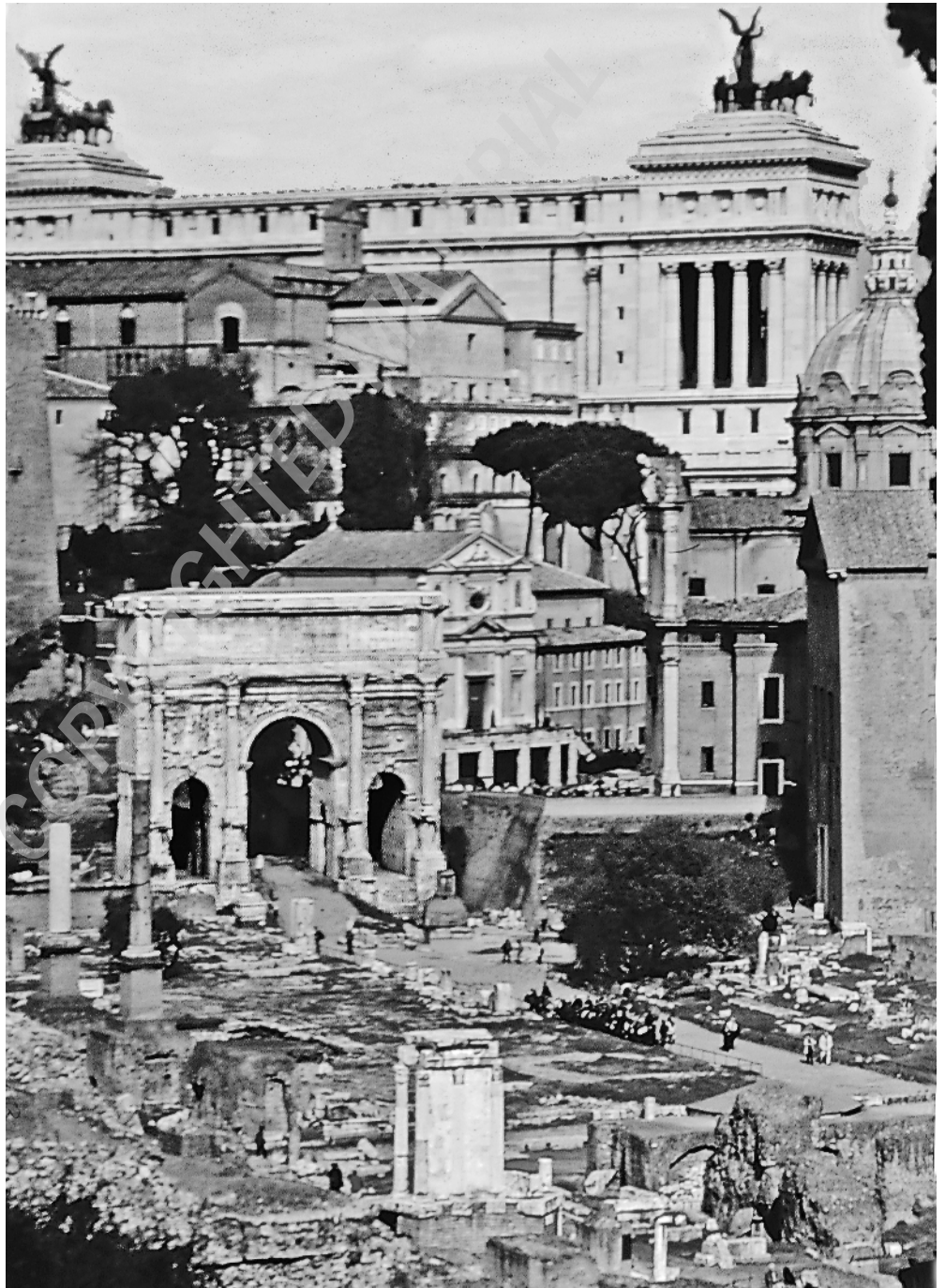


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PART I

Europe



To mark the fiftieth anniversary of the formation of the Council of Europe as well as the twenty-fifth anniversary of the Council of Europe's European Year for Cultural Heritage, a campaign to promote the natural and cultural heritage of Europe took place from late 1999 through the year 2000. The "Europe, A Common Heritage" campaign brought the twentieth century to a close: a century that is remembered in Europe for the destruction of the two world wars as well as for the historic buildings and environments preserved thanks to the maturation of the architectural conservation movement. The new millennium dawned in Europe with the recognition of escalating conservation challenges—such as pressures from economic development, tourism, and global warming—but also with unprecedented cooperation and coordination on behalf of cultural heritage across Europe.

Europe is a vast continent, a cultural sphere, and a political and economic union each with boundaries that differ and have shifted over time. In spite of diverse geographies, histories, cultures, and scales, today there is an ever-increasing unity of purpose and ideals within Europe and a shared concern for its architectural heritage. Europe stretches from the rolling Ural Mountains to the tip of Gibraltar on the Mediterranean Sea and from the expansive Caspian Sea to the fjords of Iceland. It includes countries that vary in area, population, climate, history, and culture ranging from the expansive Russian Federation to small Malta and Liechtenstein. Over the course of Europe's history, the ties and relationships among its disparate parts have evolved, and peripheral countries have participated to varying degrees. Countries or regions with geographical or cultural affinities toward Europe that might not always be considered part of the region proper, such as Caucasia, Greenland, Siberia, and Anatolia, will be considered along with Europe for the purposes of this book.

Europe's long and well-documented history led to an early appreciation of its cultural heritage, and as such, from a global perspective, it had an advanced start in architectural conservation practice. From the Renaissance's critical approach to the past and the birth of antiquarianism, to the eighteenth century's culture of rationalism, enlightenment, and international exploration, to the nineteenth century's interest in heritage values and protection for the social good, Europe has been the place where the ideas that underlie contemporary cultural heritage conservation practice emerged. In Europe, the development of administrative mechanisms and legal structures for the identification, protection, and preservation of cultural heritage has a unique and long history, clearly discernable patterns, and, as elsewhere, a constantly expanding scope.

Many of the global architectural conservation movement's principles and charters originated in Europe and it has always been a global leader in the field. Europe played an instrumental role in the establishment of two global cultural heritage protection institutions: the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and the International Council on Monuments and Sites (ICOMOS). UNESCO was established in the wake of World War II as an intergovernmental organization aimed toward promotion of international dialogue, shared values, and respect for cultural diversity. In 1964 in Venice, at the Second Congress of Architects and Specialists of Historic Buildings, the International Restoration Charter, known as the Venice Charter, was signed, and ICOMOS was created as an international nongovernmental organization (NGO).<sup>1</sup> Half of the countries represented (and 90 percent of the delegates) at that foundational meeting were European.

Today forty-seven European countries are member states of UNESCO, and there are ICOMOS national chapters in almost all of them. Europe is still disproportionately represented on UNESCO's World Heritage List, with over half the inscribed cultural and mixed heritage sites found within its countries. Both UNESCO and ICOMOS are global in their scope, but the protective mechanisms and best practices they have developed—and the architectural conservation projects they have supported—have had a direct impact mainly on Europe.

Regional intergovernmental institutions such as the Council of Europe and the European Union (EU) have also played important roles in encouraging the sharing of experiences and expertise within Europe as well as the standardizing of policies and practices throughout the continent. The Council of Europe, founded in 1949 by ten countries, but today comprising forty-seven member states, has retained its original focus on promoting democracy, human rights, the rule of law, and European integration. The Council of Europe's active interest in heritage protection began with the European Cultural Convention, signed in Paris in 1954 by fourteen countries to promote mutual understanding and reciprocal appreciation for each other's cultures, as well as to protect their common heritage.<sup>2</sup>

To promote intergovernmental collaboration at the highest level, the Council of Europe has organized numerous Conferences of Ministers Responsible for the Cultural Heritage. At the first such conference, held in Brussels in 1969, discussions were initiated that eventually led to the European Charter of the Architectural Heritage that was signed as part of the activities of the Council of Europe's European Year for Cultural Heritage in 1975.<sup>3</sup> This charter's goal was "to make the public more aware of the irreplaceable cultural, social and economic values" embodied in the diversity of its built heritage.<sup>4</sup> The European Heritage Year program also encouraged local and national governments to actively inventory, protect, and rehabilitate their historic sites and to pay special attention to preventing insensitive changes to them.<sup>5</sup>

The 1975 charter led to the adoption in 1985 in Granada of the Convention for the Protection of the Architectural Heritage of Europe; however, this was not the first legally binding convention developed through the initiative of the Council of Europe. Indeed, a supplement to the 1954 European Cultural Convention had previously been enhanced with a specific convention to protect European archaeological heritage: it was signed in 1969 in London, and was revised in 1992 in Valletta, Malta.<sup>6</sup> In 2005 another convention (the Framework Convention on the Value of Cultural Heritage for Society) was drafted by the Council of Europe in Faro, Portugal, and it will soon have been ratified by enough countries to enter into force.<sup>7</sup> The various heritage charters and conventions and the European Year for Cultural Heritage laid the groundwork for coordinating conservation policies and fostering practical cooperation between government institutions and conservation professionals in Europe.

The European Union was formed in 1993; however, its executive body and predecessor, the European Commission, has been involved in cultural heritage programs almost since its inception in the 1950s. Today the EU includes twenty-seven member states, comprising most of Europe except for Norway, Switzerland, Iceland, Turkey, the Western Balkans, and some former states of the Union of Soviet Socialist Republics. In combination with other factors, the draw of membership to the EU has done much for the updating of heritage protection laws and the strengthening of relevant institutions throughout Central and Eastern Europe in the past decade. The EU's member states are less numerous and geographical extent is much smaller than that of the Council of Europe, but because its members have surrendered some sovereignty to this supranational body, it has greater authority to enforce regulations and coordinate activities. Viewing heritage "as a vehicle for cultural identity" and "as a factor in economic development," the EU has acted to promote awareness and access, the training of professionals, and the use of new technologies as well as to reduce the illicit trafficking in cultural objects.<sup>8</sup>

Through a collection of innovative interrelated programs the Council of Europe and the European Union have worked separately and collaboratively to promote cultural heritage concerns and a shared European identity. In 1985 the EU initiated its European Capital of Culture program, an idea that originated with the Greek Minister of Culture, Melina Mercouri, and led to the selection of Athens as the inaugural city for such international attention. Each year, one European city is honored and

provided financial assistance to organize cultural heritage–related activities; however, in 2000, nine cities were designated in special recognition of the millennium, and since then pairs of cities have often shared the honor. Meant to highlight the diversity within Europe, promote tourism, and stimulate cultural initiatives in general, the program has encouraged the construction of elaborate new cultural facilities and significantly aided architectural and urban conservation efforts in many of the selected cities. According to the Palmer Report, issued by the European Commission in 2004 after a lengthy survey and evaluation of the program’s first two decades by an independent consultant, the European Capital of Culture program proved “a powerful tool for cultural development that operates on a scale that offers unprecedented opportunities for acting as a catalyst for city change.”<sup>9</sup> However, the report also noted that though good for individual cities and local political agendas, the program could be more coordinated and more focused on the “European dimension” of that heritage. Nevertheless, the program’s success at spurring and popularizing conservation efforts in specific cities has led to its imitation beyond Europe: for example, since 1996, the Arab League has sponsored an Arab Capital of Culture program, and since 1997 the Organization of American States has designated an American Capital of Culture each year.

In 1991 the Council of Europe initiated its European Heritage Days program, which has been a joint venture with the EU’s European Commission since 1999. Through this program, each September, important but usually inaccessible historic sites are opened to the public, and other museums and historic sites offer special activities in a pan-European celebration of heritage. Most countries develop specific themes to link the sites included in a given year, and preparations have prompted the completion of countless restoration and conservation projects throughout Europe. Various local and international NGOs have also coordinated activities to participate in this month highlighting heritage throughout Europe.

In the past twenty-five years, the European Heritage Days program’s efforts have significantly raised public awareness for heritage and encouraged governments to prioritize this issue. In recent years, the focus of the European Heritage Days has shifted more and more to emphasize Europe’s shared heritage and identity to further promote European integration. According to the 2009 *Handbook on European Heritage Days* (published by the EU and the Council of Europe), today’s challenge is “to develop awareness of a common heritage, from Yerevan to Dublin and from Palermo to Helsinki, without negating the feeling of belonging to a specific region or country. In short, we must ensure that, in the words of Jean-Michel Leniaud, the European heritage is *the combined expression of a search for diversity and a quest for unity*.”<sup>10</sup>

Launched in 1999, the Council of Europe’s European Heritage Network (known as HEREIN) has served as a central reference point and resource for professionals, administrators, and researchers.<sup>11</sup> Designed to create a forum for the coordination of activities of government departments responsible for heritage in various European countries, it has mostly focused on maintaining a database on the cultural policies of those countries and promoting the digitization of cultural and natural heritage information and materials and the standardization of heritage language. Since 2001 it has focused on eastward expansion and integration of Europe as well as on expanding its thesaurus of heritage terms to include as many European languages as possible.

Informal intergovernmental cooperation has also been organized in recent years through the European Heritage Heads Forum (EHHF), which brings the leaders of state heritage protection agencies together to share ideas and strategies.<sup>12</sup> The first meeting was held in London in 2006 and proved so successful that it has been repeated annually. In 2007 a parallel European Heritage Legal Forum (EHLF) was formed by nineteen countries to research and monitor European Union legislation and its potential impact on cultural heritage.<sup>13</sup>



Under the auspices of the Council of Europe in 1963, various NGOs established Europa Nostra, the Pan-European Federation for Cultural Heritage.<sup>14</sup> Its prestigious awards were developed in the late 1970s; it undertook significant public surveying efforts in the 1980s, and it has since been recognized by the EU's European Commission as the premier cultural heritage protection umbrella organization in Europe. In 2002 Europa Nostra's European Heritage Awards for excellence in conservation, research, service, and education were combined with the EU Prize for Cultural Heritage. Recent laureates that reflect the range of honored projects and people have included the restoration of the Mátra Museum in Gyögyös, Hungary; a study on the effect of climate change on Europe's heritage; Glenn Murray, who has worked tirelessly for decades on behalf of Spain's Segovia Mint; and a Greek training program that involves the local population in sustainable urban conservation for economic development.

Europa Nostra's International Secretariat is based in The Hague, The Netherlands, and its efforts are financed by both the Council of Europe and the EU as well as by numerous corporate sponsors. Since 2010 Europa Nostra has been led by president Plácido Domingo, the renowned Spanish tenor and conductor, who has a deep interest and involvement in European culture. Today, Europa Nostra can proudly boast that it "represents some 250 non-governmental organizations, 150 associate organizations and 1500 individual members from more than fifty countries."<sup>15</sup> Europa Nostra campaigns vigorously on behalf of threatened structures, and both its reputation and the media attention it gathers have done much to save individual buildings and sites and to change local policies throughout Europe.

Other NGOs and networks of similar organizations have played a crucial role in promoting and protecting the architectural heritage of Europe. For example, an initiative that began in Flanders, Belgium, has sought to develop an inventory of key cultural heritage organizations throughout Europe to encourage collaboration and partnerships as well as to broaden the understanding of heritage. It has begun organizing meetings of heritage experts, and its bottom-up Inventory of Heritage Organizations of Europe has collected and categorized information about hundreds of NGOs concerned with heritage ranging from industrial to agricultural, from folk art to museology, and from the intangible to architectural.<sup>16</sup> A similar collection of information about European arts-and-heritage NGOs is housed by Culture Action Europe, another Belgium-based organization that was formerly known as the European Forum for the Arts and Heritage. Culture Action Europe is an advocacy group concerned more broadly with artistic production as well as conservation. It was founded in 1994 to provide networking opportunities for NGOs as well as a shared voice and resources when lobbying European policymakers on culture-related issues.<sup>17</sup>

This framework of international conventions, intergovernmental institutions, and NGOs has resulted in a great deal of coordination and shared resources among conservation professionals throughout Europe. In addition, every country in Europe today has long recognized the importance of architectural conservation and established state institutions to restore and oversee its historic sites. Across Europe, heritage legislation protects inventories of designated national monuments, though the terminology and definitions vary from country to country. In some countries, those laws are comprehensive; in others architectural, archaeological, and other components of heritage are protected separately.<sup>18</sup> While some countries have only one category of monument, others have multiple categories with varying levels of restrictions and available support; some also have protective buffer zones around these monuments; and many also have designated conservation areas, such as historic districts, city cores, building complexes, and archaeological sites.<sup>19</sup> In addition, most European countries support architectural conservation through direct grants, tax incentives, or a combination of these mechanisms; however, the particulars of how these funds are managed and distributed, as well as the amounts involved, varies from country to country.<sup>20</sup>

In addition, professionals in the field across Europe today face many of the same challenges. The current global economic crisis has reduced available funding for conservation projects from state and local budgets as well as tourism and the support it provides many sites. Tourism itself remains a double-edged sword, threatening many historic sites with overuse while providing much-needed revenue for research and conservation. The threat of global terrorism has created new security pressures on certain historic centers and sites and their visitors.

Though originally an “exclusivist, arrogant, and dominating” practice, as Costa Carras, vice president of Europa Nostra, characterized its origins, in recent years European conceptions of heritage have become increasingly accommodating of cultural diversity.<sup>21</sup> The early heritage conservationists perhaps never imagined all of the reasons for which historic sites are valued today, particularly how restoration of historic city centers and residential enclaves has contributed to urban regeneration, economic recovery, and the ever-growing cultural tourism industry. In addition, Europe’s secularism, democratic traditions, and civil society have contributed to the formation of grassroots interest and involvement in heritage concerns from Great Britain to Greece—a phenomenon that has not always developed as fully elsewhere in the world.<sup>22</sup>

Despite these parallels, the coordination and collaboration facilitated by pan-European charters and institutions, and the globalization of heritage and the internationalization of debates on its issues, remarkably different emphases and characteristics of contemporary conservation practice are found in different countries, even within Europe. These variations are based on the particularities of national histories as well as the unique combinations of heritage found within them. For example, though culturally linked with Western and Northern Europe, the countries of central, eastern, and southeastern Europe have had very different histories, and thus have had differing conservation experiences. In these regions, the large, autocratic Habsburg, Russian, and Ottoman empires lingered into the early twentieth century, precluding the maturation of many of the populist forces that shaped the development of architectural conservation elsewhere in Europe, including aspects of the Renaissance and the Enlightenment in some areas. Yet the end of the Cold War in 1989 signaled a new era in European history, and ever since, similar patterns of interest have spread throughout eastern and southeastern Europe and the post-Soviet states, with the cultural reintegration of Europe as much a priority as its political reunion.

Indeed, Europe’s greatest heritage challenge today is to strengthen national and cultural diversities within the framework of a reunited continent. Though initially seen as peripheral to the processes of integrating Europe, culture is playing an increasingly central and fundamental role in creating a true union by promoting European identity; because, to be sure, “Europe” is much more of a cultural entity than a political one.<sup>23</sup> Appreciating the protection of cultural heritage has gained a wider political audience as its benefits have become more and more obvious to European institutions and the international community at large. Today Europe shares and promotes cultural heritage conservation for the benefit of individual local cultures as well as for humanity in general, and European practice and principles have been imitated and adapted worldwide.

## ENDNOTES

1. A nongovernmental organization (NGO), ICOMOS is not restricted by the official positions of its member states, and it has proven freer to campaign for broader heritage issues and develop doctrines. For fuller summaries of ICOMOS, UNESCO, and other NGOs and intergovernmental organizations (IGOs), see also John H. Stubbs, *Time Honored: A Global View of Architectural Conservation: Parameters, Theory, and Evolution of an Ethos* (Hoboken, NJ: John Wiley & Sons, 2009), 252–259.
2. Council of Europe, “European Cultural Convention” (Paris: Council of Europe, 1954), <http://conventions.coe.int/Treaty/EN/Treaties/Html/018.htm> (accessed June 28 2010).

3. Drafted occasionally by IGOs but more frequently by NGOs, the European Charter of the Architectural Heritage and other charters are recommendations of best practices that rely on the good will and cooperative spirit of participants to comply. Conventions, on the other hand, are drafted and ratified by the delegates of states' parties to IGOs—they are international agreements legally binding on the governments that sign them.
4. Council of Europe, "European Charter of the Architectural Heritage" (Amsterdam: Council of Europe, 1975), [www.icomos.org/docs/euroch\\_e.html](http://www.icomos.org/docs/euroch_e.html) (accessed May 8, 2010). This in turn led to the "Convention for the Protection of the Architectural Heritage of Europe" (Granada, Spain: Council of Europe, 1985), <http://conventions.coe.int/treaty/en/Treaties/Html/121.htm> (accessed December 7, 2009).
5. Derek Linstrum, "The Conservation of Historic Towns and Buildings as a National Heritage," *Commonwealth Foundation Occasional Papers* 38 (1976): 15.
6. Council of Europe, "European Convention on the Protection of the Archaeological Heritage" (Valetta, Malta: Council of Europe, 1992), <http://conventions.coe.int/Treaty/en/Treaties/Html/143.htm> (accessed December 9, 2009).
7. The Council of Europe also signed a "Convention on Offences Relating to Cultural Property" in Delphi in 1985, but it has not been ratified because it duplicates a similar 1972 UNESCO Convention.
8. Through its Culture 2000 program, the European Union has supported specific restoration projects, such as post-earthquake conservation of frescoes at the St. Francis Basilica in Assisi, Italy. In addition, EU taxation, agricultural, and building construction laws also impact how heritage is protected in Europe.
9. Palmer/RAE Associates, *European Cities and Capitals of Culture: A Study Prepared for the European Commission*, part I (Brussels: Palmer/RAE: 2004), 23.
10. Michel Kneubühler, *Handbook on the European Heritage Days: A Practical Guide* (Strasbourg and Brussels: Council of Europe and European Commission, 2009), 8.
11. "Home," European Heritage Network, [www.european-heritage.net/sdx/herein](http://www.european-heritage.net/sdx/herein) (accessed December 9, 2009).
12. "European Heritage Heads Forum," English Heritage, [www.english-heritage.org.uk/ehhf](http://www.english-heritage.org.uk/ehhf) (accessed December 8, 2009).
13. European Heritage Legal Forum, "The EHLF," Riksantikvaren (Norwegian Directorate for Cultural Heritage), [www.ra.no/ehlf](http://www.ra.no/ehlf) (accessed December 8, 2009).
14. "About Europa Nostra," Europa Nostra, [www.europanostra.org/lang\\_en/index.html](http://www.europanostra.org/lang_en/index.html) (accessed December 8, 2009).
15. "Mission," Europa Nostra, [www.europanostra.org/mission](http://www.europanostra.org/mission) (accessed December 8, 2009). Sneška Quaedvlieg-Mihailović and Rupert Graf Strachwitz, eds., "Editors' Foreword," *Heritage and the Building of Europe* (Berlin: Maecenata Verlag, 2004), 7.
16. "Heritage Organizations in Europe," Inventory of Heritage Organizations in Europe, [www.heritage-organisations.eu/page?&orl=1&ssn=&lng=2&pge=2](http://www.heritage-organisations.eu/page?&orl=1&ssn=&lng=2&pge=2) (accessed December 10, 2009).
17. "About Us," Culture Action Europe, [www.cultureactioneurope.org/network/about-us](http://www.cultureactioneurope.org/network/about-us) (accessed December 10, 2009).
18. Robert Pickard, "Review," in *Policy and Law in Heritage Conservation*, ed. Robert Pickard (London and New York: Spon Press, 2001), 318.
19. *Ibid.*, 315–317.
20. *Ibid.*, 333–334.
21. Costa Carras, "The Significance of the Cultural Heritage for Europe Today," in Quaedvlieg-Mihailović and Strachwitz, *Heritage and the Building of Europe*, 31.
22. *Ibid.*, 54.
23. *Ibid.*, 30.



# SECTION 1

## WESTERN EUROPE



Beginning in Italy with the Renaissance interest in the ruins of antiquity, the theory and practice of organized architectural conservation originated in Western Europe. These ideas spread outward during the eighteenth century as interest in deliberate architectural conservation was witnessed in France and England. Soon all of Western Europe was engaged in some variety of conservation activities, which began to mature in the late nineteenth and early twentieth century.

The separate but overlapping experiences of Italy, France, and Great Britain all provide substantial evidence that restoration practice in the nineteenth century was heavily imbued with scientific and nationalist implications, the hallmarks of the early industrial age. In Italy, as well as in Germany in central Europe, the restoration of key historic buildings instilled the populations with a collective cultural pride and reinforced enthusiasm for political unification, while French and British restoration practice was more reflective of a growing reaction against the societal changes wrought by the Industrial Revolution. In both France and Great Britain, this reaction was manifested in a glorification of everything medieval, because for many disturbed by the rising tide of unbridled capitalism and secular modernism the Middle Ages represented the core values of the state and church. In France and Great Britain medieval heritage was also looked to as a source in the search for national origins, while in Italy the great legacies of the Roman era and the Renaissance served a similar purpose in the late nineteenth and early twentieth century.

During this transition period for Western Europe, the “unity of style” movement was the paramount school of thought for architectural restoration. Through the efforts of its most fervent adherent, Eugène-Emmanuel Viollet-le-Duc, this approach elevated “restoration” from merely merging artistic additions with historic structures to a scientific and methodological practice. Viollet-le-Duc’s prolific restoration work in France and voluminous scholarly endeavors quickly spread abroad, where architects, ecclesiastical societies, and government agencies adopted his ideas for restoring, correcting, and improving upon their historic monuments. His approach combined rationalism and creative license and was widely seen as the ideal solution for the treatment of damaged or unfinished historic structures in Western Europe, particularly in Belgium and Netherlands.

The contemporaneous Italian and British schools of conservation theory and practice, which advocated more conservative approaches to restoration, served as important counterpoints to “unity of style” ideas. This dialectic did much to define the philosophical parameters of the field in Europe and beyond.

The first half of the twentieth century introduced new challenges for Western European heritage, beginning with the destruction of sites during wartime on a scale unseen in modern history. The damage was compounded by subsequent post-war rebuilding projects, many of which seriously altered historic built environments by wholesale demolition and modernization. With the benefit of hindsight, we realize today that much of that new construction was inferior in workmanship, inadequate in function, and lacking in aesthetic quality.<sup>1</sup> By the mid-1960s there were increasing reactions across Western Europe to modern architecture’s failure to provide compatibly designed new buildings in historic contexts.<sup>2</sup>

Local activists organized societies to save old buildings and prevent their replacement by mediocre modern architecture. Often, such activities engaged them in battles with a variety of interested parties, including planners, developers, architects, property owners, and the general public. Every country has had its struggles in this area, with the negotiated results—some more successful than others—constituting the architectural face of Europe that we see today.

As interest in conservation expanded, new conservation technologies, methodologies, and creative programs for action were developed. For example, many countries, such as Italy, France, Spain, and Portugal, which had been dependent on government funding for architectural conservation, eventually began to embrace schemes involving

the private sector more significantly in the protection of architectural heritage. In fact, fund-raising for architectural conservation has become an increasing concern of individuals, historic sites, and NGOs in recent years.

Today, all Western European countries have well-developed legislation and listing procedures and a host of innovative heritage awareness and action schemes. Most also have well-established government offices to oversee, coordinate, and advise conservation efforts. Over the course of the twentieth century, they have amended and adapted their practices and laws to reflect broadening concepts of what is valuable and what deserves protection. In addition, most of these countries have also witnessed the emergence of networks of nonprofit and public advocacy groups that complement and act as monitors of government activities in the field of architectural conservation.

Despite these extensive parallels, each Western European country's particular conservation efforts developed from different combinations of factors in recent centuries and thus the contemporary practice of each has a slightly distinct character, with specific strengths and weaknesses. At the same time, in the second half of the twentieth century, increasing awareness of developments in neighboring countries as well as increasing collaboration both informally and through pan-European institutions has led to similarities in the architectural conservation experiences of Western European countries.

## ENDNOTES

1. Certainly some post-World War II construction supplied urgently needed provisional architecture in circumstances where speed of erection and cost efficiency mattered more than aesthetics and longevity.
2. Probably the most thorough portrayal of reactions of heritage conservationists to new trends in twentieth century architecture is found in architectural historian Wim Denslagen's *Romantic Modernism; Nostalgia in the World of Conservation* (Amsterdam University Press, 2009).



**Figure 1.1** View of the Forum and Palatine from the Capitoline Hill, Rome, Italy, where 2,700 years of Roman architectural history are on view.



## *Italy*

Italy's extensive and significant surviving ancient and medieval-renaissance heritage, as well as its importance for Italian identity in the nineteenth and twentieth centuries, has meant that architectural conservation has been prevalent and a priority in this country for two hundred years. During this period, Italy has emerged as a leader in the global field, particularly in the specializations of conservation education and theory. Architectural conservation practitioners and theoreticians, from Camillo Boito in the nineteenth century to Cesare Brandi in the mid-twentieth century to Paolo Marconi in recent decades, have shaped the way contemporary architectural heritage protection is approached and understood in Italy today. The research institutes and graduate study programs with which they have been affiliated, including the Istituto Superiore per la Conservazione ed il Restauro (Higher Institute for Preservation and Restoration) and the Università degli Studi Roma Tre (University of Rome III)—and indeed many more could be named here—have trained specialists and advanced conservation theory and practice.

Italian conservators have also actively shared their experiences and expertise through work in projects around the world. Though caring for the extensive number of significant historic sites in Italy presents a challenge even for these global leaders and institutions, the importance of cultural heritage and the degree to which it is protected ensures that most of Italy's architectural patrimony should be secure in the years ahead.

### **EARLY ORGANIZED CONSERVATION EFFORTS**

Following the social upheavals of the Napoleonic Wars at the beginning of the nineteenth century, especially after unification and industrialization at the end of that same century, Italian architectural conservationists joined their French and English counterparts in contributing to a growing body of theory and special methodologies. Among their principal concerns was the treatment of the vast number of ancient urban buildings, whose fabric was being negatively affected by various modernization schemes. The experience of adapting and restoring historic Roman buildings often served as the basis for developing this increasingly distinct aspect of the larger field of architecture.

Due to the widespread appeal of Rome's rich cultural patrimony, it is in the Eternal City where the most noticeable examples of a nascent professional architectural conservation specialization can be readily seen. Systematic restoration and heritage protection efforts in Rome began during the French occupation in 1798, and shortly thereafter excavation work at the Roman Forum initiated the close traditional linkage between Italian architectural conservation and the field of classical archaeology.<sup>1</sup>

As the nineteenth-century popes and the Roman Catholic Church hierarchy influenced both Rome's urban refurbishment and provided a legal framework for restoring and protecting key historic buildings, the treatment of individual buildings improved. The sensitive buttressing of the Colosseum by Raffaele Stern and Giuseppe Camporesi was the first great architectural conservation project of the nineteenth century in Italy.<sup>2</sup> Giuseppe Valadier's work at the Arch of Titus in 1821 skillfully blended old and new building fabric and successfully juxtaposed, where necessary, surviving original material with new marble elements that restored the structural and visual integrity of the damaged building. Valadier's sophisticated and carefully documented interventions focused on retaining as much original architectural fabric as possible. His work received much attention and set standards for the formalization of architectural restoration theory in Italy later in the nineteenth century.

By midcentury, the Italian architectural conservation movement had found itself in the center of the European philosophical debate on conservation approaches when Carlo Cattaneo's written opposition to the construction of Milan's cathedral square (Piazza del Duomo) imported John Ruskin's "less intervention is more" ideas into a locale that subscribed to Eugène-Emmanuel Viollet-le-Duc's approach of radical period restoration.<sup>3</sup> Energized by the enthusiasm of opposing positions, the Italian architectural conservation movement gained momentum. Conservation theories and methodologies were constantly publicly debated as legislation and architectural protection advocates created a vast body of literature, laws, and regulations for each small state and duchy.

The modernization of cities in the late nineteenth century, throughout Europe but especially in cherished historic centers such as Florence, helped give birth to today's public interest in architectural conservation. Proposals for street widening and cutting, as well as the insertion of modern infrastructure into near-perfectly preserved medieval and renaissance cities, inspired active campaigns to save these places. For example, in Florence, between 1885 and 1895, twenty-six streets, twenty squares, and twenty-one parks were destroyed, along with 341 dwellings, 451 shops, and 173 storehouses—in addition, 5,822 people were obliged to move elsewhere in order to open up broad avenues with calculated vistas.<sup>4</sup> When the threat of destruction turned to the Ponte Vecchio and other key sites within the city, concern was raised among city councillors, concerned Florentines, and others from throughout Europe (especially the United Kingdom) who had fallen in love with the city's charms. In 1898 the Society for the Defense of Old Florence was founded, and letter-writing campaigns and newspaper editorials questioned developments in both London and Florence. Finally, a petition was prepared with more than ten thousand signatures, including those of an astounding number of leading writers, artists, and governmental figures from across Europe and North America. Thus, one of the earliest international architectural conservation battles was witnessed in the campaign to prevent the modernization of Florence.

When the Kingdom of Italy was proclaimed in 1861, the groundwork for the organized protection of architectural heritage had already been laid. However, it took over forty years before the passage of Italy's first comprehensive law on architectural conservation: the Monument Act of 1902. Political unification both positively and negatively influenced Italian heritage conservation. It created the impetus for reorganizing the country's cultural property management system (which by definition included historically and artistically significant buildings, sites, and practically all surviving ancient monuments). At the same time, the new capital, Rome, once again saw its infrastructure and built heritage suffer. The Forum lost its romantic and picturesque mantle of earth and vegetation as archaeological excavations recommenced, and a controversial assault was launched on the Colosseum. Infrastructure demands seriously threatened the numerous historic buildings and districts that impeded modernization schemes such as the widening of boulevards, treatment of city walls, new embankments for the Tiber River,



a



b



c

**Figure 1-2** The enclosure built for the Ara Pacis (Altar of Peace) in Rome in 1938 (a) was replaced in 2005 (b). The vastly larger new structure, with the altar centered below a new high enclosure, is also meant to accommodate public exhibitions and cultural events: for example, a retrospective of couturier Valentino Garavani (c). This twenty-first century enclosure, designed by American architect Richard Meier, is one of the very few contemporary architectural interventions in the heart of Rome, and, as such, it has been the subject of a debate about whether conspicuous new construction is antithetical to preservation of the historic city.

and enlargement of public squares. It was within this atmosphere that today's contemporary architectural conservation practice in Italy developed its roots.

Benito Mussolini's rise to power in 1922 refocused national interest on the glory of the Roman Empire. The dictator, anxious to bathe his Partito Nazionale Fascista (National Fascist Party) in reflected imperial glory, ensured that the city's most valuable ancient structures remained unscathed by the extensive modernization programs being implemented by municipal authorities. He took an energetic and personal interest in using architecture as propaganda. Massive excavation and restoration projects were begun at many sites, including the Colosseum, the Capitol, the fora, the Tomb of Augustus, the Temple of Hercules, and the Pantheon.<sup>5</sup> A draconian approach was used on the chosen monuments: accretions were removed and neighboring buildings torn away to better present the structures to the public. A portion of the newly excavated Trajan market was reinstated as a marketplace. The discovery and the reassembly of the finely sculpted *Ara Pacis* (Altar of Peace), dating from the first century CE, and the raising of the galleys of Lake Nemi (used for mock sea battles in imperial Roman times) were among the most outstanding archaeological excavations and display efforts of the time.<sup>6</sup>

While Mussolini's heavy-handed approach was controversial, some architectural conservationists today view his actions in a positive light. Many of Rome's greatest antiquities today still stand in their glory, having been given comfortable viewing space for generations of onlookers. Only an autocrat could have done this.

## KEY TWENTIETH-CENTURY THEORISTS AND METHODS

As Mussolini was attempting to redefine the Italian national psyche with the help of imperial Roman props, a generation of professional talent began to address international architectural heritage protection. The early twentieth-century approaches and conservation theory writings of Gustavo Giovannoni significantly affected the direction of conservation practice both domestically and beyond. His refinements of the principles of Camillo Boito, an Italian architect who tried to reconcile the ideas of Ruskin and Viollet-le-Duc, highlighted the need for a discernable difference between old and new work in style and materials used, the visible inscription and documentation of all new restoration work carried out on the historic building, and the display of removed surviving original elements near the restored building.<sup>7</sup> Giovannoni expanded the use of Boito's *restauro scientifico* (scientific restoration) approach (also called archaeological restoration) for all historic buildings, not just classical monuments, and encouraged the use of traditional techniques and "primitive materials" that were as close as possible to the original. He particularly emphasized the formerly discounted value of the "minor architecture" of historic urban centers and towns, which make an important contribution to the overall historic environment.

Giovannoni's revisions of Boito's principles helped create the 1931 Athens Charter and the Carta Italiana del Restauro (Italian Charter of Restoration) the following year. This Italian Charter initiated the practice of "philological restoration," a term derived from the Latin definition of monument as inscription or as document. A monument, in this sense, was built to carry a message, and it was itself seen as a document and therefore should not be falsified.<sup>8</sup> The views of art historian Tito Vespasiano Paravicini contributed significantly to the development of this approach.

By the 1930s, Italy's architectural conservation movement had gained sufficient momentum that the theories and methodologies of conservation were a constant subject of public debate and legislation. Instead of merely applying blanket concepts found in the 1931 Athens Charter, a more case-by-case, site-specific "critical restoration" approach began to develop. Giovannoni was among the first to stress the necessity of tailoring one's restoration approach to the needs of the building in question. As an example, ancient Greek monuments, which are constructed of cut stone, are appropriate candidates for

**Figure 1-3** As a key center of professional architectural conservation, Italian examples of “best practices” over time can be readily observed, especially at sites such as the Roman Forum and ancient Pompeii and in the historic cities of Bologna, Venice, and Verona. The extensive ruins of Pompeii show a plethora of architectural, engineering, and scientific conservation approaches that have been used in the past century and half for conserving and featuring fragile ruins that are exposed to the elements. Three examples are shown here: a re-erected and structurally stabilized entablature fragment in Pompeii’s forum where old and new are distinguished by use of different materials (a); extensive reconstruction based on archaeological evidence at the House of the Vetii (both early twentieth century) (b); and relatively conservative stone cleaning and consolidation at the Arch of Septimius Severus in Rome in 2002 (c).



a



b



c

*anastylosis*; that is, rebuilding using original materials. Most Roman monuments are not candidates for this method, because their assembly usually requires mortar or concrete.

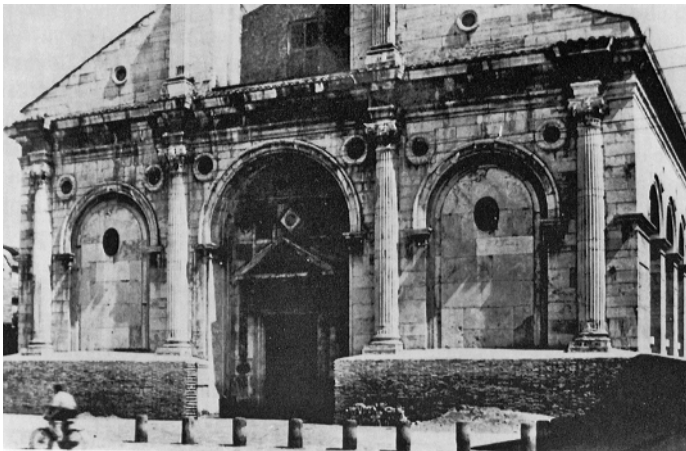
In the mid-twentieth century, the theories of Boito and Giovannoni were joined by those of Cesare Brandi, the founder of Rome’s highly regarded Istituto Centrale del Restauro (Central Institute for Restoration), now the Istituto Superiore per la Conservazione ed il Restauro (Higher Institute for Preservation and Restoration).

For Brandi, the restorer of any site must first relate to it as an artistic work (*opera d’arte*) and, second, recognize that it is an artistic creation (*istanza estetica*) created in a given space and time (*istanza storica*).<sup>9</sup> Once a restorer recognizes a site’s artistic value, he or she is obliged to safeguard it for future generations. The type of intervention required is dictated by the site’s aesthetic and historic uniqueness; one must never delete traces of its historic “evolution,” including the patina acquired over years. The restorer must guard against artistic or historic forgery and keep the new intervention clearly distinct from the original fabric. Any work done, however, must permit and facilitate future interven-

tions. For Brandi, how the site relates to its surrounding environment is also important: supports and structural frames may be added when necessary, but his approach forbade incorporating historic buildings within all new structures.

The degree of destruction caused by World War II in Italy significantly affected the country's post-war architectural conservation methodology. Triage decisions—based on a historic building's aesthetic value coupled with a cost-benefit assumption—prioritized work and determined what needed to be done. Most of the work done immediately after the war focused on saving significant historic buildings that could be restored or rehabilitated relatively easily; extensive rebuilding of collapsed buildings was rare, irrespective of their value.

Post-war recovery also required implementing a variety of architectural conservation approaches. Interventions covered the whole spectrum of possibilities, ranging from painstaking anastylosis and restoration to romantic imitation inspired by contemporary architectural fashion. Where documentation was missing, in-fill additions to the urban silhouette were often created according to the whim of the builder, often in the mode of Viollet-le-Duc. In other cases, new sympathetic designs in brick and travertine were used that respected the scale of surrounding buildings. Yet in other cases, such as the train station areas of Florence and Rome and the port areas of Naples and Genoa, all new designs replaced their extensively destroyed predecessor facilities.



a



b

**Figure 1-4** The thirteenth-century Tempio Malatestiano (a), the cathedral church in Rimini, which had been transformed in the fifteenth-century by Leon Battista Alberti, suffered major damage (b and c) but remained standing despite the near-total destruction of the city around it as a result of heavy bombardment during World War II. The masonry walls of the Tempio Malatestiano shifted as a result of the attack on the city, causing major cracking, and after the war the stones were adjusted to restore Alberti's precise proportional arrangements. That early 1950s project was supported by the U.S.-based Samuel H. Kress Foundation, and the church has since been more thoroughly cleaned. The Tempio Malatestiano is one of many architecturally significant structures damaged or destroyed across Europe during the war that led to the reopening of the restoration versus conservation debate as architectural conservationists were faced with a desire to rebuild and recover the massive losses. Images courtesy Lisa Ackerman.



c

## Museums and Architectural Conservation

Pride in artistic traditions in both art and architecture in Italy, from the Renaissance forward, expressed itself in several ways. One of these forms of expression had profound and far-reaching significance: valued objects—both *naturalia* (objects from the natural world) and *artificialia* (objects made by humans, including artwork)—were collected and put on display in purpose-built spaces. This is the case with the gallery Florentine architect Bernardo Buontalenti built in the Uffizi Palace in 1581 to accommodate the Medici family's collections, which thereby became the original core of the renowned museum (Galleria degli Uffizi, or Uffizi Gallery).

At the same time, collections of antiquities and contemporary works of art were being amassed in Rome, a growing center of power, under the guidance of Vatican popes. The collections of antiquarians played a role as well in what evolved to be a new ethos and interest in featuring Italy's wealth of art, architecture, and history for didactic purposes. The motives fueling this new ethos ranged from the purely altruistic to the political, but the main development was that the collection, documentation, and presentation of art and architecture addressed a demand for such information from locals and foreigners alike.

Over the past five centuries, countless museums have been established in Italy and throughout Europe, so much so that museums have become essential to civic life. As such, the mission, collection policies, and methodology of museums are commonly encountered topics, especially among those working with or interested in cultural heritage. *Museology*, the discipline of museum organization and management, plays a central role in cultural heritage management today, and it is an essential element of many architectural conservation projects. The connections between museums and architectural conservation range from an architect and his or her advisors carefully accommodating a museum's collections in a restored historic building to museum and exhibition designers offering improved interpretations of historic sites. In this sense, the museums and most conserved architecture have similar aims—preserve and interpret cultural heritage for the public benefit.

Museums have also participated in architectural conservation through the preservation of elements and/or parts of buildings within their collections. Controversial cases include the Parthenon marbles in the British Museum in London and the Altar of Pergamum and Ishtar Gate on Berlin's Museum Island. Museums have been founded throughout Europe that

are specifically dedicated to the decorative arts and focused on furnishings and interior architecture. In the United States, entire rooms have been transferred to and rebuilt in art museums when the buildings around them were destroyed.

In the past half century, architectural conservation has been enriched worldwide by international cooperation among museums and museum professionals. As a part of the wave of new international organizations formed following World War II, the NGO the International Council of Museums (ICOM) was established in 1946 to advise and work closely with UNESCO. With 115 national committees today, as well as individual participation in other countries and regional and thematic international cooperation among the national organizations, the Paris-based ICOM is active throughout the world. Its mission is to promote professional exchange, disseminate information, raise awareness, train personnel, improve professional standards and ethics, and preserve the heritage housed within museums as well as to fight the illicit traffic of cultural property.

Following years of careful research and as part of a global series documenting "One Hundred Missing Objects" from various parts of the world, ICOM published *Looting in Europe* in 2001.<sup>10</sup> As a result, numerous lost treasures have been found and returned to their established owners—for example, a late seventeenth-century sculpture of the Evangelist Mark was identified in a Viennese auction catalog and returned to its original place in St. Vitus Church in Jemnice, Czech Republic, and a wooden tabernacle stolen in 1996 was found in a private home in 2008 and returned to the Church of San Antonio Abate in Amatrice, Italy.

Today the conservation of architectural fragments in museums and of buildings and their artwork in situ is often separated by administrative organization. In many European countries, and indeed in much of the world, protection and conservation of immovable and movable cultural heritage is typically divided between separate branches within ministries of culture. For example, in France, responsibilities are separated between the Direction des Musées (Directorship for Museums) and the Direction de l'Architecture et du Patrimoine (Directorship for Architecture and Heritage). At the same level in Italy, these functions are combined under the Direzione Generale per la Valorizzazione del Patrimonio Culturale (Director General's Office for the Valorization of the Cultural Patrimony) that is responsible for both the country's museums and its architectural and urban heritage.



By the late 1950s, most of the crucial post-war rebuilding projects had been completed, and Italian architects and conservators regained the luxury of developing projects at a less urgent pace. During this period Carlo Scarpa emerged as one of the most creative and prominent modern Italian architects who specialized in adaptive reuse of buildings. He is well known for his sensitive and discrete incorporation of high-quality and detailed design elements into his restorations. One of his most notable projects is the 1958 to 1964 restoration and rearrangement of Castelvecchio in Verona, which amalgamated different phases of its construction, from the twelfth century through Napoleonic times. Carefully considered sight lines and the presentation of different periods of the castle's history in exposed architectural fabric are hallmarks of this project.

**Figure 1-5** The Uffizi Gallery in Florence (a), which was built in the late sixteenth century in part to house the private collections of the Medici dynasty, became the first art museum in Europe once it opened to the public in 1765. In the twentieth century the Uffizi's extensive collection has been cramped for space in its controlled interior environment (b), leading to multiple extensions and the display of holdings in adjacent historic buildings, even on the walls of the adjacent enclosed Vasarian Corridor, the kilometer-long passageway that bridges the Arno River and leads to the Pitti Palace, which also houses part of the Uffizi's collection today.



a



b

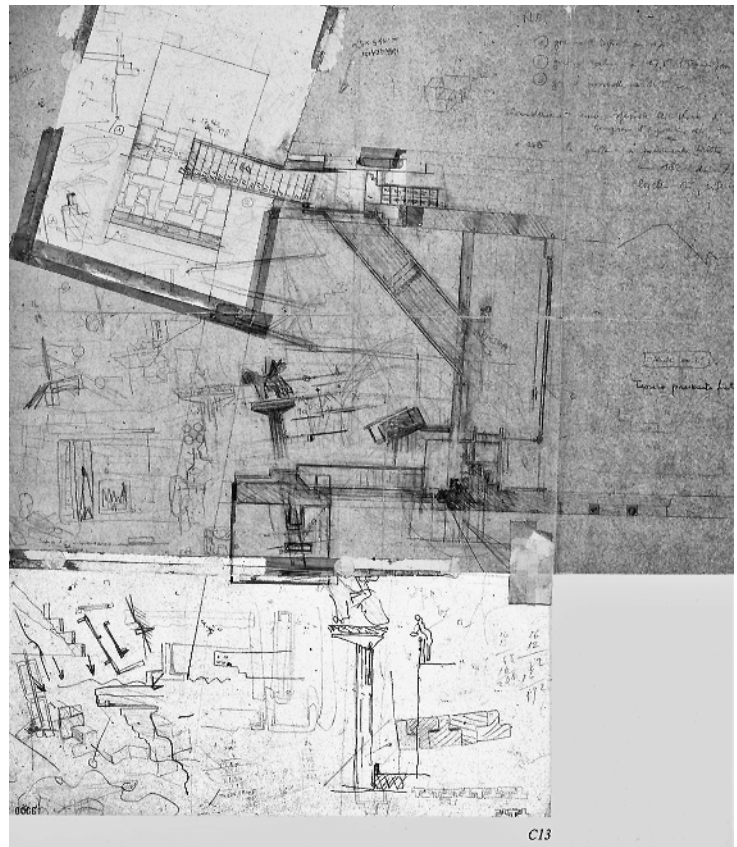




▲ **Figure 1-6** Some of the more durable surviving architectural elements of the early fourth-century Baths of Diocletian are on display alfresco in a reinstated peristyle area. This largest bath complex in the ancient Roman world has since 1889 served as the National Roman Museum, housing collected ancient Roman artwork.



a



b

◀▲ **Figure 1-7** Architect Carlo Scarpa's widely hailed restoration of the Castelvecchio, adapting it into the City Museum of Verona between 1958 and 1964, demonstrates a remarkable ability to integrate new architectural elements and uses into historic buildings. His deep interest in history is evident in his skillful combining of old and new, with the hallmark of this project being the prominent positioning of the fourteenth-century equestrian sculpture of Cangrande I della Scala (a) in the museum's central space. Scarpa produced numerous design studies for the project (b).

Opportunities available to Italy's modern architects and architectural conservationists were expanded during the second half of the twentieth century as scientific advances created both new building materials and techniques for conserving historic architectural fabric. The prominent Florentine architectural conservationist Piero Sanpaolesi was particularly concerned with material durability. His research focused on the effect of chemical-hardening compounds on stone. For Sanpaolesi it was important to extend a historic building's "material existence" by protecting a site's original "autograph" material from further decay while still preserving the character it acquired over time.<sup>11</sup>

Sanpaolesi's research helped advance contemporary conservation architect and educator Giovanni Carbonara's restoration approach of minimal, potentially reversible, interventions. Carbonara mirrors Ruskin by equating conservation with preventive medicine and restoration with surgery.<sup>12</sup> For Carbonara restoration needed historical and critical judgment coupled with technical and scientific know-how.

Another important Italian player in the development of a theoretical architectural conservation approach was critic, historian, and conservator Roberto Pane, the country's representative on the ICOMOS working committee for the 1964 International Charter of Venice and a professor at the University of Naples. For Pane aesthetics were an important consideration in conservation decisions. An evaluation of the artistic merit of each historic building must be made in order to fashion an appropriate, site-specific conservation approach, observing that "any monument shall be seen as a unique case, because it is as such a work of art and such shall be also its restoration."<sup>13</sup> Pane was among the first to warn against overestimating the benefits of modern technologies, which he felt could obscure the authenticity of historic buildings. He recommended the removal of all accretions irrespective of their age or merit, although creative integrations that were made due to an aesthetic need could remain. Indeed, to Brandi's theory that any work of art or heritage object has two fundamental contexts in which it should be considered, the aesthetic and the historical (*istanza estetica* and *istanza storica*), Pane added a third—the psychological (*istanza psicologica*)—to stress the value of human integrity, aesthetic enjoyment, and memory. In addition, the prominent shapers of contemporary practice in Italian conservation through the 1960s and 1970s were a number of professional practitioners who made reliable contributions to the field through more specialized approaches and accomplishments. In contrast to Pane, an Italian conservation architect who looked to modern technology to solve one of the field's most pressing problems—how to protect excavated architectural sites from the detrimental effects of weather, sunlight, and vandalism—was architect Franco Minissi.

The Roman architect and professor Paolo Marconi has persuasively demonstrated that using traditional construction techniques in restorations and reconstructions, as at Pompeii, has both philosophical and practical merit. In 2003 Marconi also established an international graduate-level program at the University of Rome III (Università degli Studi Roma Tre) that primarily addresses the conservation of historic rural towns. Architect Andrea Bruno is among the many others who have produced award-winning designs for deftly blending finely detailed new design within, or adjacent to, historic building projects. Likewise, internationally renowned architects Renzo Piano and Gae Aulenti have made names for themselves in architectural circles with their bold rehabilitations, including the Morgan Library and Museum in New York City and the Musée d'Orsay in Paris. There are countless examples on a lesser scale, throughout Italy, of smartly detailed insertions of new design into historic contexts with some of the most successful found in relation to museums. The cleverly detailed insertions of circulation for visitors and displays in the subterranean Crypta Balbi, the new Palazzo Altemps Museum, and the Museum of the Aurelian Walls (Museo delle Mura), installed within a maze of ancient Roman walls by the Porta San Sebastiano, are but three examples in Rome alone.

**Figure 1-8** Cement grout injection during a 1977 restoration as a structural stabilization measure at the Ospedale di San Michele complex in Trastevere, Rome, is illustrative of one of several conservation-engineering techniques developed in Italy.



a

**Figure 1-9** The adaptive reuse of the former monastery cloister of the Palazzo delle Stelline in Corso Magenta in Milan (a) as offices for a cultural institution illustrates the discretion and talent of its designers in the mid-1970s. A view from the interior (b) through the enclosed arches of the cloister's former arcade shows sensitive detailing of glazing and air-conditioning systems and a bold new floor design in the foreground



b

The extraordinarily robust Italian architectural conservation system over the past two decades has produced a new breed of conservation architects. Notable are the Roman firm of Longobardi and Mandara, which has created computerized databases as conservation planning tools for ancient Pompeii, and Milanese conservation architect Gionata Rizzi, who is doing innovative conservation work and new design for amenities at archaeological sites in Italy and abroad.

## Sheltering Ruins on Sicily and Beyond

Building large-scale shelters or enclosures over excavated archaeological sites to protect them from detrimental external effects has been a commonly employed solution since the 1950s. On Sicily, protecting its numerous ancient Greek and Roman sites, has largely been a successful endeavor thanks to innovative conservation interventions taken during the late twentieth century at key sites such as the earthen walls of the Greek colony at Gela and the Roman mosaics at Piazza Armerina. This work has influenced practices elsewhere and also led to thoughtful and continuous reevaluation of best practice methods used by the field.

In the mid-twentieth century, shelters were preferable to earlier treatments of archaeological sites: methods included *reburial*, which preserved the ruins but prevented continued research or viewing by tourists, to *reconstruction*, which usually destroyed part of the ruins and compromised their integrity. Shelters provided a much needed balance between prevention of deterioration of archaeological sites and accessibility for researchers and the visiting public.

In recent decades, a number of negative side effects generated by these shelters have raised questions about their effectiveness. Problems range from aesthetic intrusion to increased physical deterioration of the site or item(s) the shelters were meant to protect. While shelter design evolved, finding the perfect alternative solution remains a challenge today for archaeological site conservators and managers.

One of the earliest large-scale, permanent enclosures erected to protect an archaeological site was the steel and translucent plastic panel structure designed in 1957 by Franco Minissi and built over the Villa del Casale at Piazza Armerina in Sicily. The Villa del Casale was built in the early fourth century on the ruins of an earlier Roman country house, and it was destroyed by Norman invaders in the mid-twelfth century. Its ruins were rediscovered in 1881, largely excavated in the 1950s, and added to the World Heritage List in 1997. The Villa del Casale is renowned for its extensive floor mosaics, which have survived almost intact and in superb condition for centuries. Following their excavation, many were lifted and consolidated, using reinforced-concrete backing panels, to improve their display. This method of preserving mosaics is questioned by some today.

For all the good attention that Minissi's award-winning design has drawn to the topic of archaeological site protection, the greatest conservation problems facing Piazza

Armerina's mosaics today, however, result from the protective enclosure he designed and built for them. Though built entirely out of modern materials, Minissi's enclosure is a conjectural recreation of the massing of the former palace, approximating its height and including typical Roman roof profiles. Metal walkways within the enclosure hover over the ancient walls and allow visitors to see the mosaics without intruding on the site itself.

While the enclosure's translucent roof panels offer protection from the elements and allow the mosaics to be viewed in natural light, they also create shadows that make viewing difficult. More importantly, they also create extreme fluctuations in temperature and humidity through their greenhouse-like effect. Although ventilation mechanisms were designed into the ceiling panels, air does not circulate well through the enclosure and contributes further to the negative environmental conditions at the site. The enclosure's microclimate is both uncomfortable for site visitors and detrimental to the mosaics themselves.<sup>14</sup> Today, conservation architect Gionata Rizzi's revisions to the original Piazza Armerina shelter are being implemented under the guidance of the director of the Centro Regionale del Restauro, architect Guido Meli. Both the Minissi and Rizzi designs for the sheltering and display of Piazza Armerina's mosaics illustrate the extreme difficulty of preserving and presenting fragile ancient building fragments in situ. In addition to the technical challenges, some heritage conservationists regard Minissi's original design to be historically significant in its own right and question today's interventions to the extent that Piazza Armerina was included in ICOMOS's *Heritage@Risk 2006/2007* list.<sup>15</sup>

Greater success is potentially being achieved through more recent shelter designs. For example, in 1998, a steel-and-glass enclosure was built over the ruins of the twelfth-century cathedral priory in Hamar, Norway. Designed by architect Kjell Lund, it has been praised as a work of art in its own right and as an important contribution to contemporary architecture. However, only time will tell if this and other more recent enclosures will eventually require additional maintenance attention or lead to the kind of environmental problems caused by the earlier generation of shelters.

The Getty Conservation Institute (GCI) has also contributed significantly to research efforts on protective shelters for archaeological sites. In 2001 GCI co-organized a conference on the topic, and the papers given there were published in a special issue of the journal *Conservation and Management of Archaeological Sites*. During the 1980s, GCI had

also sponsored the development of an easily erectable, aesthetically appealing, and nonintrusive protective shelter for temporary use at archaeological sites. The modular design of the prototype “hexashelter” was based on tetrahedral geometry and included a fabric cover stretched over tension rods. After its use to protect the Orpheus mosaic in Paphos, Cyprus, and an adobe construction in Fort Selden, New Mexico, the “hexashelter” was praised for its neutral appearance and simple construction. Since the “hexashelter” does not fully enclose a site, it does not completely protect exposed archaeological material from the environment. Additionally, it has proven so lightweight that high winds and snowfall may threaten its stability and often prevent its use. Nonetheless, though intended to be a temporary structure, one of the original “hexashelters” still protects the archaeological site at Paphos almost twenty years after it was erected.

Though ideal solutions for protecting archaeological sites and making them publicly accessible remains an ongoing concern, GCI's efforts and those of contemporary designers have added to the important discussion of how to best protect this type of heritage and how shelters

and enclosures can evolve to play a continuing role in this process.

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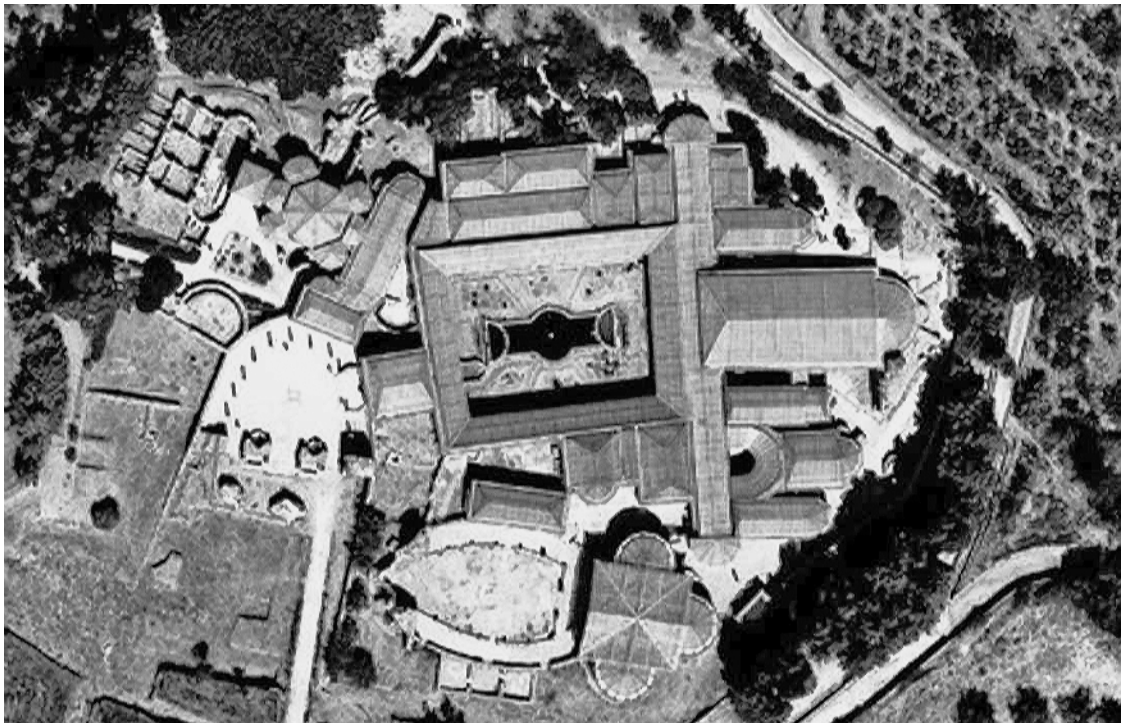
## CONSERVATION LEGISLATION AND EDUCATION

Italy's comprehensive approach to architectural conservation began with the 1902 Monument Act, which established administrative branches, aided by a central commission of historians and archaeologists, to deal with key historic buildings, excavations, galleries, and objects of art. By 1905 the first superintendencies of national monuments were created to oversee, among other things, the exportation of antiquities and works of art, art galleries, and landscapes. This framework is operational even today, although chronic budgetary constraints and occasional moves to dilute its authority threaten its effectiveness.

In 1938 the Ministry of Education, influenced by the 1931 Athens Charter and the 1932 Italian Charter, published its first set of standards to regulate the restoration of ancient buildings. Recommendations included eliminating the subjective distinction between “dead” and “living” monuments, forbidding the conservation in situ of decorative elements (archaeological findings), and reconstructing structures in locations other than their original site.

By 1939 the Italian Parliament was debating wider issues: historic urban centers, gardens, and environments, which provided the basis for two important laws that remained in effect through the end of the twentieth century. Law N. 1089, Tutela delle Cose d'Interesse Artistico e Storico (Protection of Objects of Artistic and Historical Interest), focused on cultural heritage while Law N. 1497, Protezione delle Bellezze Naturali (Protection of Natural Beauties) protected the aesthetic value of the environment. These two laws further defined and reinforced the protection initially created by legislation passed earlier in the century. However, the unforeseen devastation Italy suffered during World War II created massive emergency rehabilitation and reconstruction needs that could not be met either by their conservative architectural conservation guidelines or by the Italian Charter's criteria.

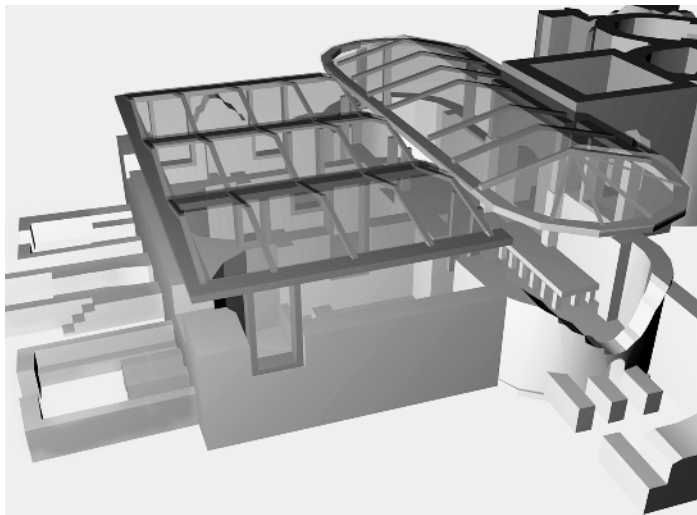




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b



c



d

The post–World War II era saw for the first time a popular appreciation of the country’s built heritage, as well as development of the concept that architectural heritage belongs to all. In 1958 and 1962, new key legislation facilitated the preservation of historic villas in the Veneto region by providing for their expropriation if an owner was unable or unwilling to maintain the property.<sup>16</sup> It started slowly, but in time it developed into a model program in Italy.

In 1955 Italy’s premier nonprofit conservation organization Italia Nostra was formed to combat the planned destruction of Rome’s historic core by municipal authorities. It gained media attention for a new concept—a “culture of conservation.” Twenty years later, the idea of collective ownership of Italy’s patrimony was accepted enough to facilitate the creation of the Fund for the Italian Environment (FAI)—Fondo per l’ambiente Italiano—to protect and manage Italy’s natural and cultural heritage for the good of its general population. The Fund operates along the lines of Britain’s National Trust; with the help of over 50,000 supporters and two hundred sponsors, this not-for-profit organization today maintains hundreds of historic buildings and sites acquired or donated by private owners.<sup>17</sup>

While Italians continued to refine and develop their conservation approaches during the last quarter of the twentieth century, the country’s ongoing economic and political uncertainties have significantly affected the functionality of its extensive state-managed heritage conservation apparatus. Since 1978 the power of the superintendencies has weakened after a law was passed to decentralize their responsibilities.<sup>18</sup> In 2000 passage of a comprehensive new law, the *Testo Unico*, integrated and streamlined Italy’s heritage policies. The new law encompasses the protection of listed ancient monuments, historic buildings, and archaeological sites as well as the contents of museums, libraries, and archives. Today, thin staffing means institutions have a difficult time adequately caring for all heritage sites, while the list of sites to be managed grows as various religious properties become secularized. A lack of funding impedes administrative action while external pressure from builders and real estate speculators intensifies, creating a growing risk for the country’s built heritage.

In examining architectural conservation practice in Italy, as elsewhere in Europe, one must recognize the role of the closely allied field of art conservation. This venerable profession has been an integral part of the fine arts scene in Italy since the Renaissance, and it embraces a variety of media such as sculpture, paintings, mosaics, glass, wood, and metals. Architectural and art conservation are closely linked in many theoretical and technical areas, including how best to approach cleaning, integrate lacunae (missing portions), distinguish old and new elements, and intervene in ways that are reversible (re-treatable). Italians have been at the forefront of developments in methods of material conservation for art and architectural applications, notably relating to the conservation of applied finishes, such as sgraffiti—an artisan’s decorative technique of cutting away parts of a surface layer to expose a different colored layer beneath—and *intonaco*—the final finish coat of fine plaster (made with white marble dust) to receive a fresco painting—have been promulgated by leading Italian architectural conservators Paolo Mora, Laura Mora, and Giorgio Torraca.<sup>19</sup> There are also many similarities in operational methods between architectural conservators and art conservators, including the areas of documentation, testing, preventative conservation, and maintenance. The two fields often work in tandem at the same site—for example, in the restoration of a church or other elaborate interior.<sup>20</sup>

Since Cesare Brandi established it in 1939, the Istituto Superiore per la Conservazione ed il Restauro (ISCR, previously the Istituto Centrale del Restauro) has researched conservation techniques, provided scientific advice to the ministry and superintendencies, taught conservation, and executed numerous complex conservation

◀ **Figure 1-10** The remains of Roman Villa del Casale at Piazza Armerina (fourth century CE) in central Sicily (a) were protected in 1959 by a glass-and-metal-enclosure system (b) that approximated the geometry of the ancient villa’s original roof-and-wall positions and allowed visitors to view the site’s extensive floor mosaics from raised walkways. In 2009 construction began on a revised shelter system (c and d) that also approximates the form of the ancient villa but which additionally incorporates wood framing, translucent roofing, opaque walls, and improved natural ventilation. Images courtesy Gionata Rizzi, Architect

Following publication of the 1931 Athens Charter, the concept that important historic buildings and sites belonged to humanity in general became increasingly accepted in the international community, along with recognition of the importance of international cooperation in the field of heritage conservation. The acknowledgment that historic buildings embodied both human memory and identity helped define the philosophies of architectural conservation and made this activity more prominent in the agendas of both national governments and international concerns.

The first major trial for such international solidarity occurred in November 1966, when worldwide attention focused on the precarious position of much of Italy's historic treasures following the massive floods that inundated Florence and Venice. While at first glance the Arno River's Florentine destruction seemed more severe, it was Venice that proved the greater conservation challenge. British art historian John Pope-Hennessy noted that for the first time, the full extent of the city's problems was evidenced:

It was not just a matter of the flood; rather, it was a matter of what the flood revealed, of the havoc wrought by generations of neglect. For centuries Venice lived off tourists, and almost none of the money they brought into the city was put back into the maintenance of its monuments. And that had been aggravated by problems of pollution, an issue of the utmost gravity.<sup>21</sup>

In response, several national and international organizations began working tirelessly in both Venice and Florence, making impressive progress in conserving various individual sites. Organizations at the forefront of activity included UNESCO, Venice in Peril, Save Venice, and the International Fund for Monuments (since renamed World Monuments Fund).<sup>22</sup>

Venice's precarious physical position was realized as early as the sixteenth century, when its doges attempted to protect the island city and its harbor by diverting rivers from the lagoon to prevent river silt from accumulat-

ing and blocking the lagoon. Over the centuries, as the mean sea level gradually rose and the foundations of many buildings settled further, the Venetians also gradually raised their islands, as evidenced by the deepest archaeological layer in St. Mark's Square, which is located approximately 10 feet below the present pavement.<sup>23</sup> Thus today's continuing flooding problem is exacerbated by a discontinued four-hundred-year old lagoon-dredging program and a sinking seabed.

Hopes for a permanent solution are now pinned on the Moses (*Mose*) project—a system of seventy-eight massive mobile floodgates that would close the inlet from the Adriatic Sea to the lagoon during storms, thereby shutting out the tidal changes that produce flooding.<sup>24</sup> The Moses project, introduced in 1989 by the Italian Ministry of Infrastructure and the Venice Water Authority, was only one piece of a general plan that also included raising quaysides and erosion-mediation activities around the lagoon. Despite these completed interventions, the Moses project was postponed for years in part due to fear that it might impede the natural tidal cleansing of the lagoon, causing related ecological problems. Construction of the mobile barriers finally commenced in 2003, and completion of this still controversial project is planned by 2012.

Venice's problem today is not only how to preserve its built patrimony from the forces of nature, air pollution, and multitudes of tourists, but also how to revitalize its core being. With the passing of each year, it remains home to fewer and fewer native Venetians, as its population abandons the islands to tourists and begins a more comfortable life on the mainland. Property improvements only increase taxes, and so they are rarely undertaken by home owners who are increasingly absentee landlords.<sup>25</sup>

The future of Venice, a jewel of human achievement, has been uncertain for many centuries. It remains so despite advances in modern technology and increased international support. Whether these efforts will be sufficient to maintain this disadvantageously sited city is anyone's guess.

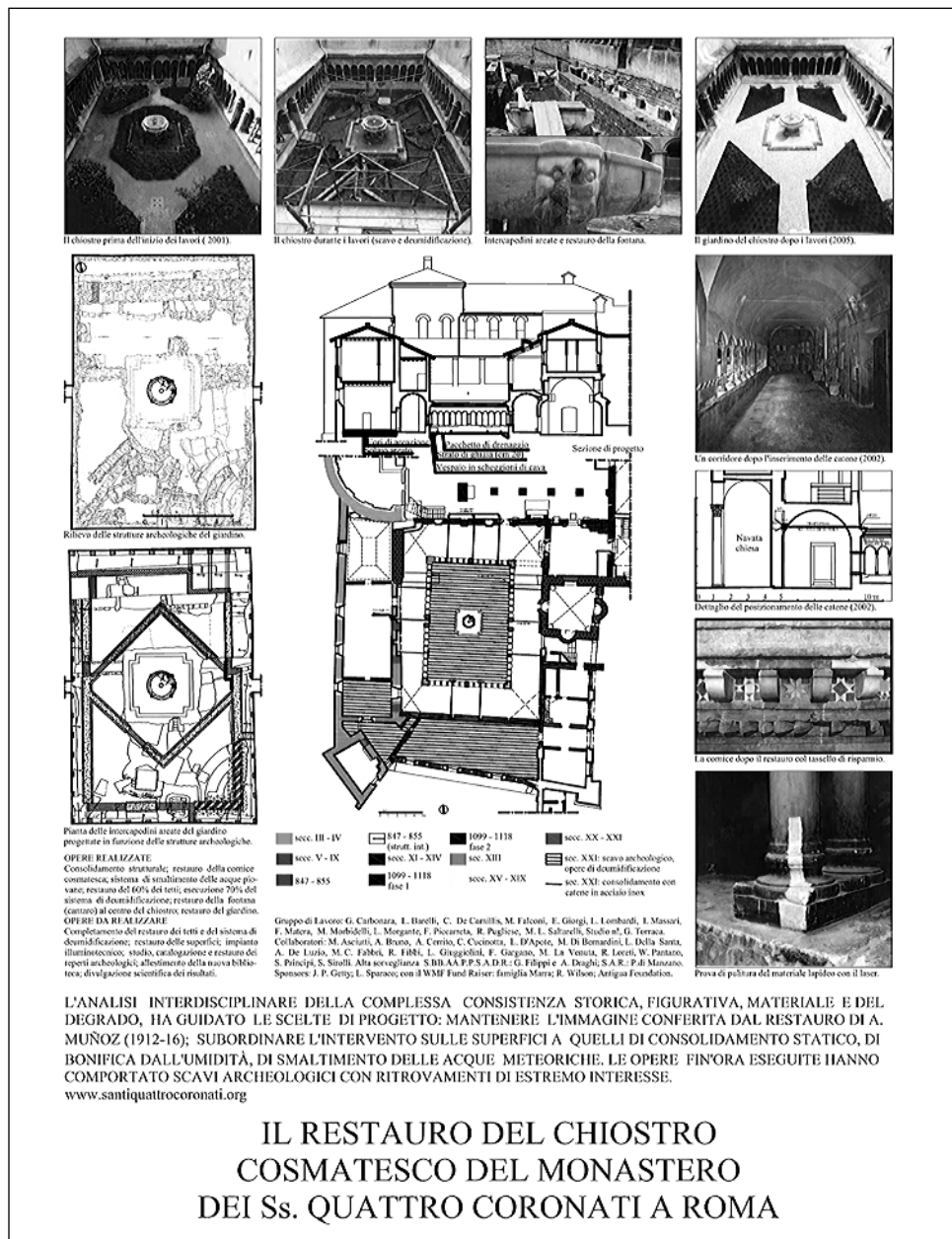
works. Its activities are complemented by the Opificio delle Pietre Dure (OPD), whose antecedents are the sixteenth-century grand ducal workshops of the Medicis.<sup>26</sup> In 1975, all Florentine state conservation laboratories were consolidated into the OPD, which became prominent for rescue and conservation work done after the 1966 catastrophic floods. The OPD is one of the largest conservation institutions in Europe, and it has at its disposal an interdisciplinary team of conservators, art historians, archaeologists, architects, scientific experts, and documentary specialists.<sup>27</sup>





## RECENT ACCOMPLISHMENTS AND CHALLENGES

Land-development pressures on Sicily illustrate architectural heritage protection issues throughout Italy. While conservation of its diverse heritage has largely been handled admirably, a few challenges remain to be faced. Successful long-term maintenance led to the collective addition of eight late-baroque towns in southeastern Sicily to the World Heritage List in 2002. The city of Palermo has also continuously restored its many baroque palaces and churches, although some problems have been encountered, including extensive damage suffered during World War II. On the other hand, in 2002 UNESCO noted that Agrigento's well-preserved Greek temples were threatened by encroaching construction, much of which was illegal. Though previously surrounded by picturesque rolling hills, the temples are now obscured by concrete apartment buildings and hotels. Sprawl poses similar problems for many of Italy's other cities—both large and small.

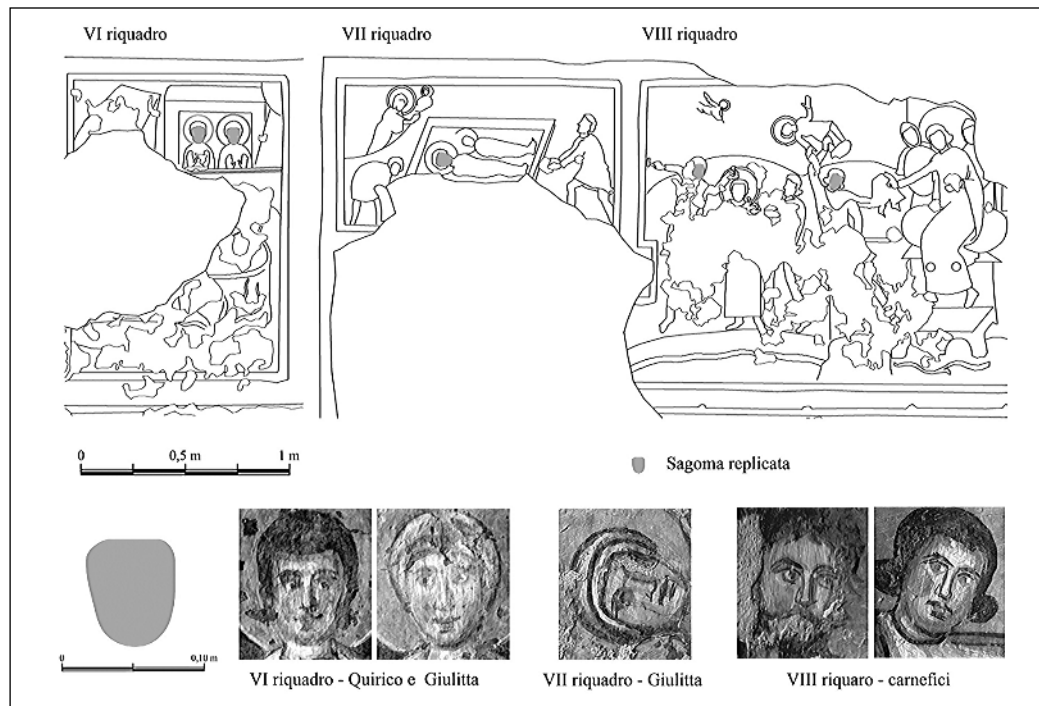




a



b



c

**Figure 1-13** Conservation of eighth-century murals at the Theodotus Chapel at the Church of Santa Maria Antiqua at the west edge of the Roman Forum is part of program conducted by the conservation firm of Werner Schmid under the direction of the Soprintendenza Speciale ai Beni Archeologici di Roma (Archaeological Superintendency of Rome) to preserve and present a rare surviving cycle of early medieval mural paintings that depict the Byzantine style of Christian art in Rome (a). The mural conservation team commenced work here with extensive documentation of every layer of visually accessible painted surface while simultaneously conducting various historical and nondestructive technical analyses in preparation for the conservation phase (b). One of several related art-historical examinations included research on the likely use of stencils depicting the heads and hands of many of the represented figures. In many cases, it was possible to prove that the same stencil was used for more than one figure by rotating or inverting the stencil. Among those depicted were the donor of the decorative scheme and his son (c). The conservation of the chapel paintings was completed in 2009 as part of a nine-year overall restoration and site-presentation project. Images courtesy Werner Schmid; stencil study image (Figure 1-13c) courtesy Valeria Valentini.

In 2000 Italy's capital celebrated the millennium and the jubilee of the Roman Catholic Church with a three-trillion-lire (approximately \$900 million) urban restoration and improvement project. No grand monuments were erected to mark the jubilee; instead, Rome focused attention on the oeuvre of preceding generations. One hundred piazzas, including Giuseppe Valadier's early-nineteenth-century Piazza del Popolo, were reclaimed for pedestrians and horse-drawn carriages, as auto traffic was routed away. As well, the seventeenth-century facade of St. Peter's Basilica was cleaned and restored to its original appearance. The Colosseum was also substantially cleaned and readied to host a number of concerts; the Domus Aurea (Golden House) of Nero was opened after being closed for several decades.<sup>28</sup> Numerous other historic buildings were cleaned and restored, and they hosted exhibitions for jubilee attendees. The restored and improved post-jubilee Rome is expected to remain an enhanced treasure for locals and tourists for many years to come.

By the late twentieth century, the achievements of the Italian heritage conservation movement had become a topic of importance to most of the country's citizens. The development of numerous volunteer-based organizations in the last half of the century was



a

**Figure 1-14** The tragic fire on April 11, 1997, (viewed here from the nearby Royal Palace) (a) that destroyed the dome (b) and adjacent areas of the Chapel of the Holy Shroud in Turin (c); the masterpiece of Piedmontese baroque architect Guarino Guarini has taken over a decade to restore. Post-disaster stabilization work (d) and subsequent restoration has entailed extensive analysis, planning, and the reconstruction of lost elements and conservation and every possible surviving architectural detail. Images courtesy Alessio Ré, SITI.



b



c



d





a



b



c



d

**Figure 1-15** Restoration and rehabilitation, since the mid-1990s, of the extensive complex of the Royal Palace of Venaria on the outskirts of Turin, represents one of the most expensive single architectural conservation projects in Europe. In 2010 the complex holds an array of cultural facilities, including public meeting spaces, educational facilities, and the offices of the Environmental and Architectural Service of Piedmont (the region in which Turin is located). Numerous different teams of Italian architects, engineers, and conservation specialists have been involved in interventions ranging from the restoration of exteriors and interiors to inserting bold modern interior amenities. Images courtesy Alessio Ré, SITI.

timely, as Italy's continuing economic problems severely affected the government's ability to care for the country's wealth of extraordinary cultural patrimony. Fortunately, in some cases, other countries have contributed to architectural conservation efforts in Italy, most recently following the 2009 earthquake in the Abruzzo region that damaged the homes of tens of thousands as well as significant historic sites. The Italian Ministry for Cultural Heritage drew up a list of forty-five protected monuments requiring restoration after the earthquake and sought international donors to aid in their recovery. For example, the eighteenth-century Church of Santa Maria del Suffragio in L'Aquila, which had been built to replace one destroyed by an earthquake in 1703, is currently being restored with funds from the French government, and its collapsed early nineteenth-century dome, designed by Giuseppe Valadier, is also being reconstructed. Other large architectural and conservation projects in Italy are underway as well, with two in Turin in process since the 1990s: restoration of the famous Chapel of the Holy Shroud (Cappella della Sacra Sindone) and the huge complex of the Royal Palace of Venaria (Reggia di Venaria Reale).

Another recent architectural conservation success in Italy was the six-year reconstruction and restoration, and subsequent 2009 reopening, of the early twentieth-century, art nouveau-styled Teatro Petruzzelli in Bari, which was nearly destroyed by arson in 1991. Venice's La Fenice opera house was completely restored and reopened in 2004 after a fire similarly reduced it to its shell in the mid-1990s.

## Conserving Italy's Historic Rural Towns

Italy leads other European countries in the quantity of historic rural towns that are nearly or completely abandoned. Hill towns, from the Alpine foothills to their counterparts throughout southern Italy, have nearly all faced questions of survival during the decades after the end of World War II, when traditional ways of life in walled towns, often dating to the Middle Ages, began to change as they became less dependent on adjacent agricultural activity. Industrialization, urbanization, and motorized transportation has had as much of an effect as anything else.

The geography of the Italian peninsula and the country's long history determined Italy's rural settlement patterns, and as such the architectural and cultural significance of these towns is often remarkable. Medium-sized towns dating to Etruscan and ancient Roman times, such as Orvieto in Umbria, Arezzo and Lucca in Tuscany, and Benevento and Salerno in Campania, are secure as regional seats of commerce and government. It is the multitude of smaller towns and villages that often struggle to survive, especially because younger members of the population have departed for university education, better work opportunities, and the lure of city life. Other issues affecting these towns and villages include economic stagnation, substandard infrastructure, and the expense of restoring aging structures of all types to modern safety and living standards.

The dying rural towns of Italy are not without their supporters or potential for future viability. Italia Nostra was the first to signal the issue on an international basis in an exhibition entitled: Italian Hill Towns, Too Late to be Saved? and has sustained focused on the issue since. Europa Nostra has also highlighted the importance of this heritage and since 1996 the World Monuments Fund has listed seven Italian towns on its biennial World Monuments Watch List of Endangered Sites: Pitigliano, Civita di Bagnoregio, Sorano, and Manciano in Central Italy and Matera, Craco, and the entire transhumance hill-town area in Southern Italy.

Solutions have been addressed recently via a growing number of specialty institutional research initiatives such as those conducted by the Istituto Superiore sui Sistemi Territoriali per l'Innovazione (SITI), based in Turin, which are focused on the cultural landscapes of Cinque Terre (Liguria) and Alberobello (Apulia). *Restauro Architettonico e Recupero della Bellezza dei Centri Storici* (Architectural Restoration and Rehabilitation of Historic Centers), situated within the faculty of architecture at the University of Rome III, is a university-level program that concentrates on training in conservation of Italian hill towns and rural architecture.



Perhaps the most noteworthy recent heritage conservation project in Italy, and one of the largest architectural restoration projects in European history, has been the series of interventions at the baroque complex of the Royal Palace of Venaria in Turin beginning in the 1990s.<sup>29</sup> Restoring this 80,000-square-meter complex cost over \$365 million (€250 million) and involved a partnership of municipal, regional, and national political institutions as well as support from the European Union. In 2005 the former stables of the palace were converted into the Venaria Reale Center for Conservation and Restoration of Cultural Heritage, which works not only on the Venaria complex but also on projects in the region and includes conservation laboratories as well as a graduate training program in restoration. Though conservation is ongoing, the Venaria complex reopened to the public in 2007 and is slated to serve a central role in Turin's celebration of the 150th anniversary of Italian unification in 2011.

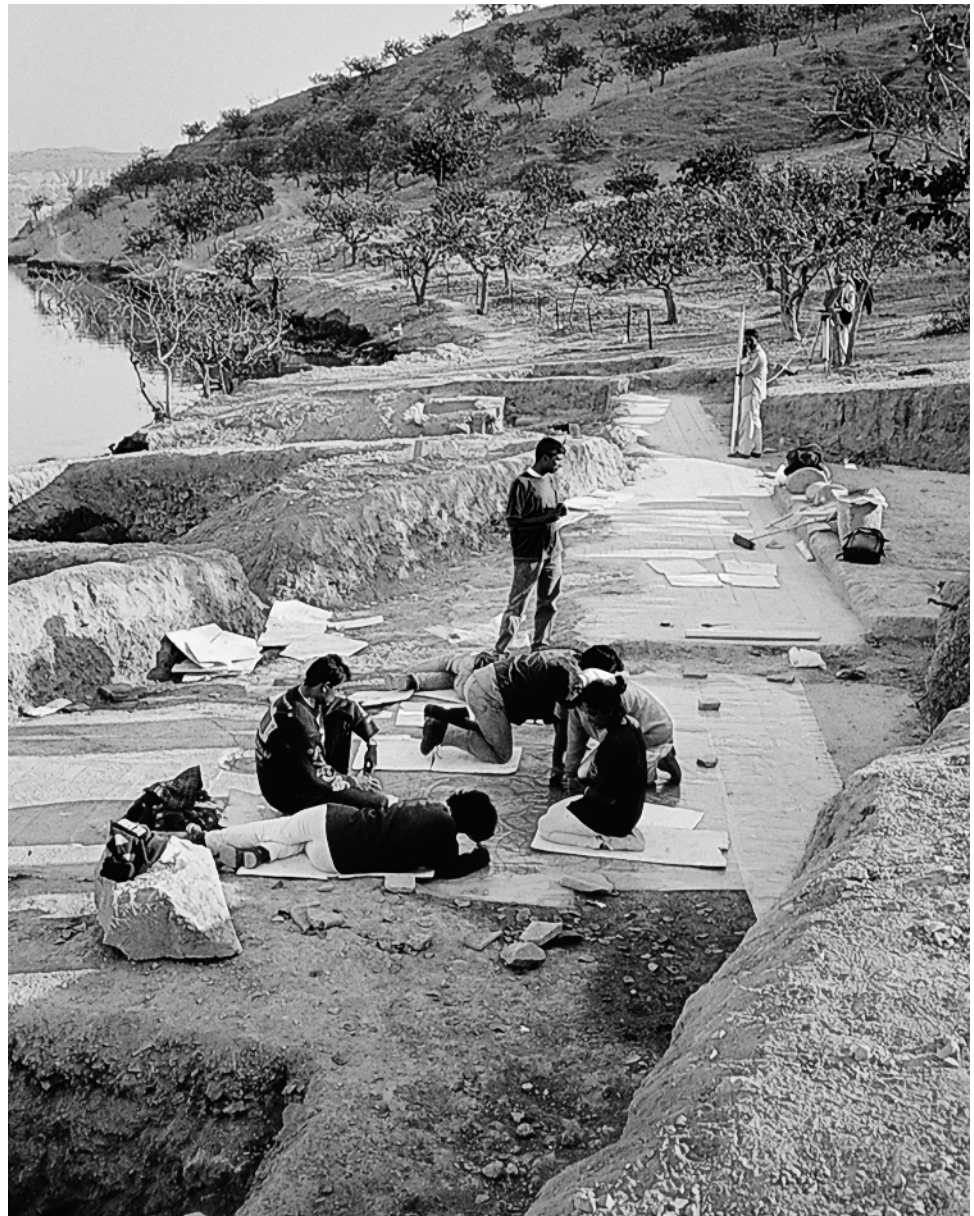
Despite the solid progress, Italian architectural heritage is still faced with an array of human and natural threats, notably including the same pressures for urban modernization that launched the earliest large-scale campaigns on behalf of conservation over a century ago in Florence. In that same city today, concerns are being raised about the construction of a new light rail network, the first line of which opened early in 2010. This first tram line has already undermined the design integrity and the fauna of Le Cascine Park, destroyed the remains of the city's first industrial district, The Pignone, and altered century-old views of the city and the river from the Arno River promenade.<sup>30</sup> As construction is planned for an additional two lines, whose paths threaten to involve trains passing within a few feet of the Duomo, Baptistery, and other iconic sites in Florence, a new petition is calling for "friends of Florence and the Florentines—in Florence and abroad" to join together "to help to preserve the city from wrong administrative choices such as the light rail project."<sup>31</sup> This international petition and battle seem an eerie repetition of the petition over a century ago that was motivated by similar threats to the same heritage, and it serves as a reminder that architectural conservationists must be ever vigilant in their efforts, even in countries such as Italy with longstanding traditions of respect and protection of heritage

## ITALIAN CONSERVATION ABROAD

For centuries Italy has exported its talents in the arts, among them its extensive restoration and conservation skills.<sup>32</sup> Early examples include the Fossati brothers, Italian-educated Swiss nationals who restored the mosaics and other interior finishes at the Hagia Sophia complex in Istanbul in the 1840s, as well as the partial restorations of buildings at Italian-run archaeological excavations in Leptis Magna and Cyrene in Libya in the 1920s. More recent examples include Roman engineer Giorgio Croci's work at dozens of sites worldwide; the modifications for the contemporary use of the ancient Roman theater at Tarragona, Spain, in the 1990s by Torinese architect Andrea Bruno; and the documentation of Marmeshan Church in Gumri, Armenia, by the Milan-based Centro di Studi Armeni (Center for Armenian Studies), and its restoration in 2004 by architect Gaene Casnati.<sup>33</sup> In addition, Italian conservators are working on restoring mosaics at the ancient Roman site of Zeugma in Turkey under the direction of Italian conservation specialist Roberto Nardi and British archaeologist Richard Hodges.<sup>34</sup>

Italy's long-standing international perspective on architectural conservation is reflected in the participation of the country's leading figures at the seminal international conferences that resulted in the Athens Charter of 1931 and the Venice Charter of 1964. Since then, the Italian government has appreciated the importance and potential of its conservation talent. Both the Italian ministries of foreign affairs and for cultural heritage have been actively using this valuable national intellectual asset abroad and including cultural heritage efforts as a major component of Italian foreign policy.

**Figure 1-16** The hill town of Civita di Bagnoregio, sited between Viterbo and Orvieto, is an especially picturesque example of Italy's rural historic townscapes. Located atop a pedestal of volcanic tuff that is prone to landslides, this town has faced centuries of deterioration. For the past few years, the Italian Ministry for Cultural Heritage and Activities has monitored subterranean conditions at Civita di Bagnoregio. Due to the efforts of an international partnership, the Northwest Institute for Architecture and Urban Studies in Italy has completed plans for conserving this hill town. Courtesy Norma Barbacci.



**Figure 1-17** Mosaic retrieval at the ancient Roman site of Zeugma on the Euphrates in present-day Turkey by Italian conservators under the direction of Italian conservation specialist Roberto Nardi, vice president of the International Committee for the Conservation of Mosaics, and British archaeologist Richard Hodges.<sup>34</sup>

Such an approach fits well with UNESCO's aims in conserving heritage of universal value, which implicitly assumes international participation, often through both financial and technical assistance.

In the 1950s the Istituto Italiano per il Medio ed Estremo Oriente (ISMEO, Italian Institute for the Middle and Far East) was active in sponsoring foreign archaeological excavations and subsequent site-conservation efforts in Pakistan, Afghanistan, Iran, and numerous other countries. ISMEO, founded in 1933, merged in 1995 with the Istituto Italo-Africano (Italian-African Institute)—which had been conducting similar research in Africa since the 1980s—to form the new Istituto Italiano per l'Africa e l'Oriente (ISIAO, the Italian Institute for Africa and the Orient). ISIAO operates within the Italian Ministry of Foreign Affairs but in close association with the ministries for cultural heritage and of education as well as with Italian universities.

The Italian government has also worked for the protection of foreign cultural heritage through partnerships with international organizations. Within the Ministry of Foreign Affairs, the Directorate General for Development Cooperation funds Italy-UNESCO



coordinated projects and the Directorate General for Cultural Promotion and Cooperation finances conservation-related research and field projects carried out by Italian universities and agencies. In addition, the World Bank's Italian Trust Fund for Culture and Sustainable Development was established in 2000 with a donation of \$3.3 million from the Italian government. The Trust Fund, which stipulates that Italian conservation professionals should be involved in any projects it supports, has been involved in more than twenty projects in fourteen countries, including the reconstruction of the Old Bridge in Mostar, Bosnia and Herzegovina; the rehabilitation of the medina in Fez, Morocco; and the development of comprehensive heritage strategies for Chongqing and Sichuan in China. In 2004 the Italian Trust Fund received additional support targeted specifically for World Heritage sites in the Congo.

In 2005 the Italian Ministry for Cultural Heritage, the World Bank, and UNESCO coorganized a conference of cultural ministers from Southeastern European countries to discuss their region's shared heritage conservation concerns and efforts. Following this initial conference, the Italian Ministry of Foreign Affairs established a Southeastern Europe Trust Fund to be administered by UNESCO's Venice office. Additional funds were set aside for this trust by the Italian foreign minister in 2009.

The Italian Ministry for Cultural Heritage is also working closely today with UNESCO by coordinating its emergency heritage operations to improve efforts to respond quickly and effectively to natural disasters or conflicts that threaten cultural heritage worldwide. The agreement on what has been dubbed the "cultural blue berets" was reached in October 2004, but it was based on successful UNESCO and Italian cooperation on emergency projects the year before, including the transfer of expertise from professionals working on the Leaning Tower of Pisa in Italy to stabilization of Afghanistan's Minaret of Jam when it was in imminent danger of collapse.

An exhibition with catalogue entitled *Excellence in Italian Restoration in the World* held in Rome in November 2005 offered a summary of many of the important recent Italian achievements in architecture and art conservation abroad. The exhibition included descriptions of such diverse projects as the restoration of wall paintings at the Ellora and Ajanta caves in India; conservation of interiors in the Forbidden City in Beijing; restoration of national museum collections in Kabul, Afghanistan, and Baghdad, Iraq; the archaeological park for Carthage, Tunisia; church and mosque restorations in war ravaged Pec, Kosovo; and the return to Ethiopia of the restored 160-ton obelisk of Aksum, which stood near Porta Capena on the Caelian Hill in Rome since 1937 but was returned and reerected on its original site in 2008.

Such work does much toward extending international goodwill and improved trade and diplomatic relations. Today conservation assistance is also a notable part of the foreign relations of other Western European countries as well as Australia, Sweden, Finland, Canada, Japan, and Singapore. While others could be named, their participation in international conservation practice is better traced through the work of specialty heritage protection organizations such as the Geneva-based Aga Khan Trust for Culture and Paris-based Patrimoine Sans Frontières, as well as through the key professional membership organizations such as ICOMOS and the Association for Preservation Technology International.

## ENDNOTES

1. Cevat Erder, *Our Architectural Heritage: From Consciousness to Conservation*, trans. Ayfer Bakalcioğlu (Paris: UNESCO, 1986), 93.
2. Jukka Jokilehto, *A History of Architectural Conservation*, 2nd ed. (Oxford: Butterworth-Heinemann, 1999), 79.
3. In the nineteenth century, this debate was characterized as scrape versus antiscrape, pitting those in favor of restraint against the more heavy-handed who advocated "scraping" away later accretions to restore the alleged original, historic appearance of buildings. These diametrically

- opposed positions were most notably associated with the approaches of Eugène-Emmanuel Viollet-le-Duc and John Ruskin. Ruskin advocated the laissez-faire approach of only simple maintenance while Viollet-le-Duc advocated “period” restoration that could entail restoring and rebuilding of a monument to an appearance it may have never had, consistent with his *stylistic unity* philosophy. See John H. Stubbs, *Time Honored: A Global View of Architectural Conservation*, 214–217 (Hoboken, NJ: John Wiley & Sons, 2009).
4. Walter Kaiser, “Saving the Magic City,” *New York Review of Books*, December 3, 2009, 59–60; Bernd Roeck, *Florence 1900: The Quest for Arcadia* (New Haven, CT, and London: Yale University Press, 2009).
  5. Mussolini himself inaugurated the work at the Tomb of Augustus, which he may have planned to use as his own monument.
  6. The *Ara Pacis* dates from Augustan times and is perhaps the finest example of architectural sculpture surviving from ancient Rome. In an effort to feature it as part of Rome’s 1930s urban renewal, it was excavated, restored, and enclosed in a bold modern glass building. This modern enclosure has itself become part of architectural history, especially in recent years, due to a resurgence of interest in architecture from that period. Its replacement in 2005 with a structure inspired by the International Style has disappointed many. Today, people are reevaluating the merits of the classically inspired Italian architecture from the 1920s and 1930s, which has proven remarkably congruent with other historic architectural styles in Rome.
  7. John H. Stubbs, “The Forging of a Discipline: The Late Eighteenth to Early Twentieth Centuries,” in *Time Honored*, 193–237. See also Erder, *Our Architectural Heritage*, 101.
  8. Jokilehto, *History of Conservation*, 200.
  9. Cesare Brandi, *Teoria del Restauro* (Rome: Edizioni di Storia e Letteratura, 1963), or the English edition: Cesare Brandi, *Theory of Restoration*, trans. Cynthia Rockwell (Rome: ICCROM, 2005), 6.
  10. ICOMOS, *Pillage en Europe (Looting in Europe)*, Cent objets disparus (One Hundred Missing Objects); 4 (Paris: ICOM, 2000).
  11. Marco Dezzi Bardeschi, *Restauro: Punto e da Capo* (Milan: Franco Angeli, 1992), 245–246.
  12. Giovanni Carbonara, *Avvicinamento al Restauro: Teoria, Storia, Monumenti* (Naples: Liguori, 1997), 384.
  13. *Ibid.*, 385.
  14. Corrosion and expansion of the reinforcing rods in the new concrete backing panels that contain the floor mosaics has also distorted and damaged them. Likewise, the enclosure Franco Minissi designed to protect the ruins of the city walls, public baths, and other buildings of the Greek city of Gela, also on Sicily, has proven equally problematic decades later. In a recent restoration project, the glass panes of its roofs were removed, and the clay bricks of the ancient walls were themselves consolidated.
  15. Marco Dezzi Bardeschi, “The Work of Franco Minissi at Piazza Armerina in Danger,” *Heritage at Risk 2006/2007: ICOMOS World Report 2006/2007 on Monuments and Sites in Danger* (Paris: ICOMOS, 2008), 100.
  16. The “Ente per la Villa Venete” legislation was administered by the Soprintendenza di Monumenti e Belle Arte.
  17. Fondo per l’Ambiente Italiano, [www.fondoambiente.it](http://www.fondoambiente.it).
  18. Dezzi Bardeschi, *Restauro*, 155.
  19. Cyril M. Harris, *Dictionary of Architecture and Construction*, 4th ed. (New York: McGraw-Hill, 2005) and Paolo Mora, Laura Mora, and Paul Philippot, *Conservation of Wall Paintings* (Rome: ICCROM, 1984).
  20. The main difference between art conservation and architectural conservation is that the former usually addresses objects in a controlled environment and the latter addresses buildings (their components, entire structures, or whole enclaves of structures) in uncontrolled environments.
  21. John Pope-Hennessy, “Artistic Heritage Protection of Venice,” conference proceedings, *Bulletin* (New York: Metropolitan Museum of Art, 1968), 165–75
  22. The international post-disaster relief effort in Venice during the mid-1960s floods was only the first of many. During the 1970s, overseas aid helped Friuli recover from a devastating earthquake. Similar assistance was given to Assisi in the late 1990s and at L’Aquila in Abruzzo in 2009.

23. Robert Kunzig, "Turning the Tide," *U.S. News and World Report*, October 7, 2002, 38.
24. Ibid.
25. James A. Gray, Indro Montanelli, and Giuseppe Samonà, *Venice in Peril*, trans. Diana Sears (Florence: Sansoni Editore, 1970).
26. Today, the Opificio delle Pietre Dure (OPD) is an autonomous Institute of the Ministry for Cultural Heritage and a workshop for stonework, mosaics, tapestries, and various artistic objects.
27. Opificio delle Pietre Dure, [www.opificiodellepietredure.it](http://www.opificiodellepietredure.it) (accessed May 24, 2010).
28. However the Golden House of Nero was closed again in 2008 for further restoration.
29. For over a century, from the Napoleonic invasions in the early nineteenth century, the Reggia (Royal Palace) was used as a barracks, but it was sold to the Ministry of Culture by the Italian Army in the 1970s. It suffered from neglect and vandalism in the decades before the transfer of ownership; however, the first restoration projects were initiated in the 1960s.
30. Mario Bencivenni, "Environmental and Monumental SOS from Florence: Damages due to Wrong Ideas of Modernity and Embellishment," *Heritage @ Risk: 2006/2007* (Paris: ICOMOS, 2007), 98–99.
31. "About Us" (*Chi Siamo*), Salviamo Firenze, [www.saveflorence.it/about\\_us.php](http://www.saveflorence.it/about_us.php) (accessed May 23, 2010).
32. Mastrujeni, Grammenos, ed., *Preserving the World's Cultural Heritage* (Rome: Ministry of Foreign Affairs, 2004); also, Giuseppe Proietti, ed., *L'Eccellenza del Restauro Italiano nel Mondo*, exhibition catalogue for Vittoriano, 5 November–18 December 2005 (Rome: Gangemi Editore, 2005).
33. The Marmashan church stabilization project was funded by World Monuments Fund.
34. This project was conducted under the auspices of the Turkish Ministry of Culture by the University of Oxford Zeugma Conservation Project in an archaeological salvage operation necessitated by construction of the nearby Birecik Dam on the Euphrates River. Dr. Richard Hodges presently serves as director of the University of Pennsylvania Museum of Archaeology and Anthropology in Philadelphia.