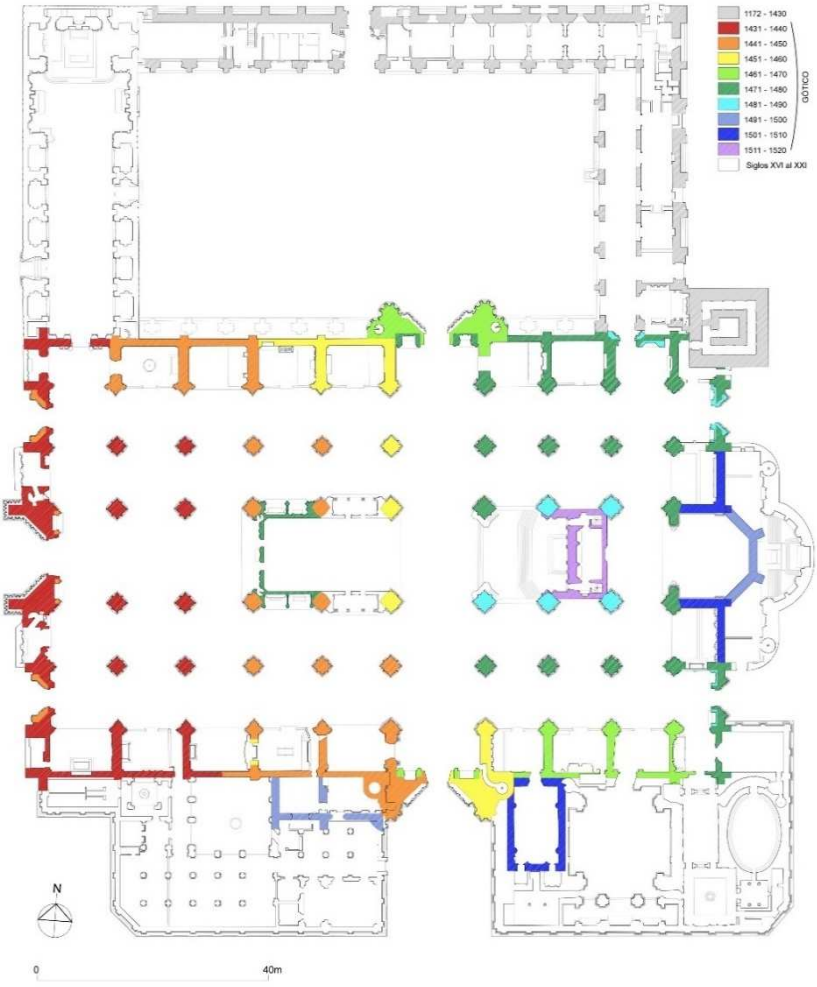


Fig. 70 - Plan of the stages of the complex. (AJM 2013)

Fig. 71 - Elevation E of the Giralda, minaret 1184 and bell tower 1558. (Antonio Almagro Gorbea 2024)

It is recorded that when Archbishop Francisco Javier Cienfuegos y Jovellanos saw the recently made doors, he decided to complete the stone part of the largest of the portals, so he ordered that "...] *Mr. Fernando Rosales was to draw up a plan of the said work, and to regulate its cost; that after one and the other he had had the honor of presenting it to His Excellency on Monday the twelfth of the present; and having pleased him very much, he declared that he was ready to contribute to it with the amount of the stone that was necessary in the Workshop of the Factory* [...]...] *He would also undertake to pay for the large number of statues of Saints that should be placed on the same façade* [...] *although the aforementioned work was very small in comparison with those that he had planned to execute* [...]".[22]

Master Fernando de Rosales (Seville, ca. 1759 - Seville, 1830) presented the project, budgeted at 115,088 reales de vellón[23] but died the Chapter discussed "*whether the work on the Puerta Grande should continue until the completion of the Obalo, according to the plan or design presented by the Architect of this Santa Yglesia D. Melchor Cano*"[24], as it was "*made present that our Prelate offered to pay for a Crystal Oval for above the Puerta Grande of this Santa Iglesia, which in the attempt had been sent to the Architect D. Melchor Cano, two designs of the Ovalo de Rosales, two of the designs that had been sent to the Architect D. Melchor Cano. Emmo. Prelate offered to pay for a Crystal Oval for above the Great Door of this Holy Church, which had been sent to the Architect D. Melchor Cano, two designs that he presented, arranged to the Gothic Order that is in the whole work*",[25] that is, they completed with ogival forms the gigantic oculus that centers the façade, harmonizing it with the recently finished work.

Fig. 72 - Elliptical dome of the Cabildo, 1558-1592. (AJM 2020)

Fig. 73 - Academic Altarpiece of San José, 1800-1804. (AJM 2021)

"They even inserted parts of old stained-glass windows, in which the date of 1831 was consigned as an explicit sign of its novelty. The work of the master Fernando de Rosales and the architect Melchor Cano (Madrid, 1794-Seville, 1842)[26] shows that then, despite the intentions and the grandiloquence, the technical and human means were precarious and the results incorrect compared to the ogival forms attested in the original building and in the later additions; the absence of adequate material and the precariousness of the "obrador de Cantería" that had been in operation since 1433,[27] gave a result that contrasts with the adjacent medieval elements, made of a limestone of special hardness and whiteness.[28] The worst thing was the tracery of the rose window because it was made with ribs of one meter thick, rigged with horizontal courses of stone of no plasticity. They did not know how or could not do anything else to satisfy the archbishop, but for the first time they made forms that reminiscent of those of their own past. The interesting thing, besides the formal result, is how this situation was reached.

The professionals of the *Ancient Régime*

In the first years of the XIX century, events coincided that give an idea of the professional environment in which Rosales and Cano worked; in the chapter meeting of January 21, 1801 "*A letter from the Secretary of the Royal Council of Castile was read in which a Royal Provision was sent from him on the requirements that must be met by Architects and Master Builders, and it was sent to the Business Council so that it could be understood and reported* [...]"; which obliged those who formulated projects and directed works in the building to have official qualifications issued by the Royal Academy of Fine Arts of San Fernando, Madrid, created by the Royal Academy of Fine Arts of San Fernando, Madrid;[29] which required that those who formulated projects and directed works in the building had to have official qualifications issued by the Royal Academy of Fine Arts of San Fernando in Madrid, created in 1756, or by that of San Carlos in Valencia in 1768, an obligation that the Cabildo failed to comply with while it could, but not all the institutions of the kingdom of Seville were able to avoid the pitfall. Thus, on the second day of Easter of 1801, the last exams for officials and masters of the construction trades were held in the guild chapel of San Andrés,[30] interrupting forever the graduation of these contemporaries of Fernando de Rosales, who, however, had been educated in the local academy, since in 1778 he won first prize in architecture at the Royal School of the Three Noble Arts of Seville, recreated in 1759, where he was later professor and even director[31]. The Cabildo, to get around the problem, had appointed Silvestre Pérez y Martínez (Épila 1757-Madrid 1825)[32] as architect in 1819, keeping the master Rosales in his tasks and remuneration, since the only work done in Seville by the former architect of Joseph Bonaparte in Madrid, a passer-by in these lands, was the destruction of the Baroque altarpiece of the Sagrario in May 1824.[33]

Finally, the canons gave in on February 14, 1827, shortly before Rosales' death, when they approved a report from their Treasury deputation on "*the request of the Major Architect of this City, and of its Royal Consulate Mr. Melchor Cano with the recommendation made in his by the Illmo. Sr. Asistente, asking him to name the Cabildo likewise for its Architect*".[34]

Melchor Cano, enrolled in the Royal Academy of San Fernando in his hometown at the age of twelve, graduated in 1819, as the war advised him to enter the Corps of Engineers, passing the exams and being promoted to second lieutenant. His appointment as the municipal architect of Seville, imposed by the new Assistant appointed by Madrid, took place on January 9, 1826, and for some time he monopolized almost all the architect positions in the institutions of Seville.[35] Their respective formative stages must have been similar and precocious, including the exhaustive knowledge of the morphological and syntactic norms of classical architecture, excluding Gothic forms; also in their professional performance they were equivalent, at least as the Cathedral was concerned and especially their respective performances in the main doorway; finally their functions and teaching in the local academy were identical, since Cano succeeded Rosales.[36] This explains the deficiencies of the Gothic forms they used, and their lack of constructive subtlety, to which the cathedral masonry workshop collaborated.

After the completion of the main portal and its rose window, the other two monumental portals remained to be done, as the Cabildo suffered directly from the disentailment of Mendizábal; Thus, in 1836, in the midst of the Carlist war, work had be done on the Giralda, where there had been a large vertical crack since 1755,[37] so Cano directed the placement of scaffolding on the upper bodies,[38] but the intervention was scarce, as there was no money even for special chimes; moreover, it seems that this was the century of lightning, for in a short time: "*A spark, that is to say, an electric spark, had fallen on the Tower of the Cathedral, ruining the stone balustrade of one of the Balconies, and the two Columns that support the Arab Arch of the same one, leaving the balustrades of other two balconies of the facade of the West broken;* [...] *and it caused enough detriment in the top of the railing of the Roof that is contiguous to the Door, named of the Sticks and in the Chapel to the immediate one to her. and it caused enough detriment in the top of the railing of the Roof that is contiguous to the Door, named of the Sticks and in the immediate Chapel to her, that having recognized everything, for the Architect D. Melchor Cano, had stated that the amount of one thousand duros or a little more would be invested in the composition* [...]".[39]

It was therefore a matter of making a repair, but the lightning strikes and the lack of resources continued,[40] so much so that a week after the death of Melchor Can, a commission of local architects reported on the precarious state of the tower after a major hurricane, recommending that the Cabildo ask for help from other institutions,[41] as happened in other places.[42]

Virtuosos of Descriptive Geometry

In the second half of the 16th century, a new professional type began to stand out in the local architectural panorama, personified in Cristóbal de Rojas (Baeza, 1555-Cádiz, 1616), whom we usually call an engineer, but who, due to his traditional training and civil activities, was no different from the architects, as he defined himself in a memorial of 1589, presented to the city council of Seville;[43] the military aspect of engineers was increasingly decisive in differentiating them, especially since 1720, when the "*Real Escuela ò Academia Militar de Mathematicas establecida en Barcelona*" (*Royal School Military Academy of Mathematics established in Barcelona*) was born, which disappeared in 1803.[44]

In this environment of changes in the official training of technicians, coinciding with the end of the guild cycle, a contemporary of Rosales, Agustín de Betancourt y Molina (Tenerife, 1758-St. Petersburg, 1824), organized in Madrid the first exams for admission to the "*Estudio de la Inspección General de Caminos*", which the following year was called "*Escuela de Caminos y Canales*" or "*Estudios de Hidráulica*",[45] destined to train professionals for institutional works; It was taught in the Buen Retiro Palace, which was destroyed on May 2, 1808, which led to the disappearance of the school and the corps of Civil Engineers. Once they were reinstated in 1820, classes began on November 8 of that year, but circumstances forced their closure in 1823. The third attempt was in 1834, with students who had to be 16 years old to start two preparatory courses; the teaching plan consisted of five courses, which were accessed after providing documents that accredited the knowledge of the applicants, who were submitted to an oral test; a revalidation in the third course gave the students the category of civil servants. One of the school novelties of 1802 was the teaching of Gaspard Monge's Descriptive Geometry, whose aims were defined in the Spanish translation of his 1799 book:

"*The first is to represent accurately on two-dimensional drawings objects which have three dimensions, and which are susceptible of rigorous determination* [...] *The second object of descriptive geometry is to deduce from the exact description of bodies all that necessarily follows from their forms and their respective positions. In this sense it is a means of investigating the truth*".[46]

This scientific contribution solved the communication between the actors of any design process, the genius and the artists, because, as the French original states "*c'est une langue nécessaire à l'homme de génie qui conçoit un projet, à ceux qui doivent en diriger l'exécution, et enfin, aux artistes qui doivent eux - mêmes en exécuter les différentes parties*", which explains why the book soon passed to all the teachings,[47] even to Seville, where the guild training had ended without the government having any interest or capacity to apply the academic one, generating a notable vacuum, since the graduates who came were insufficient, even with the validations that many tried in Madrid or Valencia; what is more, the titles were withdrawn in 1816 from thirty-four teachers, keeping those of eleven, including Rosales.[48]

Those who, like Melchor Cano, lived in Madrid could complete the full training cycle at the Royal Academy of San Fernando, but those from the provinces depended on the Academy admitting their certificates and passing specific tests, with very different results. Thus, Ángel de Ayala Ortiz de Urbina (Otobarren, 1808-Seville, 1895), who graduated in 1834, presented himself in Seville and accredited his studies in several educational centers in Paris, when the truth is that all his training was in Madrid,[49] and not very brilliant. Different was the case of José Oriol Mestres y Esplugas (Barcelona, 1815- Barcelona, 1895), from a family linked to the cathedral of Barcelona, since his great-grandfather, who died in 1764,[50] had been the senior master; the training of the young Mestres was local, so he had to graduate in Madrid in 1840[51] providing certificates and undergoing a "sudden" test; in 1851 he was already researching on the Catalan Gothic, but he did not recover the family job until 1855.

With this panorama it is not surprising that on September 28, 1844, two years after the Notre Dame competition, the Gaceta de Madrid, in its number 3667, published: "*Madam: It has long been claimed by all lovers of the fine arts a radical reform in their teaching, in order to raise it to the height it has in other European nations, giving it the extension it needs to train eminent teachers. It is certain that the Royal Academy of San Fernando has always displayed the most praiseworthy zeal in favor of this teaching*".

It was about the training of "professors" of drawing, painting, sculpture, engraving and architecture, since deficiencies and pitiful results were appreciated in the exclusive academic training; the new studies had no time limits and were free, except for architecture, which would be divided into certified preparatory studies and five years of studies at the San Fernando Academy itself, since "[...] *forming a career, for the exercise of which a degree is required, will be subject to the payment of tuition and of said degree, which will be issued by the Ministry of the Interior of the Peninsula by virtue of certification given by the Academy of San Fernando*".

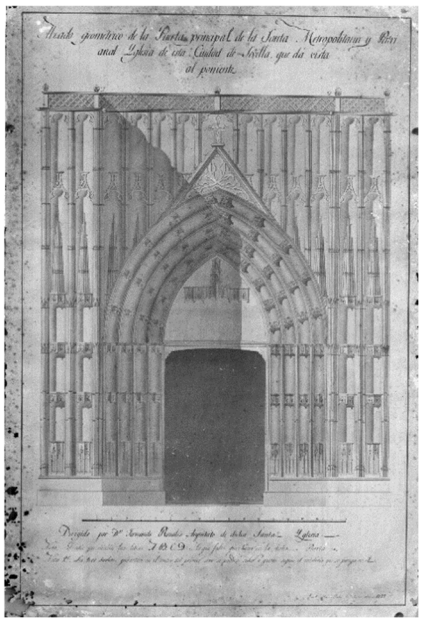


Fig. 74 - Fernando de Rosales Project, drawn by Francisco Álvarez Rubio in 1827 (lost).

Fig. 75 - The main entrance was completed in 1831 and restored in 1899. (AJM 2010).

From Toledo to Seville and Barcelona, inevitably passing through Madrid

In 1848, in the midst of violent protests by students of Architecture, among whom one called Simeón de Ávalos stood out, the need to leave the Academy aside became evident; it was ordered that there should be two common years for those who wanted to be civil engineers, architects or engineers of Mines and Architecture, followed by another four in the respective Schools.[52] In these circumstances a fruitful experience took place, for on April 24, 1849, Professor Antonio Zabaleta, architect, who had long stays in Europe to his credit, with thirty students from different courses of the School of Architecture, traveled to Toledo with the intention of studying more varied models than those existing in Madrid;[53] among them were Joaquín Fernández Ayarragaray (Hernani, 1821-Seville, 1900), who in January 1850 was part of the first promotion of Spanish architects with a modern degree, and Demetrio de los Ríos y Serrano (Baena, 1827-León, 1892), a resident of Seville, a first-year student. Thanks to them, medieval forms were incorporated into the teaching of the brand new special school of Architecture.[54]

In August 1851 Joaquín Fernández was in Seville, as he had obtained a teaching position in the first course at the School of Fine Arts, working as professor of Arithmetic and Descriptive Geometry and academic at the School of Fine Arts, retiring in 1893.[55] He served private clients in Seville without being linked to any institution, although in 1872 he signed, as "*Architect appointed by the Directorate of Properties and Rights of the State*", the "*General Plan of the Royal Alcazars and its belongings declared as Crown Heritage*",[56] the best plan of the monument, including its gardens and orchards, until the beginning of the 21st century;[57] It was a timely commission, since in 1875 the architect José Gómez Otero (Seville 1845-Seville 1920)[58] had joined the Alcazar, leaving behind the period of 19th century inventions in which Rafael Contreras Muñoz (Granada, 1826-Granada, 1890) stood out,[59] and thus the complex entered the cycle of modern restorations, before the Cathedral and long before the Alhambra, to which it served as a guinea pig.[60]

Fig. 76 - The “neo-Gothic” tracery of the oculus of the main portal, by Melchor Cano 1830. (AJM 2021)

Demetrio de los Ríos, who graduated on April 20, 1852, returned to Seville where his older brother was director of the excavations of Italica; he competed for and won a position as professor of Topographic Drawing and Architecture and in January 1853 he was among those who had been appointed to the academicians of the Real de Bellas Artes de Primera Clase de Sevilla, which governed the teaching of master builders, the highest degree taught in the city.[61]
In the summer of 1865, José Oriol Mestres y Esplugas, who had been commissioned by the lobby of Catalan capitulars in Seville to build the side doors of the transept, signed some magnificent partial plans for our cathedral. The architect did not go beyond drawing the current state as "*an architect of this capital* [Seville]*, to give us* [the canons] *to understand that they* [the local architects] *would like to open a competition for the formation of the* [project] *plans, and the consequences of their classification by the Matritense Academy of S. Fernando*; *the idea came to us* [the canons] *that they would like* [the local architects] *to open a competition for the formation of the plans* [of the project], *and the consequences of their classification by the Matritense Academy of S. Fernando. Fernando*"; the idea reached the press, which echoed "*the voices of the envious and ill-intentioned*" who snatched the project from Mestres, who in February 1866 delivered and collected the plans; it is not known in what style Mestres would have tried to undertake the completion of the façades, but everything suggests that it would have been neo-Gothic, as he did in the Barcelona cathedral following a drawing by the Norman Charles Gauter de Rouen.[62] On March 22 a national competition was called to design the Sevillian portals,[63] with Balbino Marrón y Ranero (Areatza, 1812 Bilbao, 1867), who presented himself "*for the honor of this Capital, with no hope of surpassing in the competition, due to the known merit of his opponents*" and Demetrio de los Ríos, who in his memory alluded that "*It would be a lack of decorum and enlightenment that the capital deserves* [...] *to leave the direction and execution to the intelligence and hands foreign to it*", was the argument of the envious and ill-intentioned.
The Madrid academy, constituted as a jury, considered that the neo-Renaissance project of the former was less harmonious than that of the latter, although with caution:
"[...] *in view of the fact that the details that accompany your thought do not have the character and artistic flavor that corresponds to the Monument and the time of its construction, it is necessary to refer to the consultation of this Academy with the private character, if you like, the studies, and in particular the models of details and sculpture; because in this way it will be possible to harmonize completely the new work with the old one*".[64]
It is remarkable that the academicians, with the information coming from plans, and I suppose also from daguerreotypes, as there is no record of visits, were clear that the winning project, although Gothic, was not adequate, an opinion they held in 1882. The works began, as the photographs show, but the revolution of 1868 put an end to the funds destined to them.

In 1869 Madrazo, a classmate of Demetrio de los Ríos, was appointed architect of the cathedral of León and was removed on October 21, 1879[65] due to serious disagreements with the canons; he died in 1880 and, as was to be expected, in 1878, 1880 and 1881 articles were published stating that "*The cathedral of León* [had been] *saved by the ingenuity of the architect Don Juan de Madrazo*".[66] After the successive resignations of two architects, the Marquis of Cubas and Simeón de Ávalos, an academician since 1875, and also senator and mayor of Madrid, on March 2, 1880, Demetrio de los Ríos[67] was appointed to the post.

The Mendicant Cathedral

After half a century of paralysis,[68] the conservation of the Cathedral entered a new cycle, pending the capricious ministerial providence that was invoked in chapter meeting of April 11, 1875, since the circumstances were "*favorable for the Government to grant funds for the restoration of this Holy Church*";[69] Professor Gómez de Terreros, to whom we owe important publications on the period and the conservation of this monument, published a document[70] that accredits the pressure of the canons and local scholars on the Madrid authorities, since the local Commission of Historical and Artistic Monuments,[71] called the attention of the Chapter on the state of the building, sending several architects, among them Ángel de Ayala and Demetrio de los Ríos,[72] for information; So on March 3, 1880, the day after his appointment to León, the Chapter sent a report to the Cortes denouncing four urgent problems and asking for help.

That mendicant church depended for extra expenses on the generosity of the faithful, such as one who died on April 22, 1877, who left a bequest for "[...] *to finish the ornamentation and decoration of the Main Door of the Holy Metropolitan and Patriarchal Cathedral Church of this City*", pending since 1831;[73] in August 1881 the Chapter, with Demetrio de los Ríos in León, commissioned the project to Joaquín Fernández Ayarragaray, who started to draw using "[...] *some of the wood that was used for the scaffolding that was made when the work on the door of the Patio de los Naranjos was begun would allow it to be used in the scaffolding that must be made now*",[74] those of the 1866 competition. Joaquín Fernández finished this work in 1899,[75] although criticism began in 1887, but the Cabildo was not intimidated, remembering that the work had been approved by the Academy of San Fernando:[76] "*The whole of this façade, most of whose execution was carried out at the beginning of the present century, is in the worst taste* [...] *the great relief representing the Ascension of Our Lady, sculpted by the illustrious sculptor D. Ricardo Bellver, has just been placed, in whose work, although it has shone with the primors of execution that are the hallmark of the productions of that master, it has not been interpreted in the best possible way.* f*aithfully the mystical sentiment of late 15th century statuary* [...nor] *have the just demands of archaeological criticism been met* [...];[77]

which consisted of copying the terracotta images of the other covers, because this lawyer and ceramist, who preached and practiced literal mimicry, was repulsed by anything that was not traditional and carved by hand.

"*More unfavorable concept we have formed of the statues placed until today, also of the mentioned sculptor* [...] *We do not believe that the Royal Academy of San Fernando should have allowed the use of artificial stone* [...] *When placing the medallion of the tympanum it was necessary to repair the edges and adornments of the doorway, which were also restored using artificial stone in bad time* [...] *All this work, with a rather bad taste gate that defends today the entrance* [...] *In the immediate compartments stand out the abominable excrescences of the chapels of San Isidoro and San Isidore* [...] *All this work, with the rather tasteless gate that today defends the entrance* [...] *In the immediate compartments stand out the abominable excrescences of the chapels of San Isidoro and San Leandro, and past these we find two other minor portals, which communicate and correspond with those that open at the head of the temple*".[78]

Nothing was saved, not even the two chapels added to the original Gothic façade, although one of them preserves an elegant ogival vault,[79] the only one that fit in with the flowery Gothic that was supposed to be typical of the XV century.

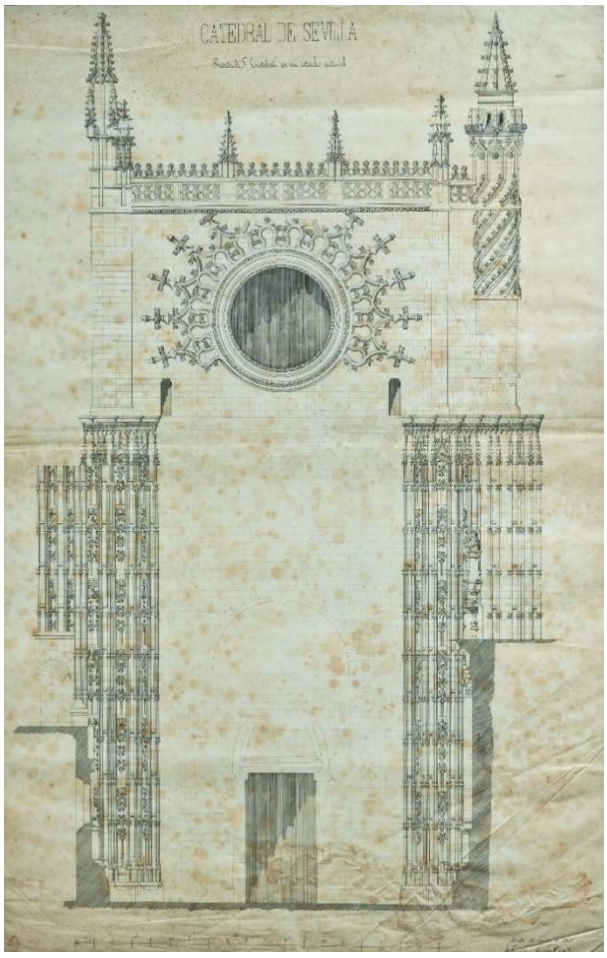


Fig. 77 - "Current state" of the southern arm of the transept, drawn in 1865 by José Oriol Mestre. (ACS.FC.Secc.X.n.331)

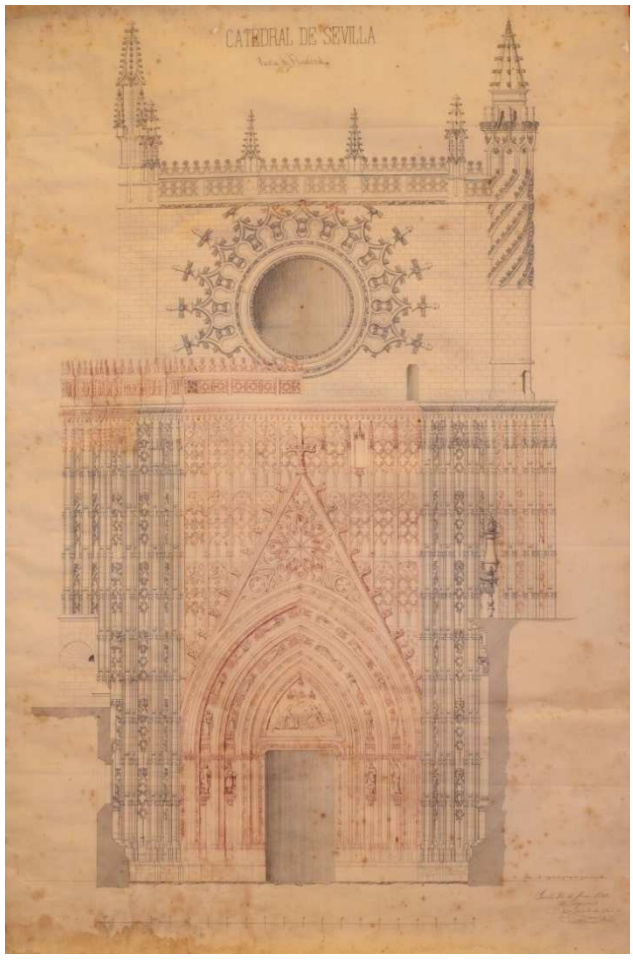


Fig. 78 - Demetrio de los Ríos' 1866 project on the "current state" of 1865. (ACS.FC.Secc.X.n.591)

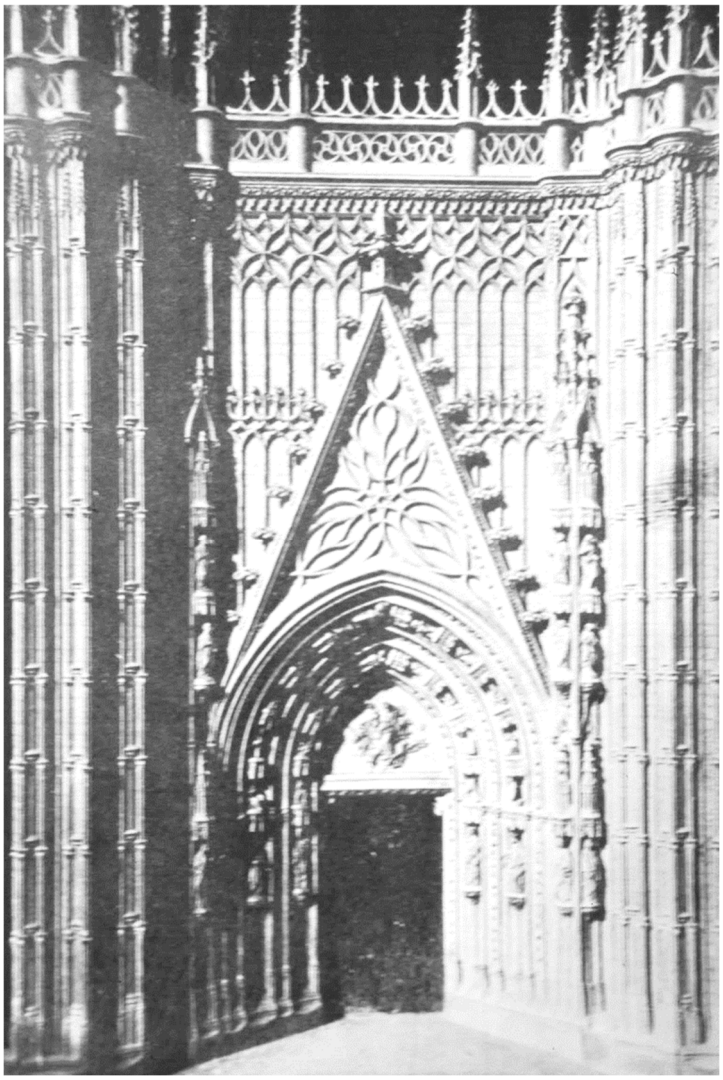


Fig. 79 - Model of the project for the same door by Adolfo Fernández Casanova, 1885-1901 (*Arquitectura y Construcción* 1901, p. 94)

Printed archaeology or architectural reality

The Ministry of Public Works and the Royal Academy, supported by the 1875 chapter rogation and the 1880 report, alerted to the commission to Joaquín Fernández, and with Demetrio de los Ríos far away, decided on December 14, 1881 to appoint Adolfo Fernández Casanova (Pamplona, 1843-Madrid, 1915), an architect without much experience in restoration, as the person in charge of the Seville Cathedral. By the way, Demetrio de los Ríos, from León, tried to continue the façade whose competition he had won in 1866, but the Academy answered him, "*discarding, to speak, the project of Mr. Ríos. Ríos avoids the comparative judgment that would otherwise result between two projects, conceived 19 years apart during which time artistic-archaeological studies have notoriously progressed*";[80] the decision was a foregone conclusion, although the progress of knowledge of the Gothic had little to do with the novel conception of the Seville cathedral that the bibliography would take seventy-odd years to recognize and appreciate "*Who-ever produced the plans and details was not only a genius, but stonishingly well informed*".[81]

A week later, Adolfo Fernández presented a works plan that he complied with and expanded in successive years; in addition to the speed, as Gómez de Terreros has pointed out, his discrepancy with respect to the local report[82] is surprising, since, although He added the arms of the transept as areas in serious danger, since he believed that it lacked counterweights, that is, that the portals had to be made to stabilize the whole; with this objective in mind, the neo-Gothic work began, which lasted until 1915, whose lights and shadows have been well analyzed,[83] so I will only gloss partial aspects of the process, documented thanks to the Board of Works created on December 14, 1881,[84] active until 1929, when the works were considered completed.

Fernández Casanova's background was remarkable, as he had previously been a surveyor and master builder, then a municipal architect, and in 1877 he won in Architecture the chair of "*Stereotomy and Applications of Descriptive Geometry*", which he combined with his work in Seville;[85]; although he was awarded important means,[86], his drawings were no better than those of Mestres or Madrazo, as is evident by comparing the details,[87], as the building appears in them as if it had just been inaugurated. As far as the covers are concerned, as works of new construction, there are differences between the drawings, the models and the reality.

The informative interest of his writings is striking, as well as the abundance of instructions, typical of a work directed from afar; even drafted a regulation for the bell ringers of the Giralda, proposing that they wear a "*cap with a gold braid and the arms of this Holy Church*", when in 1888 he finished a supervening intervention in the tower, which, although it had always been urgent, came to the forefront because of another lightning strike, but this time "*artistic*";[88] The analysis of these works in the tower, where he was not hindered, highlights, in addition to the help of Gestoso and Pérez, conceptual and practical limitations due to the ignorance of the historical, aesthetic, functional and semantic values of another culture,[89] without forgetting the little appreciation they had for the contributions of the XVI century.

Let us return to the Gothic building. Following Madrazo, he paid attention to the drawings of the shoring and made a stupendous model of that of pillar 5F,[90] a work added to the local report of 1875 and carried out between February 1886 and December 1887.[91] His drawn forecasts were not followed to the letter,[92], as is easy to see when comparing the drawings with photographs, which show savings in the lower parts.

Another line of work[93] was that of the calculations of the central nave, since the graphic expert appraisal of the pillars of the 5F type, from 1884, a drawing 8.85 m, has been preserved, about which it has been written that "[...] *the stability of the support is not compromised, although its starting hypotheses are incorrect. The stability of the whole, obtained with a spatial calculation, seems to be greater than that initially obtained*";[94]; that is, the result of the flat calculation of 1884 is more pessimistic than the three dimensional one of 2000, since "*Evidently, if they have reached today, it means that they possessed sufficient resistance*", which did not prevent the adjacent pillar (4F) from exploding at a height of about five meters on August 1, 1888, at three o'clock in the afternoon, dragging four vaults. There were no casualties.[95]

Secret cement injections

On Monday, December 16, 1889,[96] seventeen months after the collapse, with the vaults open and the Gothic cathedral half closed, an ordinary chapter meeting learned the solution to a problem of time and cost; it turns out that, taking advantage of the collapse, Fernández Casanova had decided to shore up the entire building, which would prevent its use for several years, with the logical disagreement of the Chapter and the city, scaffolding that would have a brutal cost, with the logical displeasure of the Ministry; the canons knew

"*Two communications of Mr. Ecclesiastical Governor dated 13 of the current transferring other two of the Ministry of Development, admitting in the first one the resignation that the Architect Mr. Adolfo Fernandez Casanova had presented of Director of the Works of repair that are being executed in this Holy Church, and named in the 2nd Director of the same to the Architect Mr. Joaquin Fernandez. The Chapter was informed*".

In spite of everything, Adolfo Fernández continued to work on the two transept doors, for which he had to dismantle what Demetrio de los Ríos had done,[97] making it clear that the collapse did not damage his fame in Madrid, where he was always considered the savior of the Cathedral; thus in 1905 he became, among other honors, one of the first "Magnificent Seven", one of the "architect-archaeologists" who divided Spain into seven zones;[98] I think that his invention was the first step to eliminate the control of the Royal Academy of Fine Arts of San Fernando in everything concerning the restoration of monuments in Spain.

Fig. 80 - Model of the support for pillar 5F, commissioned by Adolfo Fernández Casanova in 188-7, preserved in RABASF, Madrid. (AJM)

Fig. 81 - The collapse of pillar 4F in 1888 swept away four vaults, one of the organs, the choir grille, and part of the choir itself. (Beauchy)

In Seville, the repair works continued based on the conviction that the state of the building was not as bad as Fernández Casanova maintained, so a project was proposed in 1890, drafted by Fernández Ayarragaray for the concrete reconstruction of the collapsed and damaged parts, whose works were completed on December 24, 1893,[99] continuing with the reinforcement of all the supports by injections of cement grout,[100] Adolfo Fernandez called them "*geringamientos*".[101] It is noticed that from the moment Fernández Ayarragaray began to direct the works there is less literature, although the approved projects are preserved together with the harsh judgments of the Academy of San Fernando, including the derogatory opinions of his predecessor.[102] After a century and a half I believe that the criteria of Fernandez Ayarragaray and the local technicians was correct[103] and his works effective, without publicity, which is the nuance that has shaped the history of restoration in Spain. It seems beyond doubt that Fernández Ayarragaray was a prudent architect and good builder whose work outside the Cathedral informs us of his sensitivity and information about the architecture of the time.

On the death of Joaquín Fernández, on March 26, 1900, an almost modernist architect took over the work, who was a councilman and conservative deputy for Madrid, a state official, president of the Central Society of Architects, named Joaquín de la Concha Alcalde (Madrid, 1849-Santander, 1918)[104] whose connection with Seville, the Cathedral or the restoration I have not been able to disclose;[105] he is, therefore, the least known of the characters in this process, as he was not even an academic.

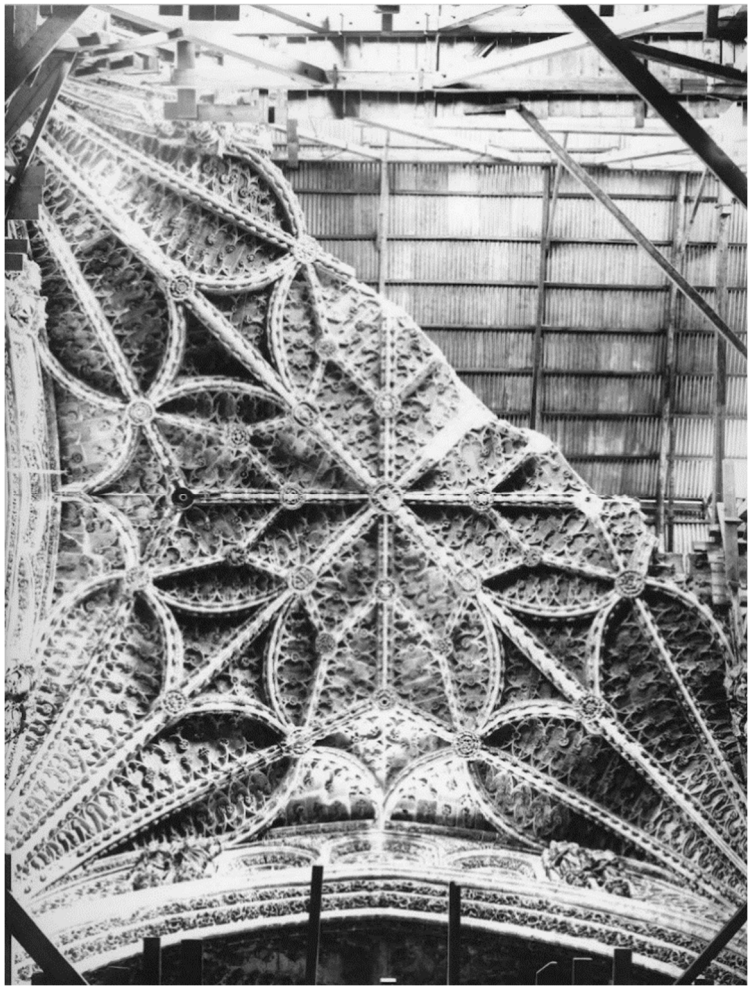


Fig. 82 - The dome's vault after the collapse of pillar 4F in August 1888. (Anonymous photographer)

He completed the work that was in progress and restored parts of the five minor doorways and the bases of almost all the pillars with stone from the Jerez quarries,[106] notably darker than the original stone of the pillar shafts, work that was completed on November 10, 1910;[107] he also undertook, with better material, the replacement of all the sills of the grilles of the chapels.

An important work, which could not be started until 1906, was the complete restoration of the chapel of the Antigua, a late 15th century chapel designed by Simón de Colonia, which had burned down in the time of Fernández Casanova when it was used as a storehouse for the wood of the great props of the reconstruction of the adjacent pillar, taking with it the enormous 18th century paintings and part of the architectural structure of the tomb of Archbishop Salcedo y Azcona.[108] Perhaps he directed the restoration of the chapter house in 1914 and three years later he projected the restoration of the chancel of the church of the Sagrario, which was in perennial ruin. His last intervention, in addition to following Adolfo Fernández's transept portals, consisted of planning the completion of the two-story addition to the southwest quadrant of the building, which had a long and chequered history, but he ran into opposition from the Academy, which demanded the demolition of everything that had been built; that is, the Madrid academicians wanted the building to lose 1300 m^2, so that the south flank could be seen, eliminating the additions that covered the alquibla. Everything that was not Gothic was superfluous.

It can be said that Joaquín de la Concha initiated the second musealization of the building, continued by the first Sevillian who, since Rosales, took care of the cathedral, Francisco Javier de Luque y López (Seville, 1872 - Madrid, 1941), who studied Physics and Mathematics in Seville and Madrid, where he obtained his doctorate and did Architecture; From 1906 he was Professor of Applied Mechanics at the School of Industrial Engineers in Bilbao, working in Vitoria between 1906 and 1914, as he designed and directed the construction of its neo-Gothic cathedral. When this work was paralyzed he moved to Madrid, where in 1915 he occupied a chair in Architecture and designed important official works, among them the so-called Twin Pavilions of the Student Residence in Madrid and the Spanish Pavilion at the Venetian Biennale.[109]

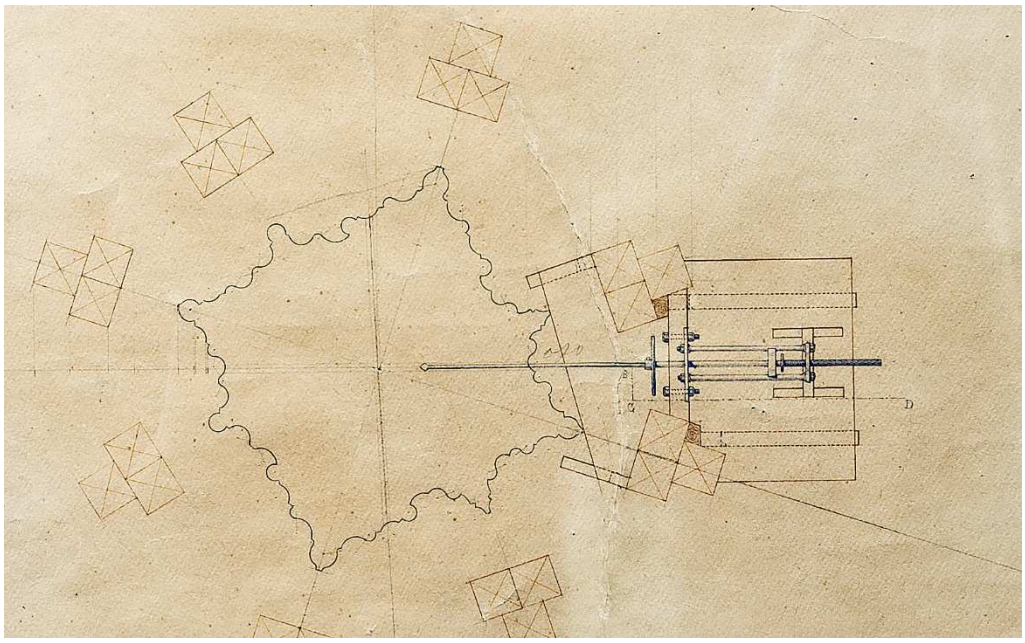


Fig. 83 - Detail of the cement grout injection plan, with the manual drilling device, by Joaquín Fernández Ayarragaray in 1893. (ACS.FC.Secc.X.n.542)

As a civil construction official he succeeded Velázquez Bosco in 1923; since 1913 he was a correspondent of the Real Academia Sevillana de Buenas Letras. This architect was in charge of the southwest quadrant of the building that his predecessor had failed to resume; he did it between 1921 and 1929[110] taking advantage of the existing parts and with eclectic forms, without traces of Gothic, to give the result that we can see; He also planned and organized the restoration of almost all original stained glass windows between 1926 and 1932,[111] the discreet reform of the topography of the main chapel in 1925,[112], which he used to formalize with neo-Gothic forms the chapel of Santa María del Soterraño, as a crypt for the burials of the Ibarra family, great benefactors of the Cathedral in the preceding years,[113] resulting in what we call the Yanduri chapel; The restoration of the interior of the Royal Chapel, including the neo-Byzantine crypt invented by Velázquez Bosco, was completed during the years of the Exposition of the Cathedral, and the restoration of the Royal Chapel was finished.
Iberoamericana.[114] It is recorded that he did work on the steps, that is, the pavement, steps and columns that surround the building, even during his time the chains that close the circuit, which had disappeared during the XIX century, were replaced; I suspect that we owe him more neo-Gothic works in the Cathedral, especially decoration, following the work on the doors of the transept. He lived through a complicated period, as he went from the splendors of 1929 to unstoppable social tension, including civil war, in addition to the conceptual and administrative changes of the restoration works. His relations with the Cabildo were good, and we can follow them through the chapter documents and his correspondence. He was probably the most versatile and eclectic of the architects we are reviewing, as he was forced to intervene on forms of all styles and scales, since the building, after all, was running out as a support for major restoration work.

Fig. 84 - Base of a pillar showing the old, light-colored, 15th-century part above, and the base remade by Joaquín de la Concha in 1910. (AJM 2012)

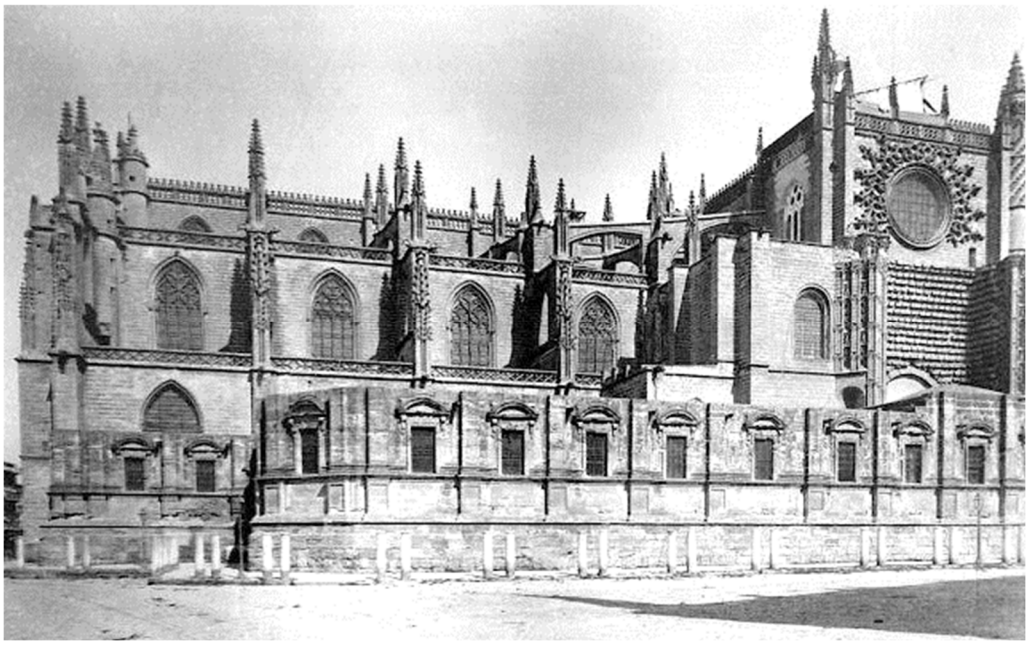


Fig. 85 - South front of the Cathedral in 1915, showing the southwest aspect as it had been begun in 1760. (Anonymous photographer)

The finished cathedral?

It should be recalled that in 1928 there was an administrative novelty since "*His Majesty the King (q. D. g.) has had the good will to declare the Cathedral of Seville a National Monument, attached to the Artistic Treasure of Spain, being this from the moment of such declaration under the tutelage of the State and the immediate inspection of the Provincial Commission of Monuments of Seville*", relative novelty that came to say that the Cathedral was concluded. The Chapter did not even address the issue, although it did deliberate on several patrimonial issues, such as on September 19, 1929, when "*Some letters from the Architect Mr. Javier Luque were read, requesting the Chapter to support his desire to be reappointed Architect of this Holy Church by submitting to the Ministry of Public Instruction a request based on the reasons given by the aforementioned Mr.* [...]".[115] The request was a consequence of a ministerial decree of July that included a new distribution of provinces among the seven patrimonial zones that were defined in the first decade of the century and that, until their disappearance in 1978, have grouped them in ten different ways, which gives an idea of the frivolity with which Madrid took the patrimonial issue.[116]

If the decree had been applied, the Cathedral would have been under the supervision of Pablo Gutiérrez Moreno (Madrid, 1876-Madrid, 1959), an architect since 1905, active in Seville between 1912 and 1919, who is only known for the neo-Mudejar reconstruction of the chapel of the Quinta Angustia in San Pablo;[117] It is recorded that in 1919 he left the profession and returned to Madrid to devote himself to the Missions that gave him such a just fame;[118] it seems that he did not get to exercise the position of zone architect, because when, a few months later, José María Rodríguez Cano (Seville, 1906-Madrid 1984),[119] :15. The only documented contact of the young and new architect of the zone with the Cathedral was recorded in an order of April 1932 "*Written from the architect conservator of monuments of the National Treasury 5th Zone José María Rodriguez Cano, informing that the ministry will pay the expenses of the repair of a pinnacle of the main façade, for 2000 pesetas, they thank him but do not accept, since a private person is already paying for it*".[120]

That decision marked throughout the Republic the attitude of the Chapter, which did not change its proverbial restraint and courtesy, following the attitude of Cardinal Ilundain,[121], but preferred not to have to thank the help, so that, at least nominally, Francisco Javier de Luque remained in charge of the building and specifically with the stained glass windows; The strange thing is that when it was realized that the Cathedral could not be rebuilt because it had not been dedicated at the time, in the thirteenth century, the commission for a new and worthy high altar, fell to a different architect, neo-Baroque, the Castellon resident in Seville, Vicente Traver, who built it in 1932.[122].

In May 1936, the Popular Front government transferred Rodríguez Cano to Madrid, and Félix Hernández Giménez (Barcelona, 1889-Córdoba, 1975), who graduated in Barcelona in 1912, was appointed in his place[123]. Javier de Luque spent the war in Madrid, as he was retired as a professor in September 1936 when the School of Architecture disappeared, but in 1939, 1940 and 1941 he was already directing repairs in Madrid university centers damaged by the conflict; in January 1940 he reappeared as architect of the Cathedral announcing that, "*as soon as my delicate health allows me*", he would make a visit to continue his studies in the courtyard of the Naranjos, begun in 1918; in autumn he made an inspection, stumbling upon an action in the body of the Giralda Clock, with precarious scaffolding, sponsored by a "I believe that he did not return to Seville, as he died in Madrid on June 25, 1941.

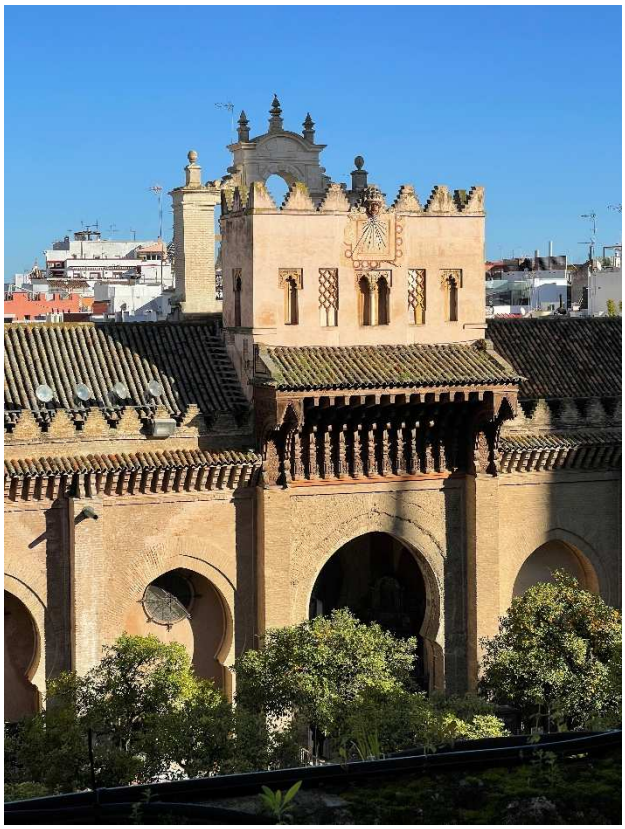


Fig. 86 - Roof tiles of the Patio de los Naranjos (Courtyard of the Orange Trees) with the appearance resulting from Hernández Giménez's works completed in 1975. (AJM 2014).

Fig. 87 - Interior of the Sagrario Church with the appearance resulting from Menéndez-Pidal's works completed in 1972. (AJM 2002)

The situation was very complex, since in the first months of the war organizational inventions had proliferated; thus, on August 8, 1936, "*Exercising the civilizing action that the glorious Army has imposed on itself for the salvation of Spain, and with the aim of duly attending to the conservation of the buildings and civilian religious and civilian objects set on fire and looted by the mobs, and to the rescue and custody of objects of worship and artistic objects of inestimable value from them* [...]" the "*Board for the Conservation of the Artistic Treasure of the 2nd Division*"[124] was created, which published two inventories of catastrophes; in them they explain that "*The monastery of La Rábida, sacked by the red hordes, and to the provision of particular to defray the costs of its repair, this Board commissioned the architect of the 5th Zone of National Monuments* [...the] *illustrious architect from Cordoba, D. Félix Hernández*", that is, the republican legality was preserved out of respect for the architect of the zone,[125] the commission that Luque in the Giralda was another.[126] With whom there were no more stumbles, at least in the documentation, was the Royal Academy of San Fernando, converted by the Republic into a consultative body after almost two centuries of authoritarian exercise.

For a few years, from 1932 to 1941, I believe that there were really no architects working on the conservation of the Cathedral, since Rodríguez Cano's attempt did not prosper and the renovation of the altar table in the Main Chapel was a minor issue. However, in the Archbishopric worked an architect linked to restoration and religious buildings, Aurelio Gómez Millán (Seville, 1898-Seville, 1991),[127] who since the end of 1939 was part of the "*Diocesan Commission for the repair and reconstruction of ruined or devastated temples and rectory houses*",[128] which always enjoyed the confidence of Cardinal Segura y Sáenz; thus, in the war years there were three concurrent patrimonial instances in Seville: a sui generis military section, created by a coup general and later normalized by the new regime, another ecclesiastical section, organized by an authoritarian cardinal, which is the one that in 1940 was doing works in the Giralda and, thirdly, the zone architect, appointed by the Popular Front government, illustrious and respected but relatively isolated in Cordoba.[129] So much dispersion, and a decade of neglect, would have its consequences, in the form of capricious works, accidents and unfortunate repairs.

The Cathedral after the civil war

Let's start with the most notable accident, as one of electrical origin was reported to the Cabildo on March 15, 1938:

"...] *on the 24th of last February, at about twenty-five minutes past three in the afternoon, when Vespers were being sung in the Choir of the Cathedral Church, it was reported that there was a fire in the Royal Chapel; that all those who attended the Choir went to the Chapel, and that the fire had been extinguished. They were surprised to see that from the Tribune that is above the Sacristy very great flames were coming out* [...]".[130]

The immediate repair consisted of simply removing the entire Plateresque ribbing of the damaged vault; I believe neither the fire nor the repair was known outside the Cathedral, but the damage is indelible, similar to the damage caused by the fire in the Antigua Chapel in 1889.

The whim par excellence was the dismantling of the only chapel that, as the pantheon of Don Alvar Pérez de Guzmán el Viejo, conserved the XV century layout, with the XIV century tombs in place; the modification was to install a grandiose and golden neo Gothic altarpiece of the Heart of Jesus, work of the sculptor Claudi Rius i Garrich, which Cardinal Segura y Sáenz inaugurated on the afternoon of Saturday, June 25, 1949.[131]

The most important accident, announced and repeated, consequence of an unfortunate and undocumented work, was due to the use of concrete joists with aluminosis, used in the forties to replace wooden slabs; its first public manifestation took place on December 23, 1952 with the partial collapse of the roof of the "*entrance nave*" of the Chapter and Columbine Library, according to the report of January 3, 1953[132] signed by the architects Aurelio Gómez, who was the incumbent of the Diocese, and Félix Hernández, who had been watching for months for symptoms, according to the press;[133] The curious thing is that there was no memory of this collapse or its origin because, to the surprise of those who came to know about it, it was repeated in the same area on February 11, 1976[134] and, as an absolute novelty, almost ten years later, on January 8, 1986.[135]

The continuity of the official restoration works was recovered in 1941 with the first project[136] of Hernández Giménez, whose interventions were concentrated in the courtyard of the Almohad mosque,[137] reaching a good level of success.

Knowledge and a correct evaluation of all the elements that appeared in the successive demolitions of as many later buildings as concealed ancient parts, demolitions that began in 1918 with the direct attachments to the southern façade; his numerous formal contributions, following reliable traces on most occasions, were exclusively neo Almohad, as previously all those decided by his predecessors had been neo-Gothic, except those of the Giralda;[138] Hernandez was scrupulous with the major architectural forms, consolidating them in an aseptic way, while inventing parts that were poorly documented, such as the flooring and the minor fountains of the patio de los Naranjos, even the tile roof of the Puerta del Perdón. Everything indicates that he did not eliminate anything of heritage value, since those later elements, such as doorways, windows, grilles and tiles, were carefully transferred to adjacent areas; he almost always introduced perceptive details as "self-documentation" to differentiate the old from the new, but he hardly published what had been done, which we know thanks to his archive, thanks to which we can say that the patio de los Naranjos was one of the works to which this architect devoted the most time by Torres Balbás.[139]. His second assistant architect in the area was José Menéndez-Pidal Álvarez (Madrid, 1908- Madrid 1981),[140] appointed in 1960, and who only worked in our case on the church of El Sagrario,[141] where he followed the same criteria as Hernández Giménez in the patio, although he contributed neo-Baroque forms.

In the Gothic church, only works due to accidents and the usual conservation works were undertaken, such as those mentioned in 1941 "[...] *the repair of the vaults of the chapel called the Mariscal, the restoration of the roofs, the consolidation of the exterior elements of the upper areas of the Monument* [...]", since the stage, which we identify with the work of Hernández Giménez, was mainly dedicated to "*the consolidation of the original elements of the Patio de los Naranjos*", where, as I have just pointed out, "*the consolidation of the original elements of the Patio de los Naranjos*".]" because the stage, which we identify with the work of Hernández Giménez, was dedicated above all to "*the consolidation of the original elements of the Patio de los Naranjos*", where, as I have just pointed out, there was much more room for research, recreation and invention, a task to which the architect applied himself until his death thirty-four years later. That is to say, it can be considered that, although the temple and its liturgical dependencies were finished in 1929, the work on the patio and the Tabernacle continued until 1975; in the end each element was reaffirmed in its style thanks to a century of restorations in the Violletian tradition, leaving as the only testimony to the mestizo character of the complex the intelligent juxtaposition of Almohad and Mannerist elements of the Giralda.

As regards the Hernández Giménez period and the beginning of the most recent period, from 1975[142] to 2015, the documentary resources are more systematic and accessible, since a telegraphic index of the collections of the General Archive of the Administration, located in Alcalá de Henares, has been published, with materials dated between 1944 and 1982, distributed in three sections "*369. Catedral de Santa María*",[143] "*382. Giralda, La*"[144] and "*400. Iglesia del Sagrario*";[145] the most striking feature of this informative compendium is, in contrast to the previous stage, the closeness to the building of the architects who were under his care, from Félix Hernández Jiménez [sic] who continued to live in Córdoba, Rafael Manzano Martos,[146] Ramón Queiro Filgueira, José Ramón Sierra Delgado, Alfonso Jiménez Martín and José Menéndez-Pidal Álvarez, who was the only one residing in Madrid; such a large number of physicians means that sometimes there were up to four intervening at the same time in the Cathedral. This proximity has its origin in the creation, after 166 years, of a training center of the complete cycle and of the highest qualification, because although in 1958 the first steps were taken, it was not until July 16, 1959[147] that the creation of the third Higher Technical School of Architecture was decreed, that of Seville, whose first graduating class graduated in November 1966; In this way, local architects worked almost exclusively in the Cathedral, those that the ministry considered convenient, from Manzano Martos, the only professor of the new School interested in heritage issues, to three of the graduates in the early seventies, Queiro Filgueira, Sierra Delgado and Jiménez Martín. It should be noted that these architects began their training by mastering one of the hallmarks of the academies of the eighteenth century, that is, they began in a macro-subject called Analysis of Architectural Forms, where they learned to draw statues with charcoal and gouache, as Rosales and Cano had done two centuries earlier.

From 1983 onwards, the promoters of the works were the Junta de Andalucía and the Cabildo, who chose the architects who drafted the projects and directed the works in several simultaneous teams, José Ramón and Ricardo Antonio Sierra Delgado, Pedro Rodríguez Pérez, Alfonso Jiménez Martín, Francisco S. Pinto Puerto and Manuela Pérez Romero, the first architect. Therefore, from that year onwards, the documentation is kept by the Department of Culture of the Regional Government of Andalusia and the City Council of Seville, since the works have been carried out with a municipal license since the end of the 20th century.

Most notable has been the progressive availability of funds administered by the Chapter and from tourism, resources that for some decades have allowed the Cathedral to be no longer mendicant and to be attended on a daily basis by professionals of all kinds hired *ad hoc*. On the other hand, it became evident that the time had come for the systematic investigation of material, graphic, archaeological and documentary aspects of the building,[148] as well as the opportunity to undertake works of mere conservation,[149] preceded by concrete inquiries,[150] in addition, many renovations and liturgical and expository updates were introduced, both ephemeral and permanent, which obviously affected most of the large pieces of furniture in the building,[151] these novelties, the beginning of the third musealization of the complex, began in 1982 under the episcopate of Cardinal Amigo Vallejo so that when the 1992 Exhibition was held, the cathedral was for six months and almost exclusively a part of the pavilion of Seville, the *Magna Hispalensis* exhibition[152] which manifested the change of uses mentioned above.

Fig. 88 - Permanent installation "Trono de Octavas" (Silver Altar) and platforms as a presbytery for large ceremonies, designed by Jiménez Martín in 2000. (AJM 2005)

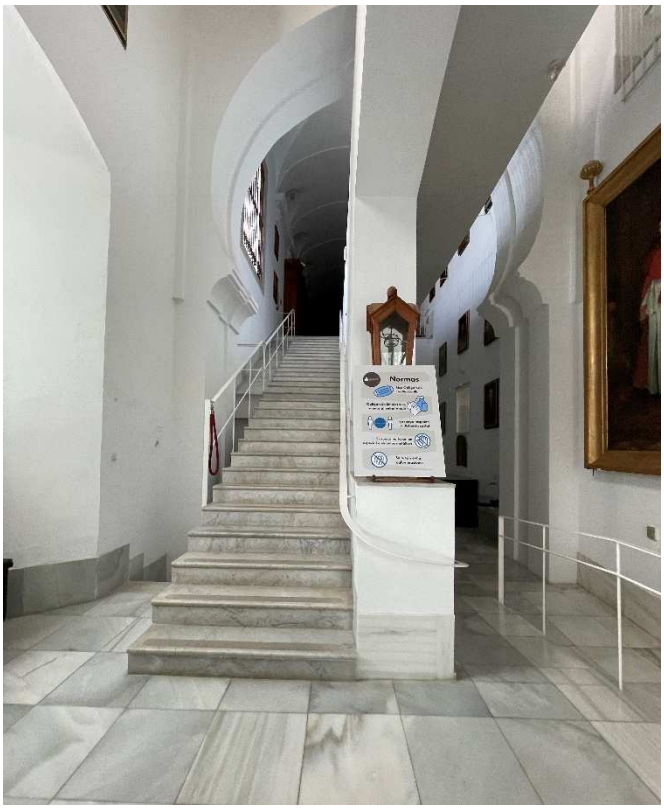


Fig. 89 - Chapter and Columbian Library installed in an Almohad gallery in the Patio de los Naranjos, a work by the Sierra Delgado brothers (Author 2021) (AJM 2021)

Of the stage that followed, which leads directly to the present times, documents have been published detailing what has been done, previous research and the data of those who have intervened, covering, in a reasonably continuous manner, thirty-five years, those from 1979 to 2014. This shows that restoration begins with research which, in turn, allows us to better assess what exists and its evolution and ends with the publication of the entire process, convinced that the more research is done, the more the values are respected and the less need there is to invent.

However, there have also been works that have involved important formal and functional interior changes that, unlike the works of the 19th century, have not affected the exterior at all and have hardly hindered the daily life of the Cathedral. They have been works in which, for the first time in two centuries, the forms built *ex novo* have been more or less contemporary. The first has been a complicated process, begun by the Ministry of Culture in 1982, which sought to install the cathedral museum in the Cathedral from the Puerta del Perdón to the Giralda, which was continued in 1986 by the Junta de Andalucía although with another function, that of housing the literary documentation, a stage that had significant contributions from the Cabildo spatially as the rector of the functional changes; Thus, the northwestern naves of the patio de los Naranjos were transformed to adapt them to the activities of the Cathedral, Chapter and Colombina Libraries, as well as those of the magnificent Archive of the ecclesiastical institution. These works were completed in 1992[153] and were designed and directed by José Ramón and Ricardo Antonio Sierra Delgado.

Another intensely renovated part was the Pavilion, that is to say the area that Javier de Luque had completed between 1921 and 1929, from the Baptism door to the San Cristobal door, whose functional obsolescence in the eighties of the twentieth century was palpable, so it was investigated in depth and extension as a previous step to the works that allowed to house in it the reception of the cultural visit, a small part of the seventeenth century cathedral art gallery and other services, just in the part that was to be demolished in 1918.

Fig. 90 - Art Gallery of the Cultural Visitor's Pavilion, work of Pinto Puerto. (AJM 2001)

The work was designed and directed by Francisco S. Pinto Puerto and was completely financed. Pinto Puerto and was completely financed by the Cabildo, starting the works in 1994 and concluding in 2001.[154] In 2012 archaeological investigations began on the last of the upper floor of the sacristy of the church of the Sagrario, restored in connection with the work on the west and north facades of the complex, undertaken in previous years with the co-sponsorship of the Caja Madrid Foundation.[155]

We can say, therefore, that at the beginning of the 21st century the Cathedral of Seville, in its totality, in all its formal and historical periods, has exhausted its possibilities of introducing formal changes. From that moment on, having exhausted the process from the Violletian concept, it is only possible to apply that of Cesare Brandi; in a certain way, the conservation of the Cathedral of Seville has ceased to be the task of architects; this was evident in the intervention that affected two supports of the Trascoro, a work in which the role of the architect, forming a team with engineers, archaeologists, historians and restorers was the minimum indispensable, but it is also perceived in the daily task of conserving the spaces and the collections, without losing sight of the religious use.

What if there had been no Splendid Restoration?

Going back to the beginning and bearing in mind Susana Mora's incisive doubt, I dare to sketch some conclusions. I must remember that the conservation and restoration of the Cathedral, under the management of the Cabildo, has involved a good number of people, mostly clerics, but also lay people who, at certain times have played very decisive roles, some well-known, such as those mentioned above, and many others whose names we may know at some point. On the other hand, the building has contained and contains a multitude of objects that were not always included in the traditional works campaigns, from the furniture itself, the grilles, tombs, altarpieces, paintings, sculptures, books, fountains, tiles, organs, etc., which constitute another subject of parallel study and, in general, much more difficult to trace in the ancient documentation.

That is to say, the vision of synthesis that I have offered is partial, as it focuses more on the processes and mechanisms than on the facts, and of these I have only attended to the architectural ones, reaching the conclusion that the restoration of the Seville cathedral is a succession of professional works of architects that mark prolonged stages, sometimes two of them coinciding in the building for years, but not in the same work, as the disproportionate size of the building allows it. They were Fernando de Rosales (1816-1830), Melchor Cano (1827-1842), Joaquín Fernández Ayarragaray (1881-1900), Adolfo Fernández Casanova (1881-1915), Joaquín de la Concha Acalde (1900-1918), Francisco Javier de Luque y López (1918-1941) Félix (nº 45) Giménez (1841-1975) and the stage of the change of millennium (1979-2015); in addition, we know that there were episodic performances, distributed between 1824 and 1971, directed by Silvestre Pérez, José O. Mestre, Demetrio de los Ríos, Ricardo Velázquez, José María Rodríguez, Vicente Traver, Aurelio Gómez and José Menéndez-Pidal.

With these data, it seems clear that, except for the period of scarce activity from 1931 to 1941 and the vacuum from 1975 to 1979, everything has been relatively continuous and orderly, since even the catastrophes of the Fernández Casanova period were solved by other professionals in due time, without much delay or great doubts.

This order I believe is a derivative of the architectural characteristics of the ensemble, which is imposed on the personalities and the demolishing effects of the excesses of vanity.

Another conclusion is that, if there has been restoration, splendid or not, it has been under the violletian prism, in a process that goes from the gates of 1825 to the tiled roof of the patio de los Naranjos, in 1975; the journey has consisted of the elimination of additions made in minority styles of poor constructive and aesthetic quality, in the opinion of the architect in charge, as if it were a kind of ethnic cleansing, until leaving them finished or corrected according to the dominant style, whether Gothic, Baroque or Almohad. For this purpose, the most plausible parallels or the most accredited models have been applied according to the established, or supposedly established, data. I think it would be difficult to find in any other corner of Spain the case of a city with such a glorious past, nor so much in decline, as was the Seville of the 19th century, with the largest of the cathedrals in use and without serious problems, with an institution, the Cabildo, whose minutes accredit the autonomy of its management until it suddenly ran out of resources in the midst of a paralyzed city. I do not think it would be easy to find a population that, exhibiting such obsequious loyalty to the State, would receive a more cavalier treatment, at least as far as the subject and focus of these pages are concerned.

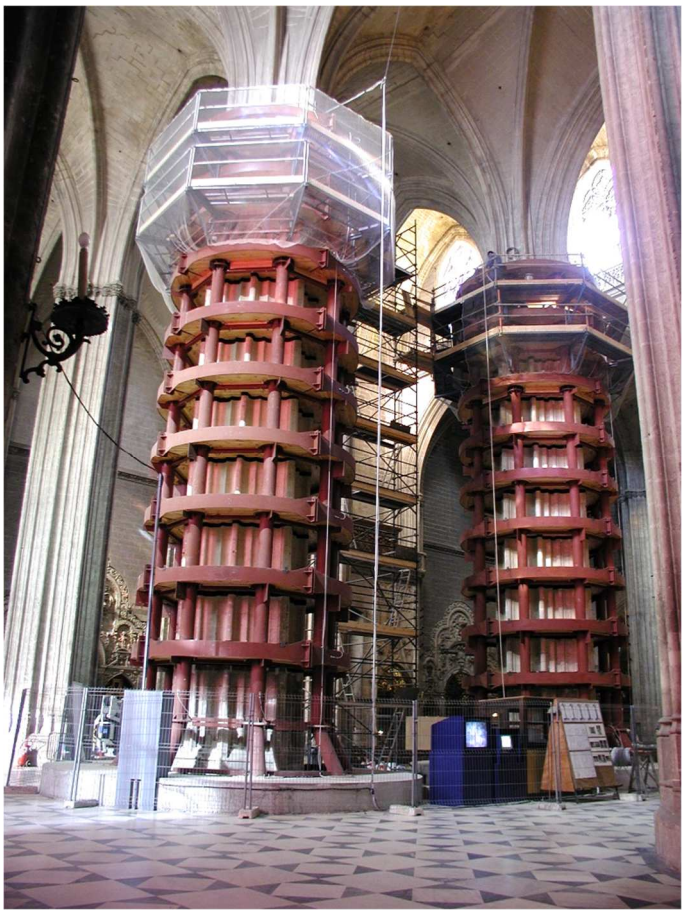


Fig. 91 - Supporting of pillars 4C and 5C for the partial replacement of their structure, a work by Jiménez Martín completed between 1995 and 2010. (AJM 2002)

Not even in the distribution of patrimonial zones did it amount to much, for of the four known zone architects, three lived in Madrid and the fourth always resided in Cordoba. Only the creation of the School of Architecture has allowed the city autonomy in the subject we have been analyzing, for better or for worse. The examples of caciquismo in the process of choosing architects are very evident, both that of the managers of the times of Isabel II, as the modern intellectuals of the Institución Libre de Enseñanza or personal relationships at all times, have been like exercises in administrative manipulation only tempered by the limitations, availabilities and personal expectations. In the restoration of the Cathedral, the tendency of architects to exaggerate the evaluation of structural problems as a means to access aesthetic renovations and important compositional creations is well visible; this is what Fernández Casanova did, who, after stumbling upon a catastrophe, continued undaunted until he reached his original goal, to design and build the two missing portals, and on the way intervened extensively in the Giralda, which in principle only needed lightning rods.

A question of interest is the responsibility assumed by those people, who from collateral tasks exercised a remarkable power through opinions, maneuvers and above all scientific publications, that is, I refer to the responsibility of the critic whose personal tastes or knowledge or lack thereof, were used as a support of authority for the decisions made by the architects; the most obvious case was Gestoso y Pérez, whose publications, supported by very valuable archival research, justified the actions of Fernández Casanova, who fortunately did not always pay attention to him.

At the end of the day, I suspect that the history of monument restoration is the continuation of political history by other means, including professional ones, rarely the patrimonial ones, as, in my opinion, the cathedral of Seville and its vicissitudes in the last two centuries of existence prove.

Notes

About Susana Mora Alonso-Muñoyerro's contribution:
1. Between all, Gonzales Varas.

2. The autonomies arrived in Spain in 1989.

3. Projectos de intervencion en Edificios Historicos COAM 2010.

4. Projectos de intervencion en Edificios Historicos COAM 2010.

5. Projectos de intervencion en Edificios Historicos COAM 2010.

6. Projectos de intervencion en Edificios Historicos COAM 2010, p. 166.

About Julià Esteban Chapapría's contribution:
7. AA.VV., *25 years of Monumental Restoration. IV Biennial of Monumental Restoration (1975-2000)*, 2017, Caja Madrid Foundation.

8. J. ESTEBAN CHAPAPRÍA, R. SICLUNA LLETGET, *The evidences of a crisis*, 2019, Papeles del Partal, pp. 35-48.

About Alfonso Jiménez Martín's contribution:
9. The first "scientific" publication on the new reincarnation of Notre Dame in R. KUNZIG, 2025:41ff.

10. F. S. PINTO PUERTO, et al., 2003:199ff.

11. There are guild ordinances since the 15th century, cfr. BERNAL [RODRÍGUEZ], et al., 2008:84.

12. J. R. CORZO SANCHEZ, 2009.

13. P. J. POMAR RODIL, et al., 2014:462.

14. J. A. RUIZ DE LA ROSA, et al., 2010:30 and 45ff.

15. E. GÓMEZ PIÑOL, 2000.

16. A. JIMÉNEZ MARTÍN, 2007:32.

17. T. LAGUNA PAÚL, 2003 and A. JIMÉNEZ MARTÍN, 2006. Incomplete biography in J. BAÍLLO Y MORALES-ARCE, 2019: 241ff; he resided in Seville since 1782, fled to Cádiz during the French invasion returning in 1813; in 1821 he was exiled, cfr. J. VELÁZQUEZ Y SÁNCHEZ, [1872] 1994:163.

18. A. JIMÉNEZ MARTÍN, 2001:54ff. In A. JIMÉNEZ MARTÍN, 2018:285 I mislocated the text. (attributing it to Ceán Bermúdez) that identifies Pérez-Tafalla as responsible for the end of the work of "sventramento" of the Cathedral on the eastern side, when in fact it is accredited in ARCHIVO DE LA CATEDRAL DE SEVILLA, 1758-1803:313.

19. M. I. GONZÁLEZ FERRÍN, 2022:33 and 34; I believe he also sponsored the architectural renovation of the library designed by Rosales between 1803 and 1806, cf. A. JIMÉNEZ MARTÍN, 2022:250.

20. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1826:58vº.

21. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1799:55 and 64; the altarpiece was made by the director of Architecture of the Madrid academy Juan Pedro Arnal and the image in Valencia by another academician, José Esteve, and the work was finished on March 6, 1804. Cfr. Á. RECIO MIR, 1999:260ss.

22. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1827:25 and 27vº. The façade is full of sculptures, made by

23. "*Alzado geometrico de la Puerta principal de la Santa Metropolitana y Patri/arcal Yglesia de esta Ciudad de Sevilla, que dá vista/ al poniente/ Dirigido por Dn Fernando Rosales Arquitecto de dicha Santa Yglesia/ Nota. The place that the letters A.B.C.D. indicate is what remains to be done in the said Door/ Note 2. The three doceletes that are in the center of the first arch can be raised or removed according to the mystery that is placed in it/ Franco Alvarez Rubio delineated it. Year of 1827*. Ibid.:28.

24. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1830a and ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1830b:82.

25. ARCHIVE OF THE CATHEDRAL OF SEVILLE, 1829:136.

26. J. M. SUÁREZ GARMENDIA, 2024, M. D. ANTIGÜEDAD DEL CASTILLO-OLIVARES, 1990: 417ff and S. ARBAIZA BLANCO-SOLER, 2024b.

27. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1819:98vº.

28. On this "door of the New Forgiveness", cf. A. JIMÉNEZ MARTÍN, 2013a:245ff.

29. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1801:19, as foreseen since 1765.

30. F. GONZÁLEZ DE LEÓN, 1839:403, in Orfila street "[...] *has the guild and brotherhood of master builders, a hermitage dedicated to the apostle Saint Andrew, which was renovated in 1762*", which is the current Los Panaderos, where the goods of the academy created by Bartolomé Esteban Murillo were deposited. J. M. SUÁREZ GARMENDIA, 1986: 70.

31. A. MURO OREJÓN, 1961:21, 16 and 29. Since 1759, this academy has operated uninterruptedly, although with several name changes.

32. On May 12, 1819 he appointed him and then gave him permission to leave (ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1819:55vº), since he had been living and working in the Basque Country since 1815; that is, his appointment was fictitious, since he is only accredited in Seville for four months in 1824, cfr. C. SAMBRICIO RIVERA ECHEGARAY, 1982:222.

33. A. M. BRAVO BERNAL, 2008:148.

34. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1827:27vº.

35. Ibid.:47 and 172vº the agreement of his appointment concludes thus "*The Cabildo approved this opinion as it comes by thirty-six [white] beans against sixteen black ones, and agreed, that said Diputación answer to Sr. Intendente that he has a satisfaction in having pleased him*"; on December 5, 1829 a memorial of Antonio Díaz, master mason with 34 years of service, was read, asking to replace Rosales who was very ill (ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1829: 177vº).

36. In the 1827 course Rosales taught "Arquitectura" and Cano "Geometría Práctica y Descriptiva"; when Rosales retired in 1828, Cano replaced him in the subject and the direction of the center, cfr. A. MURO OREJÓN, 1961:48, 50 and 144.

37. A. JIMÉNEZ MARTÍN, et al., 1988:293.

38. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1835:213, ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1836:23, 75vº.

39. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1838:23vº.

40. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1841:19 and A. JIMÉNEZ MARTÍN, et al., 1988:293-294.

41. A. JIMÉNEZ MARTÍN, et al., 1988:294. Something must have been done since the date "1843" appears in an inaccessible place on the highest part of the Giralda.

42. S. MORA ALONSO-MUÑOYERRO, 1999 1 and S. MORA ALONSO-MUÑOYERRO, 2001.

43. T. FALCÓN MÁRQUEZ, 1977:42.

44. L. M. DE DIEGO PAREJA, 2011.

45. A. RUMEU DE ARMAS, 1980.

46. G. A. d. B. MONGE, 1803:VI.

47. In the Sevillian academy it was explained since there was a plan; it was taught by Melchor Cano, who would have learned it in Alcalá de Henares, see A. MURO OREJÓN, 1961:48.

48. J. M. SUÁREZ GARMENDIA, 1986:72-73.

49. Ibid.:96-97 and S. ARBAIZA BLANCO-SOLER, 2024a; he left the municipal office in 1845 in a mysterious way, disappearing from public life, but continued to live in Seville.

50. J. DOMENECH Y ESTAPÁ, 1899:9ff.

51. V. MAESTRE ABAD, 1980, M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2004 and S. ARBAIZA BLANCO-SOLER, 2024c.

52. A. RUMEU DE ARMAS, 1980: 482ff, P. NAVASCUÉS PALACIO, 1973:96ff.

53. It is recorded that they worked between 12 and 14 hours a day, being in Toledo until May 14.

54. They exhibited in Toledo details of the Casa de Mesa, tiles and vaults of the chapel of San Jerónimo in the Franciscan Conception, tiles of the house of Misericordia in San Pedro Mártir, the floor plan, the longitudinal section, details of the arches and capitals of Santa María la Blanca and San Juan de los Reyes. They also made casts of elements of the seo.

55. Gazette of Public Instruction, No. 164, 1200.

56. J. M. SUÁREZ GARMENDIA, 1986:134, documents in 1867 a circumstantial link with the Alcázar.

57. Drawing on canvas paper, preserved in the Archivo General de Palacio, Madrid, number 1239, cf. M. VIGIL-ESCALERA PACHECO, 2015:154. Perhaps this work justified the Royal Order of Isabella the Catholic awarded to him on May 7, 1879.

58. He belonged to a family of architecture professionals who, since Francisco de Paula Otero Pérez, born in 1791, have gone through all the training systems, cf. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 1988: 21 and M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 1993:25.

59. M. R. CHÁVEZ GONZÁLEZ, 2004:133-141 and J. M. RODRÍGUEZ DOMINGO, 2019.

60. A. JIMÉNEZ MARTÍN, 2007:47ff and S. MORA ALONSO-MUÑOYERRO, 2024:239.

61. J. M. SUÁREZ GARMENDIA, 1986:118ff.

62. S. MORA ALONSO-MUÑOYERRO, 2024:228.

63. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2004 7:278.

64. S. ARBAIZA BLANCO-SOLER, 2024d.

65. The problems began in June 1878, cf. I. GONZÁLEZ-VARAS IBÁÑEZ, 1993:256ff.

66. A. JIMÉNEZ MARTÍN, 1999:36 and 37: the author of the three articles was Adolfo Fernández Casanova.

67. I. GONZÁLEZ-VARAS IBÁÑEZ, 1993:175-288, especially the maneuvers of the relatives of Demetrio de los Ríos.

68. A. JIMÉNEZ MARTÍN, 2001:58.

69. The capitulars followed the method inaugurated by those of León as early as 1858, see I. GONZÁLEZ-VARAS IBÁÑEZ, 1993:111ff.

70. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2007.

71. Created in 1844 cf. R. M. LÓPEZ RODRÍGUEZ, 2011:49.

72. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2007:364.

73. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1871-80:30 ff. The legacy was the house where, until its demolition by the Revolutionary Junta, the Gothic parish church of San Miguel had stood.

74. SEVILLE CATHEDRAL ARCHIVES, 1881-1886:49.

75. J. A. GARCÍA HERNÁNDEZ, 1991:225-226 and J. A. GARCÍA HERNÁNDEZ, 1993.

76. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1881-1886 :90vº and ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1887-90:39.

77. J. GESTOSO Y PÉREZ, 1890] 1984: 76 and 77.

78. Ibid.:78 and 79.

79. Ibid.:533: "*CHAPEL OF SAN ISIDORO: It can be considered a true blot on the Temple and is good proof of the disastrous results to which the perversion of good taste can lead* [...with its*] ribs with pendelons that adorn the vault*", cfr. A. JIMÉNEZ MARTÍN, 2013a:262.

80. A. JIMÉNEZ MARTÍN, 1999:24.

81. J. H. HARVEY, 1957:233.

82. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2007:368.

83. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 1999: the railroad facilitated the use of Alicante stone.

84. M. I. GONZÁLEZ FERRÍN, 2006:646ff; his documentation goes from 1881 to 1929, when the work on the SW quadrant was completed. Gestoso y Pérez served as secretary from 1886 to 1889.

85. A. JIMÉNEZ MARTÍN, 1999:18.

86. A. JIMÉNEZ MARTÍN, et al., 1997:97 and 98; in February 1884 a "*moon without azogar for a ferroprussian paper press*" was purchased; in February 1882 two Madrid-born men, Francisco Ortiz Santaella and José Álvarez, started as official draughtsmen; They were followed by Francisco de Paula Gabriel y Domínguez, former master builder, and Juan José Ruiz Melero, from July 18; in May 1885, Gumersindo Díaz Ynfante, son of Antonio Díaz, Rosales' successor, started; the last, in 1886, was Alfonso Álvarez Benavides, "Since the eighties of the twentieth century, the drawings have been in charge of the draughtsmen Antonio Rodríguez Curquejo and Isabel Pérez Peñaranda.

87. The general plant that he gave to Gestoso has several errors of figure, cfr. Ibid.:99 and 100.

88. A. JIMÉNEZ MARTÍN, et al., 1988:301ff.

89. A. JIMÉNEZ MARTÍN, 1983. In fact, Fernandez Casanova's entrance speech at the Real Academia de San Fernando in 1892 was entitled "El arte mauritano" (Mauritanian art).

90. A. JIMÉNEZ MARTÍN, 1999, fig. 1.

91. https://www.academiacolecciones.com/arquitectura/inventario-maquetas.php?id=E-055 I believe that the model, which arrived at the Academy in 1904 as a bequest from Simeón de Ávalos, was not in Seville; M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 1999:45 recalls the supervision of Simeón de Ávalos during the most delicate part of the work on this pillar.

92. A. VILLALOBOS-GÓMEZ, 2005 2.

93. Like Madrazo in León, I. GONZÁLEZ-VARAS IBÁÑEZ, 1993:250-255.

94. P. GÓMEZ DE TERREROS Y GUARDIOLA, et al., 2000 1:395.

95. Collateral damage was the dismissal of Simeón de Ávalos as inspector of the southern zone, being replaced by Ricardo Velázquez Bosco, cfr. M. d. V. GÓMEZ DE TERREROS GUARDIOLA, 2012:107.

96. ARCHIVE OF THE CATHEDRAL OF SEVILLE, 1887-90:209.

97. A. FERNÁNDEZ CASANOVA, 1901:26 of number 94.

98. J. L. J. PÉREZ MARTÍN, et al., 2017:42. Gaceta de Madrid nº 173, page 1176 "*D. Adolfo Fernandez Casanova, Catedrático Académico de la Real de San Fernando, restorer of the Cathedral of Seville and its Giralda, author of beautiful publications on Arab art, on the Cathedral of Compostela, on buildings of our medieval military architecture*".

99. B. SANTOS Y OLIVERA, 1930:11.

100. S. MORA ALONSO-MUÑOYERRO, 2024:227.

101. A perforation and the excess of the grout, cut by a later work, can still be seen in pillar 5H, traces that appear in almost all the pillars, at different heights.

102. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 1999:51ff. Adolfo Fernández, specifically from Estepa, used a stone of greater hardness than the one from Alicante.

103. We rely on our experience in the reinforcement of two pillars, A. JIMÉNEZ MARTÍN, 2009 and J. L. BARÓN CANO, 2017.

104. COAM HISTORICAL SERVICE, 2014.

105. One explanation could be that on April 19, 1900, which created, from the Ministry of Development, those of Agriculture and Public Instruction and Fine Arts, which included Civil Construction, directed since 1886 by Velázquez Bosco, linked to the works since 1888 and in good harmony with Fernández Ayarragaray, Joaquín de la Concha's partner, cfr. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2012:110.

106. J. A. GARCÍA HERNÁNDEZ, 1996, C. CIRUJANO GUTIÉRREZ, 2002, T. LAGUNA PAÚL, ibid., T. LAGUNA PAÚL, 2016 and T. LAGUNA PAÚL, 2017.

107. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 1997: 9. When cleaning the pillars, already in the present century, we notice the difference in color and quality.

108. Ibid.:223ff.

109. He also designed and built the Triana hotel; see R. SÁENZ PASCUAL, 2019 and https://oa.upm.es/56638/13/75aniversarioETSAM_3de3.pdf.

110. F. S. PINTO PUERTO, et al., 2003:193.

111. J. DE LUQUE Y LÓPEZ, [1927] and R. LUNA FERNÁNDEZ-ARAMBURU, et al., 1986:51ff.

112. R. LUNA FERNÁNDEZ-ARAMBURU, et al., 1986:58.

113. The space existed since 1554, although we know nothing of its forms; in 1926 Javier de Luque installed a marble relief by Mariano Benlliure. Cfr. B. SANTOS Y OLIVERA, 1930:113.

114. A. JIMÉNEZ MARTÍN, 2006: 759 and M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2012:125.

115. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1926-1930: folio 160vº.

116. I believe the only comprehensive study is that of J. L. J. J. PÉREZ MARTÍN, et al., 2017 3.

117. The process began in 1917 and concluded in 1919, according to the tombstone in the chapel.

118. E. LAFUENTE FERRARI, 1961 and J. ESTEBAN CHAPAPRÍA, 2007:81.

119. A. JIMÉNEZ MARTÍN, 2001:65, A. JIMÉNEZ MARTÍN, 2007:32, J. ESTEBAN CHAPAPRÍA, 2007: 216ff and S. HERRERO ROMERO, 2015. The young architect did not lack work, as the systematic fires of religious buildings began in 1931, cfr. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 2006:137ff.

120. ARCHIVE OF THE CATHEDRAL OF SEVILLE, 1931-1938:58. This is the only record of the pinnacle and its works.

121. J. L. RUIZ SÁNCHEZ, et al., 1992:754ff and J. GÁMEZ MARTÍN, 2021:161.

122. J. GÁMEZ MARTÍN, 2021:163 and R. LUNA FERNÁNDEZ-ARAMBURU, et al., 1986:59 and 168. It was his last work in Seville, as he soon returned to his hometown, of which he was the first mayor after the war; cf. J. C. PÉREZ MORALES, 2019:314 and F. OLUCHA MONTINS, 2019.

123. A. JIMÉNEZ MARTÍN, 1979 4, B. SÁNCHEZ DUEÑAS, 2019 and especially the monograph by M. d. G. GÓMEZ DE TERREROS Y GUARDIOLA, 2020.

124. J. HERNÁNDEZ DÍAZ, et al., 1936:3.

125. A. JIMÉNEZ MARTÍN, 2007:67, the data in J. HERNÁNDEZ DÍAZ, et al., 1937:8.

126. ARCHIVES OF THE ARCHBISHOP OF SEVILLE, 1938: letter of 16 June 1938. September 1938: a member of the military section accepted to belong to the ecclesiastical section.

127. His father was the architect of the Real Alcázar since 1875, cfr. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, 1988:21ff and his brother Antonio was the first restorer of the Roman theater of Mérida, cfr. M. d. V. GÓMEZ DE TERREROS GUARDIOLA, et al, 1992:109-141, who in 1938 presided over the Junta de Cultura Histórica y Tesoro Artístico of Seville, successor to the one created by General Queipo de Llano in August 1936.

128. Y. M. GARCÍA SÁNCHEZ, 2020:550.

129. In 1940 the zone had Joaquín Romero Murube as commissioner, Félix Hernández Giménez as head commissioner and Rafael Martínez Higueras as assistant, according to BOE nº 134 page 3281, May 13; E. MOSQUERA ADELL, 2008:143-4 cites the same data for 1949.

130. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1931-1938: 271vº.

131. Official Bulletin of the Archdiocese of Seville XC 1449, 447 and 480-1; other circumstances of this work appear in the "Pastoral Admonition" that Cardinal Segura published on pages 731 to 740 of the Bulletin, to publicly condemn the "*Fourth way of fighting the Church: under the pretext of Art*", a conference given at the Martínez Montañés Centennial Congress on November 8, 1949. I owe a copy of a drawing of the competition to the architect Don Jaime Navarro Casas, to whom I am very grateful for the drawing and for dismantling the altarpiece.

132. ARCHIVES OF THE CATHEDRAL OF SEVILLE, 1947-1955: folio 149.

133. ABC de Sevilla, page 27, December 24, 1952.

134. The event is only documented in the pages of ABC de Sevilla of February 12 1976, page 17. The problem was solved in the western nave by unloading the structure with one that reached the subsoil, placing two metal pillars attached to each of the Almohad pillars, with a structure that was hidden in the 17th century vault.

135. A. JIMÉNEZ MARTÍN, 2012:185.

136. MINISTRY OF NATIONAL EDUCATION, 1941:9227 "*Project for works of conservation and consolidation of the Cathedral of Seville, National Monument, formulated by the Architect of the sixth zone, Mr. Félix Hernández, an important 35,000 pesetas* [...]"; this project does not appear in the inventory of A. Muñoz Cosme, but it does appear in the monograph by M. d. G. GÓMEZ DE TERREROS Y GUARDIOLA, 2020:159.

137. M. d. V. GÓMEZ DE TERREROS Y GUARDIOLA, et al., 2002.

138. In general, the Almohad contributions of Fernández Casanova in the tower, beyond the obvious novelties, constitute an unknown, which the current works are laboriously revealing.

139. A. JIMÉNEZ MARTÍN, 2013b. The personal archive of Hernández Giménez, used by A. LEÓN MUÑOZ, 2024 21, attests reliably to what was intuited.

140. P. MOGOLLÓN CANO-CORTÉS, 2020.

141. A. M. BRAVO BERNAL, 2008:262ff.

142. Due to political changes, few activities were recorded between 1975 and 1979, cf.

143. A. MUÑOZ COSME, 1989:111. It reports administrative records, so it contains news of projects that never became works, as I can attest in several of those that are in my name; in addition, others are missing, such as the 1941 signed by Hernández Giménez and credited in the BOE.

144. Ibid.:114.

145. Ibid.:118.

146. The inventory (ibid.:111 box 70.988) locates in the Cathedral two files that belong to the Museum of Contemporary Art, which today is an annex of the General Archive of the Indies.

147. BOE, decree 1283, pages 10100-1, cfr. J. L. TRILLO DE LEYVA, 2010.

148. A. JIMÉNEZ MARTÍN, 1990 4, A. ALMAGRO GORBEA, et al., 2007 and the studies already published in by professors Gómez de Terreros and Guardiola, Valle, Gracia and Pedro.

149. A. JIMÉNEZ MARTÍN, et al., 1988 and A. JIMÉNEZ MARTÍN, 1991.

150. Á. JIMÉNEZ SANCHO, et al., 2007, A. JIMÉNEZ MARTÍN, 2009 2 and A. JIMÉNEZ MARTÍN, 2013c.

151. Some examples in T. LAGUNA PAÚL, et al., 2000 and T. LAGUNA PAÚL, et al., 2016.

152. F. NAVARRO RUIZ, 1992, I. LUQUE CEBALLOS, 1995 and F. NAVARRO RUIZ, 2008.

153. J. R. SIERRA DELGADO, et al., 2000.

154. F. S. PINTO PUERTO, et al., 2003.

155. A. JIMÉNEZ MARTÍN, 2013c and Á. JIMÉNEZ SANCHO, et al., 2019.

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Chapter 12

European contributions: Austria, United Kingdom and Portugal

12.1 Heritage Care in the 2nd half of the 20th century in Austria[1] *(Paul Mahringer)*

Preliminary note about the roots of Austrian Monuments Care since 1900

The theory and history of heritage conservation around 1900 in combination with the famous protagonists Alois Riegl and Max Dovřák played an important role for monuments conservation in Austria at least since the 2nd part of 20th century, especially for the Federal Monuments Authority Austria (Bundesdenkmalamt) to which they both belonged.[2]

World War I and the early death of both protagonists, Alois Riegl already died in 1905 and Max Dovřák in 1921, meant a break of this continuity.[3] Nevertheless the birth of the First Republic in Austria also enacted the first monument protection law in 1923 which was strongly influenced by Riegls ideas.

It is, with a few exceptions, still valid today. Since then – with some exceptions during fascism – the Monument Protection Act in the country has been a federal law, enforced by a federal authority (Bundesdenkmalamt). According to the Austrian Monument Protection Act ("Denkmalschutzgesetz" = DMSG), monuments are man-made, immovable and movable objects of "historical, artistic or other cultural significance" (§1 DMSG).

All buildings owned by public corporations, including recognized religious groups in Austria, became ex lege under the Monument Protection Act of 1923, qualifying for almost automatic protection. Objects in private ownership, on the other hand, could only gain monument protection by means of an administrative procedure. Changes to any monument requires permission from the Federal Monuments Authority.

The Second World War, "victim theory" and reconstruction ("Wiederaufbau") in After War Heritage Care

Starting with the austro-fascistic so called "Ständestaat" the Monuments Authority Austria (Bundesdenkmalamt) got weakend.[4] When Austria became part of the Third Reich some members of the institution looked hopefully in the future. But very soon after the Nazis came to power they also became caught up with the regime. They had to decide with jewish cultural property was not allowed to leave the boarder with their owners, due to the „Ausfuhrverbotsgesetz".[5] Some also where involved in dubious activities during WWII outside Austrian borders like Walter Frodl and Dagobert Frey.[6]

Others like Otto Demus left Austria. Classical heritage care became more and more art and monument protection against war.[7]
After the dark period of Austrian monument preservation in the Third Reich the Federal Monuments Authority was able to successfully recommence its work immediately after the war.[8] The first and biggest task was the rebuilding of Austria's cities, ranging from conservation and restoration projects to the complete reconstruction of more-or-less destroyed historical buildings.
After the Second World War, the Republic of Austria officially described itself as the first victim of the Third Reich ("victim theory").[9] In the same rhetoric, the first president of the Federal Monuments Authority after the Second World War, Alfons Ivo Quiqueran-Beaujeu, and his successor Otto Demus, described monument preservation as the first victim of the Third Reich, as during this period the preservation of monuments was downgraded from a state to a federal state concern. At the same time, while monument preservation in Germany was often accused of collaboration with the Nazi regime, this was not the case in Austria thanks to the victim theory.
Generally spoken: Germany attempted a more radical break with the past. In general, there was strong political will to make a fresh start with a completely new architecture. This would set an example for democracy in West Germany with modern architecture, and launch the new socialist state in the East in a style of socialist realism. In contrast, there was determination in Austria to establish continuity with the past whilst excluding the period of the Third Reich; officially referred to as a blight of occupation and foreign rule.
Although there were more extensively destroyed cities in Austria than one might assume today, there was a strong public will to rebuild the cities ("Wiederaufbau") in the sense that they would be restored and conserved and, if necessary, at least partly reconstructed. The clearest example of this sentiment is the partially reconstructed and restored St. Stephen's Cathedral in Vienna (fig. 1), followed by the reconstruction and restoration of the Vienna State Opera, as well as the Parliament buildings, including newly built areas inside, namely the National Council Hall and the Auditorium of State Opera (fig. 2).[10]

Fig. 1 - Wien, St. Stevens Cathedral. (Bundesdenkmalamt, Michael Oberer)

Fig. 2 - Wien, State Opera /Bwag - Eigenes Werk, CC BY-SA 4.0. (https://commons.wikimedia.org/w/index.php?curid=49712672)

All these activities were accompanied by the expertise of the Federal Monuments Authority, which at the time enjoyed a fine public reputation. New architecture, such as that realized inside the Parliament and State Opera buildings, had to subordinate itself to the historical monument. Therefore, this first phase of post-war architecture in Austria is also referred to as „moderate modernism".[11]
Dagobert Frey – who played a problematic rule in Poland in WWII – came back to Vienna immediately after war. He engaged in the rebuilding of the city and influenced the theoretic discurse when he said that the city as a whole and also the buildings of modern architecture have to be considered as monument.[12] And indeed at the same time important Viennese buildings by Otto Wagner and Adolf Loos were already placed under monument protection, such as the so-called "Looshaus" on Michaelerplatz in 1946 (fig. 3) or the "Rufer and Moller houses" in 1949.[13]

Otto Demus' critical retrospective

The period of "Wiederaufbau" could have been seen as a story of success for the Federal Monuments Authority Austria. However, Otto Demus summary of the first ten years of monuments preservation after WWII is critical.[14] He foresaw the possible destruction of old cities and the threat to the historical cultural landscape caused by spatial planning, modern architecture and modern transport. This demonstrates Demus' early view of problems that would affect the future of Austrian monument preservation.
In his critical contribution, he specifically mentions the loss of the "Heinrichshof", which was built by Theophil Hansen and is regarded as a residential building of the highest historical importance, located in an important urban location opposite the Vienna State Opera. In this vein, he also discusses the Ringstrasse skyscraper by Erich Boltenstern, which can be described as a threat to the famous Belotto view of the old town of Vienna from the Belvedere, whilst also acknowledging the architectural merit of the high-rise from Vienna's Ringstrasse (fig. 4).
Like Max Dvořák, Otto Demus stressed the importance of protecting less significant monuments, which are often more endangered than the famous highlights.[15]

Fig. 3 - Wien, Michaelerplatz, Looshaus. (Bundesdenkmalamt, Bettina Neubauer-Pregl)

Fig. 4 - Lawer Austria, Dürnstein. (Bundesdenkmalamt, Michael Oberer)

International exchange, Restauration of classical Monuments architecture and conflicts with modern architecture

In the following period Getrude Tripp played an important role in the international exchange of Heritage Care professions.[16] She represented Austria at several institutions as UNESCO and ICCROM. And she helped formulating and finally her signed the Charta from Venice.

The theoretical approach of this period can be expressed by an Article of Walter Frodl from 1963 where he also spoke about a possible "symbolic value" of monuments[17] but in the sense of "heraldic freeze" and not in an mystic aura of former times which correspondences to an increasing emphasis away from emotion towards scientific based decisions in heritage care practices.
The next phase of the post-war period included several restoration "highlights". In the 1970s and 1980s especially, numerous monasteries were restored, e.g. in Lower Austria. The Baroque church tower of Dürnstein may be regarded as a symbol of this (fig. 5).The original blue baroque colour was rediscovered and the tower painted blue again. Despite some initial shock, the blue tower became a symbol of restoration based on scientific findings and research, and the object in its spectacular colourfulness became a sightseeing highlight of the UNESCO World Heritage Site Wachau.
While in the early years after WWII some of the most important buildings of modern architecture were declared as monuments in the 1970s, due to a formal decision from the Federal Monuments Authority dating back to the 1930s which the authority could not change, a light rail station by Otto Wagner was still not under monument protection. At the time, only certain stations were considered worthy of safeguarding.
Despite public protests, some of these stations were destroyed, but Otto Wagner's famous "Bridge over the Zeile" was saved (fig. 6).
In the 1960s and 1970s, Renate Wagner-Rieger, professor of art history at the University of Vienna, played a key role in the general acceptance and appreciation of historicist and modern buildings.[18] She supported the Federal Monuments Authority by preparing expert opinions at the request of the Federal Monuments Authority, which could be used for the protection of buildings of this period and thus bolster their importance. Due to her expertise, the former Harmonie-Theatre at Wasagasse 33 in Vienna – an early work by Otto Wagner from 1864/65 – was placed under protection in 1974 (fig. 7).

Fig. 5 - Wien, Ringturm skyscraper by Erich Boltenstern. (Bundesdenkmal amt, Bettina Neubauer)

Fig. 6 - Wien, bridge "Die Brücke über die Zeile" by Otto Wagner (Bundesdenkmalamt, Michael Oberer).

Fig. 7 - Wien, former Harmonie-Theater at Wasagasse 33. (https://commons.wikimedia.org/wiki/File:Otto_Wagner_Ensemble_Harmoniegasse_Harmonietheater.jpg)

Heritage Year 1975 and "masses of monuments"

Beside Gertrude Tripp - and Renate Wagner-Rieger as exterior - another woman played an important role in postwar heritage care and protection, Eva Frodl-Kraft who was engaged with the inventories. Especially in the 1970s, the question of "mass of monuments" (an expression of the then General Conservator Ernst Bacher) arose.[19] The discourse on the "mass of monuments" can be seen to a certain extent as a product of the successful European Year of Monument Protection in 1975.[20] The preoccupying question from around 1900 came up again: what can be considered a monument? In the 1970s – as already foreseen by Demus – anonymous buildings and rural architecture, such as workers' settlements and farmhouses, came increasingly under the spotlight of the Federal Monuments Authority. Ernst Bacher therefore spoke of a "flood of monuments", in which every farmhouse could become a monument and thus not only works of art but also examples of socioeconomic or other significance could be so termed.[21]

As a result of this development, and due to new standards set by Eva Frodl-Kraft with regard to Austrian institutions, such as the Austrian Monument Topography or the Austrian version of the Dehio' Handbook, their volumes became ever thicker.[22]

In addition to the growing inventory books, the question of what to protect as an actual monument became increasingly important. As one of the consequences of the European Year of Monument Protection in 1975, some federal states began to enact their own townscape protection laws for entire areas such as the old towns of Salzburg, Graz and Vienna.[23] However – in contrast to the Monument Protection Act, which is enforced by the Federal Monuments Authority – the townscape protection laws are only concerned with safeguarding the external appearance, while the monument protection law is about the protection of the overall substance, which can also affect the interior of a building. In order to bridge this gap, the Federal Monuments Authority was authorised by an amendment to the Monument Protection Act in 1978 to also place "ensembles" under monument protection (which theoretically would have been possible even before). In the following decades, starting with the Steyr Wehrgraben, many old towns in the World Heritage Wachau in Lower Austria (Dürnstein, Melk, Weissenkirchen), the cities of Schärding in Upper Austria and Hall in Tirol were placed under monument protection as ensembles, to mention just a few examples.

Fig. 8 - Wien, so called "chocolate house" by Ernst Lichtblau. (Bundesdenkmalamt, Bettina Neubauer-Pregl)

While the possibility of ensembles made it easier to place the majority of old town buildings under monument protection, the question of how to protect most rural objects remained unresolved in the second half of the 20th century.
While buildings by the most famous Austrian architects of historicism and modernism were still endangered, the Federal Monuments Authority next began to place modernist buildings by at the time lesser-known architects under monument protection, such as the "Chocolate House" – so-called due to its dark brown majolica façade – by Otto Wagner's pupil Ernst Lichtblau (fig. 8).
Many architects thus became committed to the protection and restoration of modern architecture in Austria. In addition to the protection of the most important works of this period, the first restoration of modern architectural masterpieces included the restoration of Otto Wagner's "Postsparkasse" in the 1970s (fig. 9). The restorations of the so-called "Looshaus" on Michaelerplatz and the "American Bar" by Adolf Loos can also be described as milestones in the restoration of modern architecture.[24]
As well as the restoration of these masterpieces, by the 1980s work on the now equally famous "Wiener Gemeindebauten" ("Viennese municipal buildings") of the interwar period had gradually commenced. In time, the Federal Monuments Authority succeeded in saving and restoring these buildings too. One of the most famous municipal buildings is undoubtedly the "Karl-Marx-Hof", built by Otto Wagner's student Karl Ehn from 1927 to 1933 (fig. 10).
But there are also examples of individual works of post-war architecture. Hans Hollein's famous candle shop "Retti", which he designed in 1964/65, was already listed in 1985 (fig. 11) and Roland Rainer's "Böhler House", built in 1956–57, was also protected in the 1980s. However, these examples remain exceptions, as the majority of post-war architecture was only placed under monument protection at the beginning of the 21st century.

Fig. 9 - Wien, Postsparkasse by Otto Wagner. (Bundesdenkmalamt, Bettina Neubauer-Pregl)

"Anything goes", "postmodern monuments cult" – challenges at the end of 20th century heritage care

While the preservation of monuments after the Second World War relied increasingly on scientific methods and objectifiable results, thus excluding emotional considerations, Wilfried Lipp spoke in 1993, with regards to Alois Riegl's monument theory ("Der Moderne Denkmalkultus"), of the "postmodern monument cult".[25] In so doing, he revisited questions of feeling and emotion in monument conservation, previously excluded from the post-war discourse. In this context, he also predicted a "repair company". He saw furthermore the monuments threatened by a postmodern "anything-goes" mentality and with it an arbitrariness of values, which could end in a nihilistic approach to the "real" monuments.

At that time, there was indeed a certain endangerment of historical buildings in the old towns in, for example, Vienna. Because it turned out that the local image protection law could not safeguard historic buildings from fundamental changes – such as additional storeys. Lipp was also one of the first in Austria to deal at least theoretically with the problematic legacy of the 20th century.[26] But allready in 1946, the Federal Monuments Authority considered the former Mauthausen concentration camp to be a monument.[27]

Fig. 10 - Wien, Karl-Marx-Hof by Karl Ehn. (Bundesdenkmalamt, Bettina Neubauer-Pregl)

Amendment of the Monument Protection Act and unresolved tasks at the End of 20th century

In 1999 there was a further amendment to the Monument Protection Act. Until then, all buildings owned by public corporations, including the recognised religious groups – if considered worthy of protection by the Federal Monuments Authority – qualified automatically under monument protection.[28] Due to the 1999 change, all such buildings, should they remain under monument protection, had to be listed by ordinance until 2010. This led to a large-scale inventory and database recording for all protected immovable monuments but also all potential monuments, which was carried out at the beginning of the 21st century. As a result, it became known for the first time which and how many immovable monuments were actually under monument protection and which objects could be regarded as potential new monuments – still to be protected.[29] This made it possible for the first time to create a valid, Austria-wide protection strategy for the future. This also led to increasing exposure to objects of questionable heritage, such as Nazi buildings or former concentration camps and, of course, to an increased preoccupation with post-war architecture.

Fig. 11 - Wien, candle-shop by Hans Hollein. (Bundesdenkmalamt, Bettina Neubauer-Pregl)

12.2 The Development of Conservation in England, 1945-2025 *(Nigel Walter)*

This paper considers the development of conservation practice and legislation in England in the 80 years from the end of the Second World War to the present day. It is structured thematically, rather than chronologically, addressing the key aspects of legislation in England, the respective roles of Historic England and the independent 'amenity societies', and the parallel mechanism of the Ecclesiastical Exemption for dealing with historic church buildings, before briefly considering some current issues of concern. To set the scene, however, the paper begins with the context for the care of historic buildings in the lead up to the period under consideration.

Context in 1945

Historic building conservation in England, of course, did not begin in 1945, but rather continued a process that had started in the later nineteenth century. For many, the publication of the manifesto for the Society for the Protection of Ancient Buildings (SPAB) in 1877 (Morris [1877] 2018) marks the beginning of historic building conservation in a recognisably modern sense. This document, written by William Morris to counter what he saw as the evils of the restoration of English churches remains a key text, not least for the Society that Morris and others founded. The manifesto establishes a policy of minimal intervention at the heart of British conservation – in Morris's words 'to stave off decay by daily care' and 'to resist all tampering with either the fabric or ornament of the building as it stands' (Morris [1877] 2018).

Prior to the Second World War there was very little legal protection for historic buildings. The first heritage legislation was the Ancient Monuments Protection Act 1882, which did no more than identify (in England and Wales) a mere handful of *archaeological* sites ('monuments') for protection. Gradually a greater number of ancient monuments came under state care, or indeed were purchased on behalf of the state, as in 1901 with Tintern Abbey. The government's Office of Works, responsible for their care, adopted a 'conserve as found' philosophy; over time this came to be interpreted as the revealing and consolidation of the medieval form of an ancient building through the removal of the interventions of later periods, in the spirit of nineteenth-century 'disencumbering'. In 1914 an attempt was made to extend the Ancient Monuments legislation to protect a Georgian building in London (McCaig 2013, 18), but this failed, and the attempt was not repeated. However, the separate treatment of change to churches (now under what is known as 'the Ecclesiastical Exemption' – see below) was established in 1913, and remains a distinctive feature of conservation in the UK.

Britain emerged from the Second World War battered, and with significant destruction of urban centres from years of bombing and missile attack. While this helped to focus attention on the value of historic buildings, there was also a strong societal motivation to modernise; together, these two factors prompted the development of the legislation and structures of care that now exist.

The experience of the war led to something of a division in the architectural profession between older professionals who were not sent to war but witnessed the destruction at firsthand, and younger professionals who went off to fight and returned with an often revolutionary zeal to rebuild (Walter 2017, 61-63).

Before the War, very few cities had even begun to address the legacy of nineteenth-century industrialisation, and wholesale change to housing and transport infrastructure were identified as priorities. Outside of London, Coventry was the first city to experience significant bombing in November 1940. Within weeks of the initial destruction Donald Gibson, the young chief architect for the city, had declared that 'after the first Battle of Britain has been won, I think that there is going to be a second battle, and it will be fought out on the drawing-boards of the architects and planners in this country' (Gibson 1941, 73). Many would say that this second battle brought a second destruction that rivalled the first in impact.

Gibson and his young team spent the remaining years of the war developing plans for the rebuilding of Coventry, and the city was amongst the first to be comprehensively rebuilt. This was not what could be described as a conservation-led approach, with potentially retrievable structures swept away and an entirely new street plan, including a pedestrian core, implemented. Coventry followed a process, common at the time, described by Peter Larkham: "Many reconstruction plans identified monuments, but many also proposed to demolish the urban fabric around them—isolating them in a landscaped setting, not unlike artifacts in museums. This practice, which has become known as 'disencumbering,' [was] common in the nineteenth century…" (Larkham 2014, 103).

Key to Gibson's design was the site of the medieval cathedral, which had been gutted in the bombing (fig. 12) The competition for the new cathedral – which, with the dearth of architectural work drew close to 1000 entries – was won by Sir Basil Spence; his design retains the ruins of the medieval cathedral as an open air courtyard which serves as a narthex to his 1950s design (fig. 13). Other than this, and a small number of other surviving buildings, much of the rest of the surviving city was swept away.

Fig. 12 - Winston Churchill visiting the ruins of Coventry Cathedral, 1941. (Public Domain)

Fig. 13 - Coventry Cathedral, Sir Basil Spence. (NW2016)

Legislation and Charters

Compared with its European neighbours, the UK made a tentative start with conservation legislation in the form of the Ancient Monuments Protection Act 1882 in England and Wales. This gave a modest degree of protection to a selection of ancient monuments; there were no powers to prevent owners from damaging monuments, but the Act did allow for taking monuments into state guardianship. The monuments, just 69 in number, were generally roofless archaeological remains dating from prehistory to the medieval period; they were itemised in a schedule – hence the term 'Scheduled Monument', which is still in use. Gradually, control over these ancient monuments was strengthened in successive legislation through the first half of the twentieth century. Under current regulations, consent for work to ancient monuments in England, termed 'Scheduled Monument Consent', is given by Historic England, under the Ancient Monuments and Archaeological Areas Act 1979.

The control of change to historic buildings that remain in use operates under an entirely separate system, though the two systems may overlap, for example, where there are standing remains alongside buildings in use on the same site. The provision of protection for individual buildings was first introduced with local legislation, beginning with Bath and York in the 1930s, though such protections were limited to external façades only (Larkham 2014, 95). The term 'listed building' in UK legislation dates from 1944, when the government was given the ability 'to compile lists of buildings of special architectural or historic interest. However, the preparation of such lists only became a *requirement* with the 1947 Town and Country Planning Act, and even then listed status still offered no formal protection beyond the identification of such buildings as being of interest; formal protection required a local authority Building Preservation Order.

In the 1960s, in the context of increasing public opposition to comprehensive redevelopment, protections were significantly strengthened with the introduction of the Civic Amenities Act 1967 and the Town & Country Planning Act 1968.

The 1967 Act introduced the ability of local authorities to establish conservation areas, though the idea had appeared in local development plans from the 1940s onwards (Larkham 2014, 93). With the 1968 Act, a consent procedure for works to listed buildings was established for the first time, which required specific consent for alterations affecting the character or appearance of listed buildings, and for their demolition. It required the notification of proposed demolitions to the national amenity societies (more on these below) and also introduced repairs notices and building preservation notices.

As discussed, the history of legislation to protect the historical environment commenced with antiquities. Over time, the gap between the present and what is seen to be of historic value has progressively narrowed, bringing more eras under protection. This can be seen in the listing process. In 1969, the first modern movement buildings from before the Second World War were listed. Then, in 1987, the criteria for listing were changed to explicitly allow buildings more than 30 years old to be listed. That same year, the first-post war building in England to be listed was Bracken House (fig. 14) in the City of London, built in 1959 by Sir Albert Richardson as the headquarters for the Financial Times. That listing was made in the context of a proposed conversion by Michael Hopkins and Partners; interestingly, the current list description notes that both stages of development 'are of considerable interest' (Historic England, n.d.). As part of the same changes, allowance was made for the listing of buildings that were just 10 years old – the first of these was Norman Foster's 1975 Willis building, listed in 1991 (fig. 15).

England has a relatively high number of statutorily listed buildings – 373,000 – with approximately 500,000 across the whole UK. It is important to underline that designation does not prevent demolition; as Matthew Saunders of the Ancient Monuments Society said before a parliamentary environmental committee in 1986-87,

"Listing creates the presumption in favour of retention, which can be set aside in the face of clear evidence there is no potential use or there is no public need for the building. It does not canonise a building and say that it must be preserved in perpetuity". (Delafons 1997, 151)

Fig. 14 - Bracken House, Sir Albert Richardson, and then Michael Hopkins and Partners. (Historic England, CC BY-SA 3.0)

Fig. 15 - Willis building, Ipswich, Foster Associates. (Sumit Surai, CC BY-SA 4.0)

That contrast with the preservationist desire to 'canonise a building' also stands as a contrast with the early stages of British conservation, as, for example, in the SPAB manifesto discussed above.

The primary legislation currently governing planning and conservation in England and Wales is the Planning (Listed Buildings and Conservation Areas) Act 1990, which as its name suggests consolidated the law relating to historic buildings and conservation areas; the legislation protecting ancient monuments remains separate. The 1990 Act states that listed building consent is required for 'any works for the demolition of a listed building or for its alteration or extension in any manner which would affect its character as a building of special architectural or historic interest.'

The National Planning Policy Framework (Ministry of Housing, Communities and Local Government 2024) sets out planning policy for England. It was first introduced in 2012, and replaced a range of more detailed topic-based Planning Policy Statements; this change seems to have been intended to move the development of good practice from government to professional bodies and other organisations such as Historic England. Section 16 ('Conserving and enhancing the historic environment') comprises 20 clauses over four pages. While inevitably general in form, it establishes some important principles. For example, local planning authorities, in determining applications, amongst other factors are instructed to take account of 'the desirability of sustaining and enhancing the significance of heritage assets and putting them to viable uses consistent with their conservation…' (MHCLG 2024, 60).

The concluding subsection of Section 16 on 'Considering potential impacts' requires that

"When considering the impact of a proposed development on the significance of a designated heritage asset, great weight should be given to the asset's conservation (and the more important the asset, the greater the weight should be)". (MHCLG 2024, 60)

In practice, this requires applications for works to listed buildings to include a description of the significance of the building in question, and particularly of those parts affected by a given proposal, together with a description of how any harm to that significance has been minimised.

Section 16 also differentiates between ‘substantial harm’ and ‘less than substantial harm’ to significance of a designated heritage asset (MHCLG 2024, 61); in both cases the local planning authority must weigh these harms against public benefit. The terms harm and benefit are central to the process of gaining permission for conservation works, whether within the secular or Ecclesiastical systems, which is outlined below.

The Development and Role of Historic England

The Historic Buildings and Monuments Commission for England, commonly known as Historic England, is the government’s statutory adviser on the historic environment. Its work includes providing listing and scheduling advice and recommendations, administering the Scheduled Monument Consent system, commenting on applications for change to listed buildings of higher grades, and producing a wide range of publications. Initially known as English Heritage, it was created in 1983; John Delafons, a former senior civil servant in the then Department of the Environment (now the Department for Digital, Culture, Media & Sport), provides a detailed description of its birth and early days (Delafons 1997, 136-148). Similar bodies were subsequently created in Scotland (Historic Scotland) and Wales (Cadw).

In 1999 English Heritage merged with the Royal Commission on Historic Monuments (England) – a government body set up in 1908 that documented England's historic buildings and monuments – and in 2002 it assumed responsibility for marine archaeology within English territorial waters. Then in 2015 English Heritage was divided into two parts: the Historic Buildings and Monuments Commission for England changed its common name Historic England, while the name English Heritage was retained by a new Trust which now manages the portfolio of more than 400 state-owned historic sites and monuments.

Aside from advice on individual cases, Historic England plays the leading role in shaping the culture of conservation in England through its many publications, conservation bulletins, a research magazine, guidance documents for specific sectors, together with a wide range of books. This varied output ranges from material of general interest to the public through to guidance and policy documents that directly shape the way conservation is understood in England and, due to the organisation's reputation, further afield.

One innovative publication was *Constructive Conservation in Practice* (Historic England 2008b), a collection of 20 schemes the successful development of heritage sites across a variety of sectors, including office, hotel, residential, cultural and transport. These were chosen to illustrate English Heritage’s ‘constructive conservation’ approach, defined as ‘a well-informed, collaborative approach to conservation-led development’ [rear cover].

The 1950s Brutalist housing at Park Hill, Sheffield, was listed grade II* in 1998, which successfully saved it from demolition. The first phase of reconstruction, still at the pre-construction stage at the time of publication, features as one of those exemplary schemes, and its colourful elevation spreads over the front and back covers (fig. 16). In this way, Historic England chose Park Hill to frame the whole collection, both signalling it's openness to non-traditional forms of heritage, and exemplifying its approach to conservation.

Fig. 16 - Cover of Constructive Conservation, Historic England (2008)

That first publication was followed by *Valuing Places* (Historic England 2011), which demonstrated the application of 'constructive conservation' to Conservation Areas, and *Constructive Conservation: Sustainable Growth for Historic Places* (Historic England 2013), which illustrated a further 36 examples of the conservation-led approach to adaptation. Since then, Historic England has continued to use the term 'Constructive Conservation', and it now forms an overarching term, beneath which sits the developer-outreach work discussed above, and also its *Conservation Principles, Policies and Guidance* (Historic England 2008a).

In this key guidance document, Historic England defines conservation as 'the process of managing change to a significant place in its setting in ways that will best sustain its heritage values, while recognising opportunities to reveal or reinforce those values for present and future generations' (Historic England 2008a, 71). This focus on the management of change is important and demonstrates the close alignment between this document and the *Burra Charter*. Previous definitions of conservation in the UK had been more prescriptive in nature and, following the lead set by SPAB discussed above, presumed that minimal intervention was fundamental to good conservation. One British conservation architect described the management of change as 'change that is delicate and requires a particular skill, and which ultimately provides the sustainable adaptation of our historic assets' (Davies 2014). Under the current definition, change is accepted in principle, and indeed it is acknowledged that change may even 'enhance and enrich the values of places' (Historic England 2008a, 46).

Historic England defines heritage significance as 'The sum of the cultural and natural heritage values of a place…' and a value as 'An aspect of worth or importance, here attached by people to qualities of places' (Historic England 2008a, 72). Values are grouped into four main categories (again, adapted from the *Burra Charter*) of evidential, historical, aesthetic and communal (Historic England 2008a, 27-32).

The inclusion of communal value underlined that heritage is a question of public interest, rather than merely of concern to heritage experts.

Paul Drury, a former director of English Heritage's London Region and a key author of *Conservation Principles*, notes the underlying influence of 'conservation planning', an idea pioneered by James Semple Kerr in Australia, to the *Burra Charter* (Drury 2012). At its heart, 'conservation planning' involves firstly understanding the range of values attached to a given place, and secondly managing that place so as to conserve those values. Drury notes the influence of this idea on *Conservation Principles* itself, which he characterises as attempting 'to domesticate [i.e. to England] the concepts of conservation planning and a values-based system of assessment, promoting an integrated approach to managing any and all valued elements of the historic environment'.

The one point at which *Conservation Principles* overtly references international charters is in its definition of authenticity, which it defines as 'those characteristics that most truthfully reflect and embody the cultural heritage values of a place, following the *Nara Document on Authenticity* (ICOMOS Japan, 1994)'; it is noted that the *Nara Document* entails a similar fourfold structure of 'dimensions'. Paul Drury paints a picture of the resulting understanding of conservation – as the sustaining of cultural values, generally including retaining buildings in beneficial use – as an evolution, with a particular intensity in the last half century (Drury 2012).

The National Amenity Societies and Others

Aside from Historic England, seven specialist, voluntary, heritage-sector organisations – the National Amenity Societies – also play an important role in conservation in England. Of these, six are statutorily consulted on proposed alterations to listed buildings. The first to be founded (in 1877) by William Morris and others, the Society for the Protection of Ancient Buildings (SPAB), deals with buildings up to 1700, and is also concerned with some philosophical and technical aspects of conservation. Out of SPAB came the Georgian Group in 1937, which is concerned with buildings from 1700 to 1837. In 1958, the Victorian Society was founded, concerned with buildings from 1837 to 1914 (i.e. Victorian and Edwardian buildings). The last of the societies addressing a specific era is the Twentieth Century Society which deals with buildings from 1914 to the present; this was founded as The Thirties Society in 1979, changing its name in 1997 as its remit grew.

Two further amenity societies are concerned with buildings of all ages. The Ancient Monuments Society (now Historic Buildings and Places) was established in 1924 and is concerned with alterations or loss of fabric both to historic buildings, whether listed or not. The Council for British Archaeology was founded in 1944 in direct response to the scale of both the challenge and opportunity that the end of the War would bring in the historic centres of Britain's major cities, most obviously London, where more than 50 acres of the City had been destroyed and would be redeveloped, but also in many regional cities. A seventh society, The Gardens Trust, is concerned with the conservation of historic parks, gardens and designed landscapes, and is consulted on planning applications affecting Registered Parks and Gardens.

An umbrella body, the Joint Committee of the National Amenity Societies (JCNAS) represents the interests of the seven societies, and nominates candidates to sit on external bodies such as the Diocesan Advisory Committees discussed in the next section.

The JCNAS website provides links to all seven societies (Joint Committee of the National Amenity Societies, n.d.). These amenity societies typically combine campaigning and advisory roles; they hold a great deal of specialist knowledge, and are often able to offer helpful, specialist advice to architects and clients during the design stage.

A separate body, the Civic Trust, was established by the MP Duncan Sandys in 1957 as a national body representing local amenity societies with a remit to make better places for people to live; it was Sandys who also steered the Civic Amenities Act 1967 (which introduced conservation areas) through Parliament. The Trust played a leading role in arguing for the importance of historic areas in planning decision-making. It ran until 2009 when it went into administration. The annual Civic Trust Awards, set up in 1959 with the objective of recognising projects that make a positive contribution to the local communities they serve, continue.

The art historian Nikolaus Pevsner played an important role in championing an appreciation of the built-in environment from before the war until his death in 1983. He undertook and completed the extraordinary *Buildings of England* project, a survey of buildings of note throughout England, published county by county. The first of these, Cornwall, was published in 1951, and he completed the series with Staffordshire in 1974; the volumes have since been revised with the help of co-authors, and similar series have been completed for Wales, Scotland and Ireland. Pevsner was also a founder member of The Victorian Society when this was established in 1958, and served as its Chairman from 1964 to 1970; he is credited with transforming the Society's from a club into a formidable campaigning organisation (Harries 2011; see also 2015).

The Ecclesiastical Exemption

Listed building consent is required where change is proposed to any listed building; generally, this is administered through the local authority planning department. However, almost all listed places of worship in the UK are exempt from that requirement under a parallel consent system within UK planning law, known as the Ecclesiastical Exemption; the origins of this date back to the inclusion in the Ancient Monuments Consolidation and Amendment Act 1913 of a specific exemption for 'ecclesiastical buildings in use'. This arrangement is unusual internationally (Malta has elements of the same system, presumably due to its historic relation to the UK) and it is an object of some interest to conservation colleagues from other jurisdictions. This section focuses on the Exemption in England, which has both the greatest number of listed church buildings and the most developed systems within the exemption (for more on the differences between the different UK jurisdictions see Walter 2023). It concludes with some observations of the place of the Exemption within the broader landscape of UK conservation.

The current legislation governing the exemption is the *Ecclesiastical Exemption (Listed Buildings and Conservation Areas) (England) Order 2010*, which is accompanied by published guidance (*The Operation of the Ecclesiastical Exemption and Related Planning Matters for Places of Worship in England, 2010*). This guidance states that any procedures under the exemption 'must be as stringent as the procedures required under the secular heritage protection system'. This equivalence of protection is seen as a key principle and the guidance states that this will be kept under review to ensure that appropriate standards of protection are maintained.

In England, the exemption covers five denominations; the Church of England, the Roman Catholic Church, the Methodist Church, the United Reformed Church, and churches within the Baptist Union. It is important to stress that the exemption is from listed building consent only: planning permission and building regulations requirements still apply for relevant works. Historic England and the six national amenity societies discussed in the previous section are statutory consultees, to ensure openness and transparency.

The Church of England has by far the greatest number of listed churches (some 12,300); furthermore, of all Grade I listed buildings, 45 per cent are Anglican churches. As a result, the Church of England's Faculty Jurisdiction is the most developed system under the exemption, and forms the focus of this section.

Under the primary legislation, *The Ecclesiastical Jurisdiction and Care of Churches Measure 2018*, each diocese is required to establish a consistory court, presided over by a judge, known as the chancellor. Each diocese must also appoint a Diocesan Advisory Committee (DAC) and a DAC Secretary; this role is an important one, being the principal point of contact for churches navigating the system. A DAC must combine areas of specialist knowledge, including of the development and use of church buildings, of liturgy and worship, of architecture and archaeology and of the care of historic buildings and their contents. As a result, DACs (and equivalent bodies in other exempt denominations) bring together a far wider range of specialist skills than is available within the secular system.

The Church of England has an additional, central body, the Church Buildings Council (the CBC) which undertakes casework, develops policy and advises DACs. One unique aspect of the faculty system is that, because it is legally based, decisions in more contested cases are recorded in written legal judgments, which are publicly available (Ecclesiastical Law Association, n.d.). These are accessibly written, often recording the arguments in the case, and together form an invaluable resource. They also help satisfy the exemption requirement for openness and transparency.

The 2012 appeal judgment over St Alkmund, Duffield plays a central role in the faculty system, providing an established framework for guiding chancellors in their judgments (fig. 17). The core of this framework mirrors the secular system in balancing 'harm' to the significance of the building against public benefit, which explicitly *includes* questions of worship and mission. Central to the assessment of harm and benefit are two important documents – statements of significance and of needs – that must accompany the application. Mirroring the secular system, the process requires consultation with the relevant statutory consultees; in more prominent cases, this typically involves a meeting within the building.

The DCMS guidance acknowledges the importance of keeping historic buildings in use, if they are to survive. It states:

"The Ecclesiastical Exemption reduces burdens on the planning system while maintaining an appropriate level of protection and reflecting the particular need of listed buildings in use as places of worship to be able to adapt to changing needs over time to ensure their survival in their intended use".

This acknowledges two key realities. First, that the secular planning system could not handle the additional workload should the exemption be withdrawn: that situation continues to worsen, with Historic England noting that conservation officer numbers have halved since 2009.

Fig. 17 - Parish Church of St Alkmund, Duffield: The case concerned the relocation of a Victorian chancel screen from the chancel arch (right) to the north transept (left). (NW 2019)

Second, the Order recognises the legitimacy of change over time: in other words, churches are living buildings whose ability to change is essential to their survival as places of worship.

The Ecclesiastical Exemption divides opinion. For its detractors, the system gives unwarranted licence to the major church denominations to make their own rules, potentially threatening some of the nation's most important built heritage. But for the Exemption's defenders, the secular system is both ill-equipped and incapable of dealing adequately with the particularity of churches and a separate system is essential if this heritage is to survive. Because it treats the voice of the current community seriously, the Exemption also questions the relative status of expert and user, helpfully raising important questions for conservation practice as a whole. While the processes developed within the Exemption may not be directly applicable outside the church sector, its foundation as a means of addressing living buildings offers a necessary corrective to conservation more broadly, which still largely ignores the role of local communities across time in the creation of heritage past, present and future.

Two Current Issues for Conservation in England

This concluding section considers two issues of current debate within UK conservation. The first of these is the question of sustainability, and whether and how new technologies can appropriately be applied to historic buildings. In July 2024 Historic England issued an Advice Note on *Adapting Historic Buildings for Energy and Carbon Efficiency* (Historic England 2024). The Note is primarily addressed to heritage professionals and others involved in the planning process, including local authority planning departments, and discusses how historic buildings can be changed to improve their energy efficiency and in support of carbon reduction without destroying their significance. The document strikes a healthy balance between the acknowledged need to change and the protection of heritage.

The first, highlighted paragraph sheds light on how the issue of sustainability sits within Historic England's broader approach, and merits quoting in full:
"Our historic buildings must continue to change and evolve if they are to both contribute to a greener future and be fit for purpose for the people who live in, experience and care for them. If done thoughtfully and carefully, these changes can achieve the complementary goals of protecting our heritage and adapting to a changing climate. Historic England has produced this Advice Note to provide clarity on key considerations and to support consistent decision making". (Historic England 2024, ii)
The document as a whole stands as a specific application of Historic England's approach to conservation as the management of change. The framing of change as legitimate and necessary - 'if done thoughtfully and carefully' - is an important and enduring aspect of Historic England's approach and, by extension, conservation practice in England. Change to historic buildings is seen as natural - the issue is how we do it.
A recent example of permission being granted for new technologies is the scheme to install photovoltaic panels on the roof of King's College Chapel (fig. 18). This iconic building was built in stages from 1446 to 1515, and its large stained glass windows completed by 1531; the building is listed grade I, and serves as a symbol of the city of Cambridge.
The Chapel falls within the Church of England's Faculty Jurisdiction system (see previous section), and therefore the College did not require listed building consent from the local authority, Cambridge City Council. However, planning permission was still required, and this was granted *against* the recommendation of the planning officers and the representations of the conservation officer. The decision reflected the political will and commitments of the councillors on the planning committee, and the deliberate desire to put Cambridge on the map in this way.

Fig. 18 - King's College Chapel, after installation of the panels which are largely concealed by the stone parapet. (NW 2024)

The case of King's College Chapel sets an important precedent, making similar installations on other important historic buildings more feasible. The case suggests a cultural shift in response to the climate crisis, a change to what some at least regard as normal. Clearly, not all agree. Historic England strongly objected to the proposals, arguing that they would harm the building's architectural significance, while SPAB expressed support for the principle of the proposal, but considered the benefits did not justify the harm, and so also objected to the scheme. Historic England drew attention to the outstanding significance of the Chapel as a work of architecture, and to the fact that it has come to symbolise Cambridge, and was surely right to do so. But it doesn't follow that the proposed solar panels would be sufficiently harmful to outweigh the benefits.

The case of King's College Chapel illustrates how far conservation in England has travelled from its starting point with the SPAB manifesto (Morris [1877] 2018) and its doctrine of minimal intervention. More than a decade ago, Paul Drury noted that, in parallel to the broadening of the range of protected heritage and the recognition of the priority of keeping historic buildings in beneficial use, "there has been a de facto (but not universal) acceptance that 'minimum intervention' does not, of itself, necessarily provide an adequate response to the range of conservation issues faced by practitioners or regulatory authorities". (Drury 2012)

The Chapel stands as one example of this.

The second issue of current debate is the incorporation of intangible cultural heritage (ICH), in light of the UK government's ratification in 2024 of the *Convention for the Safeguarding of the Intangible Cultural Heritage* (UNESCO 2003). Prior to the announcement of the decision to ratify in December 2023, there was precious little discussion of ICH in the UK. After the decision to ratify, that began to change. For example, the National Lottery Heritage Fund – by far the largest funder of built heritage projects in the UK – published its own guidance, defining ICH as 'the knowledge and traditions inherited from previous generations and passed on to our descendants. It's an important type of heritage that's part of everyone's life in some way' (National Lottery Heritage Fund 2024). Conservation in the UK will doubtless take some time to reach a settled position on how ICH impacts on conservation practice and process.

The first stage of the proposed implementation of the Convention will be the creation of an inventory of Intangible Cultural Heritage in the UK, and this is now progressing; the next stage will be to ensure the ongoing safeguarding of that inventory. In an implicit critique of UNESCO's approach, the government does not propose to nominate to the 'Representative List of the Intangible Cultural Heritage of Humanity', for fear that any successful nominations would be 'inherently unrepresentative' and would unjustly draw awareness away from unlisted items. Instead, the initial approach will be to raise awareness 'of all the Intangible Cultural Heritage in the UK – that is, to lift all rather than list a few with UNESCO' (Department for Culture, Media & Sport 2023). This 'lift not list' strategy stands in contrast to the developed system for built heritage.

Johnathan Djabarouti, a UK architect and academic, characterises the current relation of tangible and intangible heritage, and the potential for change, as follows:

“However, when it comes to the assessment of heritage in the UK, a 'silo mentality’ is both prevalent and unhelpful, rendering heritage part of a binary decision – it can be either tangible or intangible. These so-called 'domains' of heritage – often neatly packaged up in statements of significance or guidance documents on values – do not support the investigation of the interface between physical and non-physical qualities of heritage.

By contrast, a 'place-based' conception of ICH within the context of UK heritage would be preferable, because it offers the most potential for consolidating tangible and intangible qualities of heritage into a holistic contemporary understanding for practitioners and society – that is, an understanding of heritage *in the round*”. (Djabarouti 2024, 457; emphasis original)

Djabarouti sees an opportunity here for the UK to provide leadership in rethinking heritage:

“By aligning built heritage practices with evolving cultural values and the prioritisation of community involvement, the UK could become a true thought leader in the evolution of a form of built heritage practice that explicitly foregrounds the complex interplay between tangible and intangible qualities of heritage”. (Djabarouti 2024, 460)

Historic England, an organisation very much focused on conventional, tangible heritage, is actively assessing how to respond. Djabarouti is currently on a focused secondment to help Historic England reflect on ‘how the management of change to historic places can reflect the intangible qualities of heritage’ (Manchester School of Architecture, n.d.), and thus the ramifications of the Convention for the organisation’s work. While research-related outputs of this secondment have yet to be published, the very fact that Historic England are exploring the implications of intangible heritage in this way demonstrates their engagement with the issue, and a concern to respond appropriately. Beyond that, their active engagement evidences a degree of cultural change within the organisation and an openness to revise their understanding of heritage in light of new and emerging perspectives; this will be bound to affect conservation in England and beyond in the future.

12.3 An overview of conservation and restoration practice in Portugal

(Graziella Del Duca, CIAUD, Centro de Investigação em Arquitetura, Urbanismo e Design, Faculdade de Arquitetura, Universidade de Lisboa, 1349-063 Lisbon, Portugal)

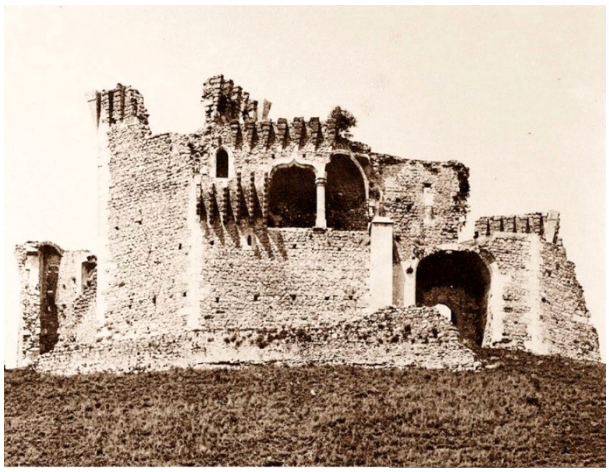
Introduction

The evolution of architectural conservation and restoration in Portugal, from the post–World War II period to the present, reflects a complex interaction between ideological frameworks, international doctrines, and national identity. A key obstacle in the early development of conservation practices was the delayed emergence of the architect-restorer as a distinct professional. This was primarily due to two interrelated factors: architectural education in Portugal remained conservative and without offering a structured curriculum in conservation or heritage-related disciplines; and the *Direção-Geral dos Edifícios e Monumentos Nacionais* (DGEMN)[30] — the institution responsible for national heritage preservation — appointed architects to heritage projects who were often required to address complex issues and undertake projects beyond their formal expertise.

Post-war restoration and nationalist ideology

In the post-war period, under the Salazar's *Estado Novo* regime (1933-1974), architectural heritage in Portugal was used as a tool for nationalist propaganda. The DGEMN planned a questionable program of monument restoration grounded in a stylistically purist approach that aimed to reintegrate the monument into its "primitive beauty, purging it of later excrescences and repairing mutilations suffered either by the action of time or by human vandalism".[31] These interventions, influenced by Viollet-le-Duc's principles, prioritized stylistic coherence — especially for medieval or Manueline elements at the expense of later additions — over historical authenticity as advocated in the Athens Charter (1931). The symbolic coherence was aligned with the regime's goal of moral and material "national regeneration".[32] Buildings that embodied these ideals were prioritized, while other were ignored. Monuments like the Jerónimos Monastery, the Belém Tower and several national castles (figs. 19-20) were stripped of later additions to conform to an idealized medieval or Manueline aesthetic[33], reconstituting an ideal of perfection, which often resulted in something that the monument had never been.[34]

Even so, the work carried out by the DGEMN made a notable contribution to the preservation of national monuments.



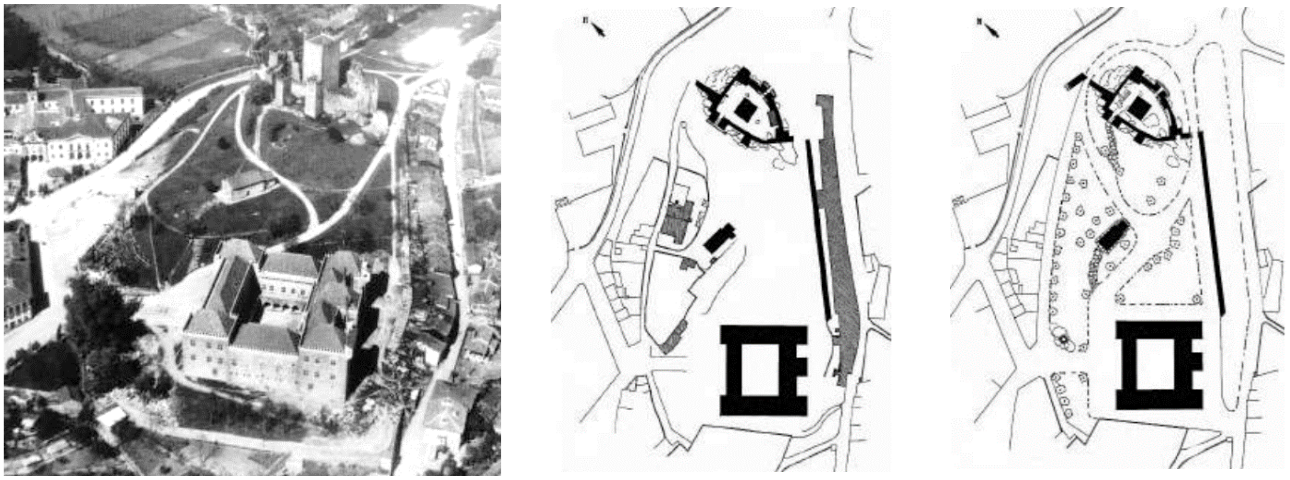
Figs. 19-20 - Fortified manor house of Porto de Mós, before and after the restoration works. (Direção-Geral do Património Cultural – SIPA)

The restoration work carried out by the DGEMN in the first half of the 20th century was guided by a methodical and systematic process, recorded in dossier (fig. 21) — *boletim* in Portuguese — that illustrated the before and after phases of intervention.[35]

Figs. 21 - DGEMN's Boletim of the Paço dos Duke of Bragançam 1960.

Paço dos Duques de Bragança, in Guimarães

The restoration of the Paço dos Duques de Bragança in Guimarães (1936–59), led by Rogério de Azevedo (1898–1983), exemplifies the questionable interventions of the DGEMN (figs. 22-26) on heritage. This vast palace complex, with a quadrangular plan and corner turrets, was begun in the 15th century but never completed. In this case, the symbolic significance of Guimarães as the core of Portugal resulted in a "creative" restoration. Surrounding buildings were demolished to enhance the palace's monumentality and adapt it for official state functions.



Figs. 22-24 - Paço do Duque de Bragança: Photographic view of the site before the restoration works (1936–1959) and architectural plans showing the building's state before and after intervention.

Figs. 25-26 - Photos of the fort before and after the restoration works. (Direção-Geral do Património Cultural – SIPA)

The architect's initial aim was to carry out an intervention based on Luca Beltrami's theory of historical restoration. Rogério de Azevedo identified the typological roots of the courtyard of the *Paço dos Duques de Bragança* in Guimarães by appropriating the concept of "type" to establish a network of formal relationships with other analogous buildings. He rebuilt the missing part of the building as they should be in the 15th century. In this context, typology was not understood in terms of an organic structural analysis or as a tool to comprehend constructive processes, but rather as a repertoire of formal references — predefined models from which restoration could draw aesthetic and compositional coherence. However, 'From simple restoration, which aimed to be faithful to an artistic language based on historical objectivity, quickly progressed to interventions whose results were highly subjective'.[36]

Modernism and the Venice Charter: Fernando Távora´s shift in conservation principles

The 1960s marked a turning point as Portuguese architects began engaging more with modernist principles and international conservation frameworks. The Venice Charter (1964), with its emphasis on authenticity, reversibility, and respect for historical layers, gradually influenced professional discourse.

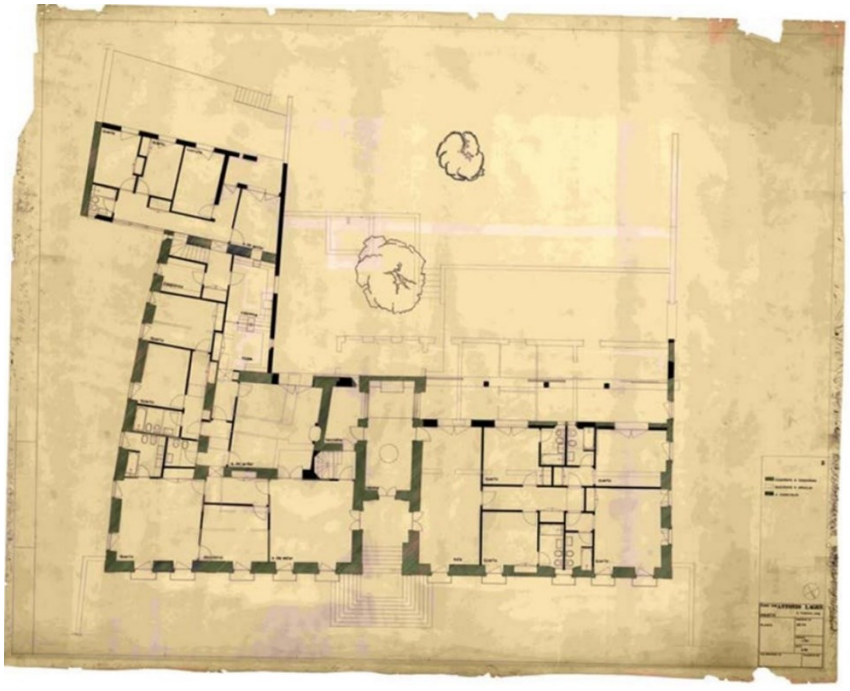


Fig. 27- Plan of the Casa da Igreja renovation. Grey areas: to be preserved; black areas: new construction; dashed lines: to be demolished. (Arquivo da Fundação Marques da Silva)

Architect Fernando Távora emerged as a reference figure, advocating for a synthesis of modernist innovation and contextual sensitivity. The architect himself acknowledges to be exploring a model of intervention different from the usual one in the of *Casa da Igreja in Mondim de Basto* project (figs. 27-29)*:* "what was important in this work was to establish a restoration criterion different from that which was currently being used […]. I tried to use a 'healthy' restoration criterion: neither denying the past, nor attempting to rehash it".[37] In fact, he applied advances of better living standards and construction techniques of the Modern Movement directly on the historical pre-existence, integrating contemporary glass volumes while preserving the building's historical essence.[38]

Figs. 28-29 - Fernando Távora in the backyard of Casa da Igreja. The same patio today. (Arquivo da Fundação Marques da Silva)

The reuse as medium of heritage preservation

In these decades Portugal started to spur efforts to define more systematic approaches to architectural intervention — particularly through the reuse and re-functionalisation of built heritage, aimed at both recovery and long-term preservation. These strategies emerged not only from conservationist imperatives but also in response to socio-economic pressures: limited state resources and the growing demand for public infrastructure, both of which had been evident since the 19th century. Key to this process was the nationalisation of monastic and religious properties in 1834 and again in 1910, which made vast building stocks available for new uses.

Convent buildings were among those most significantly transformed. Originally conceived as self-contained, introverted complexes centred around cloisters and communal interiors reserved for religious life, many were gradually adapted for civic functions. These new uses re-integrated the structures into the socio-economic dynamics of the urban fabric, allowing them to regain symbolic and spatial relevance within their communities. In contrast, rural monastic buildings experienced a markedly different fate — many were auctioned off, left in disrepair, or converted for private residential use, often with minimal consideration for their heritage value.

Castles, due to their more rigid and militaristic architectural typology, offered less functional adaptability than convents or palaces. However, some degree of reuse was achieved, primarily in the cultural and touristic domains. Castles frequently hosted museums of their past — heritage sites curated for historical narrative and public display.

A significant conceptual shift occurred with the creation of the "pousada de turismo" — a typology of heritage hotels conceived to embody Portuguese cultural identity and hospitality. This model opened new avenues for the occupation of architectural heritage, particularly military structures.

The inauguration of the Pousada de Óbidos in 1951,[39] housed within a sixteenth-century castle, marked the beginning of the integration of lodging facilities into classified monuments (figs. 30-31).

Figs. 30-31 - Paço dos Alcaides inside the Castle of Óbidos, before and after the restoration works. (Direção-Geral do Património Cultural – SIPA)

Urban palaces built during the early modern period were often repurposed to meet the institutional needs of their local contexts. Depending on their location and size, these palaces were typically adapted to serve as municipal buildings, administrative offices, or other forms of public infrastructure. In contrast, the national palaces — such as those of Belém, Ajuda, Sintra, and Queluz — retained their original ceremonial and state functions. Consequently, they were not subject to re-functionalisation but instead underwent major renovation and museological restructuring, particularly during the 1940s to 1960s, when regional museums and exhibitions were introduced as part of broader cultural policy.

Monastic buildings that had been expropriated and transferred to state ownership were often recognised as particularly suited to social and educational functions, given their spatial and symbolic characteristics. In this context, they were frequently adapted into schools, hospitals, or care institutions. However, the insertion of explicitly cultural or touristic functions into these religious complexes only gained traction in the 1970s. Landmark examples include the transformation of the Convent of Santa Marinha da Costa in Guimarães and the Castle of Vila Nova de Cerveira into pousadas, reflecting a new phase in public heritage policy that embraced tourism as a vehicle for architectural preservation and sustainable reuse.

The first debates of the new era. The case of Lisbon's "Casa dos Bicos"

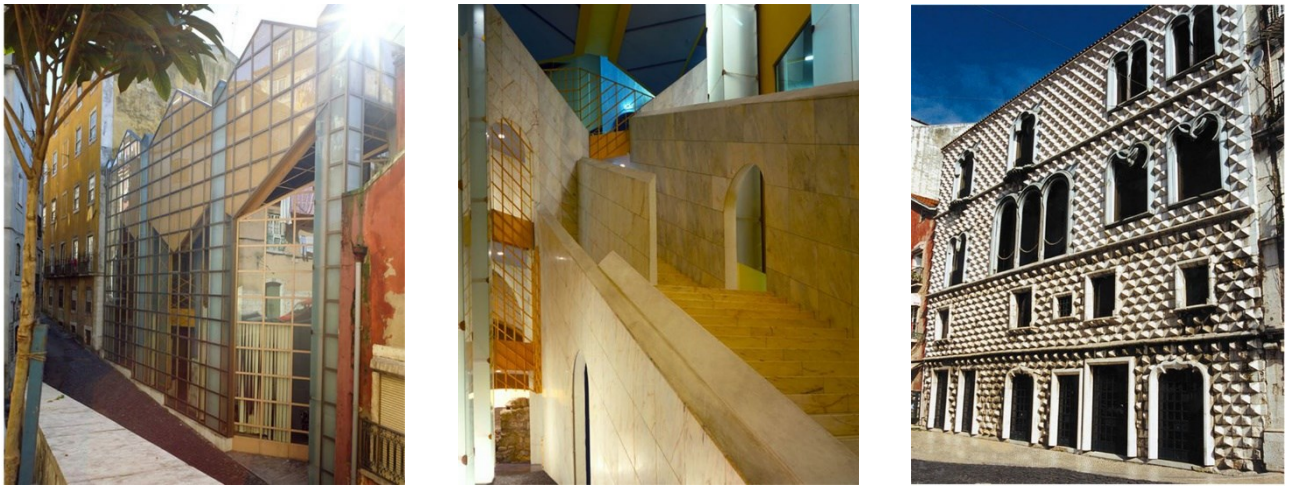
The 1974 Carnation Revolution marked the end of Salazar´s Estado *Novo* regime. This event catalysed a democratic restructuring of heritage management, decentralizing authority and broadening conservation's scope to include anonymous architecture and industrial sites.

Within this evolving context, the conservation of Lisbon's *Casa dos Bicos* (built between 1521 and 1523) exemplifies the epistemological tensions in applying international conservation principle, where the conjectural reconstruction of lost elements clashes with emphasis on material authenticity and minimal intervention.

Commissioned by Afonso Brás de Albuquerque following Italian Renaissance influences, the structure's diamond-faceted façade and Manueline motifs of the windows survived the 1755 Lisbon Earthquake but suffered partial collapse, leaving only two floors intact[40] (figs. 32-33). After centuries of utilitarian use, including as a codfish warehouse, the *Câmara Municipal de Lisboa* (*CMLisboa*) acquired the property in 1960, initiating a protracted restoration process under the nascent *Instituto Português do Património Cultural* (IPPC).[41]

Architects José Daniel Santa-Rita Fernandes and Manuel Vicente[42] led the 1982–1983 intervention, commissioned by the *CMLisboa,* reconstructing the interiors, the two upper floors and Manueline-style windows, including a Renaissance loggia. For the interior, they designed a monumental staircase (reminiscent of the original one, which has since disappeared) and a series of rooms for services, determined by oblique lines in a largely deconstructionist design. They chose to recreate the missing part of the façade by reproducing the texture of the walling in the same way as the original. Lacking precise data for the restitution of the decorated Manueline windows, they recreated them using an evocative modern design, having the modelling done in steel, while maintaining the presumed proportions (figs. 34-35).

Figs. 32-33 - Photograph of the façade prior to the 1982 restoration, alongside an 18th-century azulejo panel depicting the façade as it appeared before the 1755 earthquake.



Figs. 34-36 - Views of the building as it appears after the 1982 restoration works.

While the project adhered to Article 9[43] of the Venice Charter — mandating distinguishable modern additions — the speculative reinstatement of historical features sparked debate over compliance with Article 12,[44] which prohibits conjectural reconstruction. Critics argued that the intervention prioritized stylistic coherence and national heritage narratives over the Charter's emphasis on preserving the "valid contributions of all periods," effectively erasing post-16th-century stratigraphy.

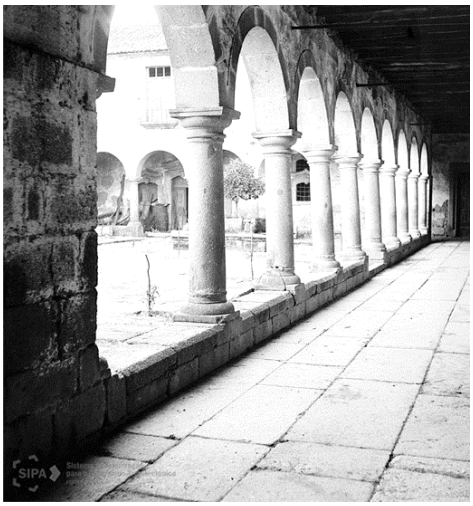
Santa Maria do Bouro Convent, Amares. The intervention of Eduardo Souto de Moura

The decade of the 1990s marked a decisive institutional turning point, especially with the consolidation of the IPPAR, which took on not only the stewardship of significant monuments, but also a broad theoretical and operational agenda.

The Portuguese conservation practice matured into a globally recognized field guided by minimal intervention, material honesty, and critical engagement. In economic and policy terms, heritage conservation became increasingly tied to broader agendas, including cultural tourism, urban regeneration, and European funding cycles (notably under the successive QCA[45] and Portugal 2020 frameworks).[46] Education expanded through specialized postgraduate programs, multidisciplinary research, and international collaboration. Professional standards rose, and a new generation of conservators became more aware of ethical and socio-political issues in intervention. Methodologically, this involved a greater reliance on detailed historical and material diagnostics, often incorporating archaeological analysis and archival research, as well as a more rigorous application of conservation science.

Pritzker Prize-winning architect Eduardo Souto de Moura epitomized this ethos in projects like the *Santa Maria do Bouro* Convent (1989-1997),[47] where modernist concrete elements dialogue with medieval ruins to create a luxury hotel. Founded in the 12th century as a monastery of the Cistercian Order, the Convent underwent numerous additions over time. However, by the late 20th century, following the extinction of the religious orders in 1834, the monks were expelled, the property was sold at auction, and a long period of decay began. It was in this ruined state that Eduardo Souto de Moura first encountered the building (figs. 37-38). "The project tries to adapt, or rather use, the available stones to build a new building. This is a new construction, involving various testimonies (some already existing, others to be built), and not the reconstruction of the building in its original form. For the project, the ruins are more important than the 'Convent', as they are available, open, manipulable material, just as the building has been throughout history.

With this attitude, we don't intend to build an exception, but rather to fulfil a rule of architecture, almost always constant over time. During the project, the 'design' tried to find the right balance between form and programme. Faced with two hypotheses, we chose to refuse the pure and simple consolidation of the ruin for contemplative use, opting to inject materials, uses, forms and functions 'entre les choses' as Corbusier used to say. The 'picturesque' is an accident that happens and not the will of a programme"[48] (figs. 39-41).



Figs. 37-38 - Pousada de Santa Maria do Bour, Amares. The state of the Convent prior to Souto de Moura's project.

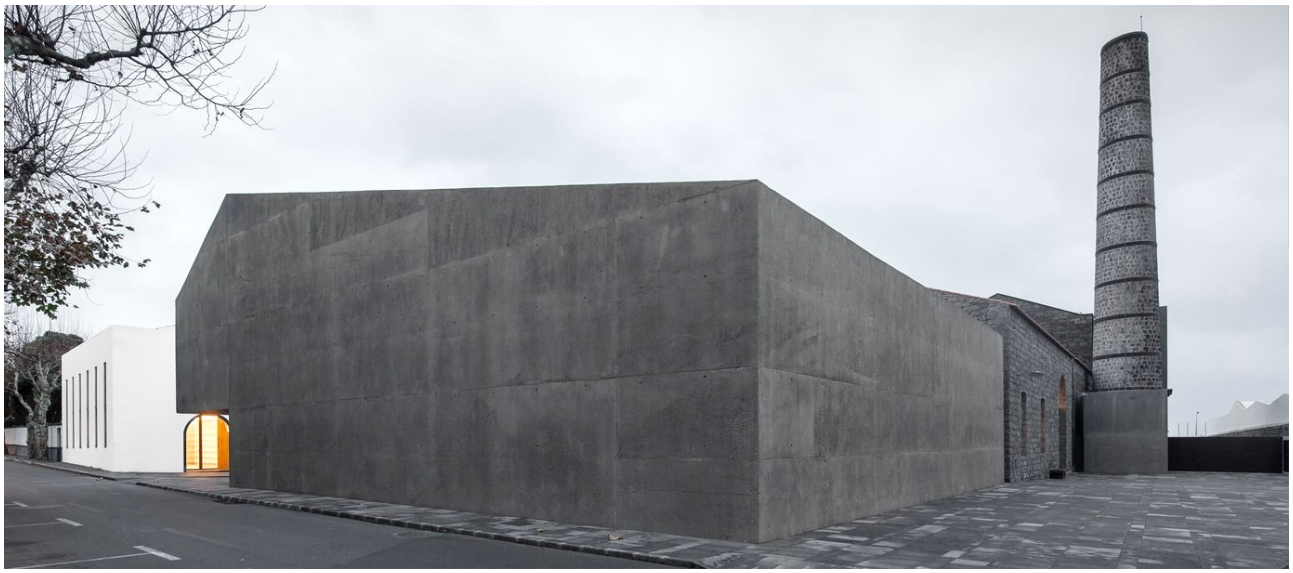
Figs. 39-41 - The Pousada as it looks today, integrating new and existing elements. The orange groves courtyard, a detail of a balcony, and the façade of the church.

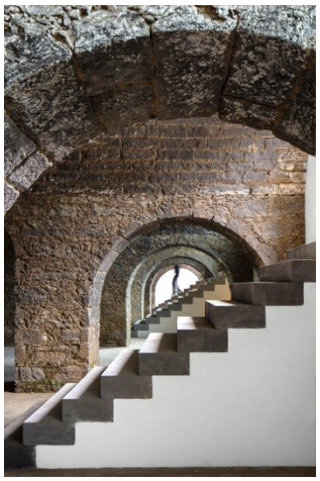
Arquipélago Centro de Artes Contemporâneas by Menos é Mais Arquitectos, and João Mendes Ribeiro, in Ribeira Grande, Azores

The multi-award-winning project for the *Arquipélago Contemporary Arts Centre,*[49] located in Ribeira Grande on São Miguel Island in the Azores, stands as a recent successful example of architectural conservation and adaptive reuse in Portugal.[50] Designed by Francisco Vieira de Campos and Cristina Guedes of Menos é Mais Arquitectos, in collaboration with João Mendes Ribeiro, the project transformed a 19th-century alcohol and tobacco factory into a dynamic cultural hub. Completed in 2015, the intervention exemplifies a sensitive dialogue between heritage and contemporary architecture. "The *Arquipélago* acquires its identity through the quiet variation between the pre-existing and the two new buildings" .[51]

Jean Nouvel said that "Portuguese architecture of recent decades has a robust charm. It uses familiar idioms in situations that give them new-found strength".[52] "The power of simplicity, the strength of the material and the force of scale are requisites that, when put together, are capable of amplifying their effect".[53] The design of the Arquipélago reflects this characteristic. It maintains the industrial feature of the original complex, characterized by volcanic stone masonry, while introducing new volumes constructed with exposed concrete incorporating local basalt aggregates. These additions, marked by abstract forms and textured surfaces, are strategically positioned to complement the existing structures without overshadowing them. The architects employed a "quiet variation" approach, ensuring that the new constructions harmonize with the old, preserving the site's historical essence while accommodating modern functionalities.

Sustainability was integral to the project, with passive design strategies such as thermal mass provided by dense concrete walls and a rainwater harvesting system enhancing energy efficiency and environmental responsiveness[54] (figs. 42-47).





Figs. 32-47 - The 2015 Arquipélago Contemporary Arts Centre project.

12.4 Final considerations

After this historical retracement of the various theoretical statements of the second half of the 20th century in a synthetic way, a question arises spontaneously: where are we going?
The History has been internalized, but now it seems to witness many casual solutions.
Our generation remembers the teaching received from the legendary masters of the discipline, with the heated debates, the national and international conferences of 1970s, 1980s and 1990s, and now?
In recent years, at least in restoration, it seems, despite the theoretical, technical and technological affirmations with the refined material knowledge, many uncertainties and new doubts are spreading.
A real cultural involution is taking place in the principles, some of which are confused, and consequently this is demonstrated in some solutions in different countries, as I have had the opportunity to experience, first-hand, since the early 1980s and more frequently in the 1990s, for example in Belin and in various are areas of Central Europe.
Berlin is the tangible sign of many contrasting examples. In recent years, a new ideology of reconstruction is gaining ground and, despite the positive example of the Neue Museum, construction site with renovations and reconstruction are increasing.
Perhaps the most striking cases is that of the Royal Castle, with a reinforced concrete structure and false neo-baroque decoration. We are aware of the great value of identity of memory, and of the symbolism of a destroyed heritage, but for this it was necessary to reflect with balance and return as if everything had happened recently.
The "Groupement des entreprises de restauration des Monuments Historiques – GMH" said, after the fire of Notre-Dame, that they will need about four months, before having a diagnosis for the preliminary actions of the restoration.
While the President said that the Cathedral of the XIII century will be "reconstructed" in five years, more beautiful than before. And the Prime Minister leaves the solution of the project, or "identique" or "nowadays".
Because of the wonderful churches from Middle Ages have been treated like this during the last two hundred years (as Victor Hugo said in 1831) the damages have been done by everybody, the priest paint it white, the architect scratch it, and then, people demolished it.
In 17 April 2019 France 24 writes: "the reconstruction of the form is necessary because people want it, but with different materials and new technologies because there are not the same material and techniques. That's why France entered in a new debate: each generation "put a new stone". But with quality and with the conservation of what remains.
As Andrea Pane said, in front of seriously ill as Notre-Dame, we need first of all to know diagnosis, patient and not formal solutions. As French archistar, as Jean Novel, has invited administration to have prudence and calm.

Notes

About Paul Mahringer's contribution:
1. The following article correspondents in some parts to: Paul Mahringer, Heritage Care in the 2nd half of the 20th century in Austria, in: Jakub Bachtik, Tereza Johanidesová, Kristina Uhlíková (ed.), In the name of socialism, in the shadow of the monarchy. Post-war monument care in central Europe, Prague 2022, 118-138.

2. Alois Riegl's monuments theory was first translated in English in the 1982 and was reprinted 1998: Alois Riegl, The Modern Cult of Monuments: Its Character and Its Origin, translated by Kurt W. Forster and Diane Ghirardo, in: The Oppositions Reader. Selected Readings from A Journal for Ideas and Criticism in Architecture 1973-1984, New York 1998, 621-653. In German see: Ernst Bacher (ed.): Kunstwerk oder Denkmal? Alois Riegls Schriften zur Denkmalpflege, Wien-Köln-Weimar 1995. For the complexity of Alois Riegls and Max Dvořáks Heritage Care Theory and therefore different interpretations of their role as protagonists of Austrian Heritage Care and Protection, see in English: Margaret Olin, The Cult of Monuments as a State Religion in Late 19th Century Austria", in: Wiener Jahrbuch für Kunstgeschichte, 38 1985, 177-198; – Andreas Lehne, Georg Dehio, Alois Riegl, Max Dvořák – a threshold in theory development, in: Michael S. Falser, Wilfried Lipp, Andrzej Tomaszewski (ed.), Conversation and Preservation. Interactions between Theory and Practice. In memoriam Alois Riegl (1858-1905)", in: Proceedings of the International Conference of the ICOMOS International Scientific Committee for the Theory and the Philosophy of Conservation and Restoration, Firenze 2010, 69-80; – Joanthan Blower, The Monument Question in Late Habsburg Austria. A Critical Introduction to Max Dvořák's Denkmalpflege, Ph.D. diss., University of Edinburg 2012, online: https://era.ed.ac.uk/handle/1842/8723, 03.04.2025. In Bowers dissertation you can find a translation of most of Dvořák's German written texts about Heritage Care. – Michele Lamprakos, Riegl's ‚Modern Cult of Monuments' and the problem of value, in: *C*hange Over Time. An international Journal of Conservation and the built environment, 2014, 418-435. Paul Mahringer, Making choices or how to manage to protect Austrian most important monuments, in: Österreichische Zeitschrift für Kunst und Denkmalpflege (=ÖZKD), 1/2 2020, 96-99, online: https://www.bda.gv.at/themen/publikationen/oezkd/oezkd-heft-1-2-2020-espon-studie.html, 05.04.2025.

3. Paul Mahringer, Österreichische Denkmalpflege zwischen Idealismus und Realität, in: ÖZKD 1/2 2019, 55-65, online: https://www.bda.gv.at/themen/publikationen/oezkd/oezkd-heft-1-2-2019-100-jahre-republik.html, 05.04.2025; Ingrid Scheurmann, Paul Clemen und Hans Tietze. Vom Kunstschutz im Krieg zum Denkmalschutz der Nachkriegszeit, in: ÖZKD 1/2 2019, 43-53 (online see link above) and Ingrid Scheurmann, Konturen und Konjunkturen der Denkmalpflege. Zum Umgang mit baulichen Relikten der Vergangenheit, Köln-Weimar-Wien 2018, 309-314.

4. See: Hans Tietze, Der Weg der Denkmalpflege in Österreich, in: Monatsschrift für Kultur und Politik, 1. Jg. Heft 4, 1936, 317-326; Eva Frodl-Kraft, Gefährdetes Erbe. Österreichs Denkmalschutz und Denkmalpflege 1918-1945 im Prisma der Zeitgeschichte, Wien - Köln - Weimar 1997 (=Studien zu Denkmalschutz und Denkmalpflege, Band XVI); Florian Leitner, Causa Infinita – Die Verländerungsdebatten in der österreichischen Denkmalpflege, in: ÖZKD 1/2 2019, S. 305-401 (online see above), see 39-40 or Birgit Knauer, Gesunde Stadt. Die Assanierung der Stadt Wien (1934-1938), Basel 2022.

5. Kunstraub, Kunstbergung und Restitution in Österreich 1938 bis heute, Theodor Brückler (ed.), Wien-Köln-Weimar 1999.

6. For example: Paul Mahringer, Geschichte und Zukunft der Inventarisation in Österreich, in: ÖZKD 2010, 231-252 or Andreas Lehne, Frodl.

7. Eva Frodl-Kraft, *G*efährdetes Erbe. Österreichs Denkmalschutz und Denkmalpflege 1918-1945 im Prisma der Zeitgeschichte, Wien - Köln - Weimar 1997; Theodor Brückler (ed.), Kunstraub, Kunstbergung und Restitution in Österreich 1938 bis heute, Wien-Köln-Weimar 1999; Mahringer, Geschichte und Zukunft der Inventarisation, 231-252. – A publication about Heritage Care in Austria from 1923-1955 with a critical analysis on WWII activities is planed: Denkmalschutz und Denkmalpflege in Österreich. Kontinuitäten und Brüche – 1923 bis 1955, (ed.) Paul Mahringer, probably 2025.

8. For the reconstruction of monuments ("Wiederaufbau") after WWII see: ÖZKD, Aus Trümmern wiedererstanden. Denkmalpflege 1945 bis 1955, (3/4 2004), especially: Theodor Brückler, Die Österreichische Denkmalpflege 1945-1947: „Resurrectio" oder „Reanimatio"?, in: ÖZKD 3/4 2004, 390-443. Also see: Paul Mahringer, Der Umgang mit dem baulichen Erbe der NS-Zeit in Linz. Polyvalenz und Transformation von unbequemen Denkmalen, Dissertation, Wien 2013, 56-65, online: http://othes.univie.ac.at/28640/, 05.04.2025; Paul Mahringer, Denkmalpflege in Wien nach 1945, in: Máté Tamáska – Barbara Rief Vernay (ed.), Wien – Budapest. Stadträume des 20. Jahrhunderts im Vergleich, Wien 2020, 493-511.

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10. For the reconstruction of the State Opera see f. e.: Paul Mahringer, Zum Wiederaufbau des Zuschauerraums der Wiener Staatsoper – einem Symbol des Wiederaufbaus und des Geschichtsverständnisses der jungen Zweiten Republik, in: Sein oder Nichtsein. Theaterbauten in der Sanierung, ICOMOS – Hefte des Deutschen Nationalkomitees Bd. 80 2023, 92-97 (https://openarchive.icomos.org/id/eprint/2885/, 05.04.2025).

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12. Dagobert Frey, Städtebauliche Probleme des Wiederaufbaues von Wien. Denkmalpflegerische Betrachtungen, in: ÖZKD 1 1947, 3-24.

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28. Mahringer, Making Choices, 98.

29. Mahringer, Making Choices, 98-99.

About Graziella Del Duca's contribution:
30. Established in 1929 and extinguished in 2007.

31. SILVA, H. HENRIQUE GOMES DA (1935). *Monumentos Nacionais. Orientação técnica a seguir no seu restauro*. *Boletim da DEGMN: A Igreja de Leça do Balio*. Lisboa. Thesis. p.19-20.

32. SALAZAR, A.O. *Discursos e Notas Políticas, 1938–1943*, volume 3 (Coimbra: Coimbra Editora, 1944) p. 259.

33. PEREIRA, P. *Acerca das Intervenções no Património Edificado. Alguma História.* [pages with no number]

34. DE CARVALHO, R. A. *Ideology and Architecture in the Portuguese 'Estado Novo': Cultural Innovation within a Para-Fascist State (1932–1945)*. Fascism, 7(2), 141-174. 2018. https://doi.org/10.1163/22116257-00702002

35. The DGEMN's *Boletins*, published from 1935 onwards, documented the interventions and methodologies applied to each monument. Typically, the project manager in charge would first provide an "interpretation" of the monument's current state, followed by an architectural survey of the building. Then, they would produce a drawing representing an idealized version of the restoration project—removing any elements added after the monument's original construction phase, whether structural, decorative, or related to furnishings.

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39. The adaptation of the Paço dos Alcaides began in 1948 under the direction of João Vaz Martins.

40. DGEMN/DSID. Santa-Rita Fernandes, José Daniel. *Casa dos Bicos Restoration Report*. Lisbon: CMLisboa, 1983.
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41. ROSAS, F.. *História de Portugal*. Lisboa, Editorial Presença, 1993.

42. Casa do Bicos: D. Santa-Rita, M.Vicente, proj. 1982; costr. 1983.

43. Proceedings of the IInd International Congress of Architects and Technicians of Historical Monuments (1964), p.2.

44. Ibidem, p.3.

45. The Quadro Comunitário de Apoio was an instrument that regulated the application of EU funds in each country until 2006.

46. It is a Partnership Agreement adopted between Portugal and the European Commission between 2014 and 2020.

47. Client: Enatur - Empresa Nacional de Turismo, S.A. Project budject: 7.980.766,35 euros.

48. Description provided by the project team and available at https://www.archdaily.com.br/br/769336/reconversao-do-convento-de-santa-maria-do-bouro-numa-pousada-eduardo-souto-de-moura-plus-humberto-vieira

49. Client: Regional Directorate of Culture (DRaC) of the Regional Government of the Azores.

50. Distinctions: 2020 Secil Architecture Prize; Portugal, 2017 BigMat '17 International Architecture Award 2017 finalist; Luxemburgh; 2016 BIAU 2016 award, X Bienal Iberoamericana de Arquitectura y Urbanismo, São Paulo; 2016 Winner Premis FAD d'Arquitectura i Interiorisme, Barcelona; 2016 European Prize finalist for Urban Public Space 2016, Barcelona; 2016 RIBA Award for International Excellence 2016, London; 2016 RIBA International Prize shortlist 2016, London; 2014 Nomenee for European Union Prize for Contemporary Architecture - Mies Van Der Rohe Award 2015, Barcelona.

51. Menos é Mais Arquitectos, project presentation avalable at www.menosemais.com

52. Domus, N. 1071, September 2022. p.99.

53. Ibidem.

54. Domus web https://www.domusweb.it/en/architecture/2015/03/24/arquipelago_contemporary_arts_centre.html?utm_source=chatgpt.com

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Calogero Bellanca has a PhD in Conservation of Architectural Heritage and is professor of Architectural Conservation at the Faculty of Architecture, Sapienza University of Rome. He has carried out studies and research in various European Countries and has participated in the ICCROM fellows programme. He is Coordinator of the General Agreement with the TU Wien University, Polytechnic of Krakow, and Universidad Politecnica de Madrid (ETSAM, UPM). His practical work includes the study and restoration of palaces and churches in Rome and in other regions of Italy. Among his publications there are many books and essays in the field of restoration and architectural history. He is vice President ICOMOS International Committee for the Theory and Philosophy of Conservation and Restoration, and member of Academia del Partal.

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