

# PERFUMED HISTORIC BUILDINGS: ISSUES OF AUTHENTICITY

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Contemporary historical preservation practice includes olfactory preservation as an experimental method of architectural preservation. The implementation of manufactured scents in historic buildings raises important issues of authenticity. This paper focuses on three important issues in the relation between olfactory preservation and authenticity: the importance of phenomenology in memory evocation; the relative character of the authenticity concept; and the significance of social values in historic preservation. This requires a critical examination of charters, documents and theoretical interpretations which reflect a broader concept of authenticity. The paper discusses certain articles of the Venice Charter, the Nara Document on Authenticity, as well as the sense of smell in architectural experience through critical analysis of the theories of John Ruskin, Viollet-le-Duc, Roger Scruton and Juhani Pallasmaa and their concepts of authenticity. Authenticity issues are illustrated by the examples of olfactory preservation: olfactory reconstruction of Philip Johnson's Glass House; interior restoration and olfactory reconstruction of the Arts Club in Mayfair, London; and the creation process of the perfume brand Arquiste, a meaningful example which relocates the olfactory reconstruction context. These critical analyses raise the question of scent in historic buildings as a value in itself.

**Key words:** olfactory preservation, authenticity, value, manufactured scents.

## INTRODUCTION

In the contemporary historical preservation practice the importance of senses is increasingly taking into account evoking memories and associations in historic spaces. As an experimental method of architectural preservation, the olfactory method raises numerous questions related to the authenticity of historic buildings. Manufactured scents, as new elements in historic buildings, change the experience of the entire building in a seemingly invisible, yet a comprehensive way, emphasizing its elements as well as its identity. The paper discusses how the implementation of manufactured scents in historic buildings affects certain aspects of authenticity and, therefore, current interpretations of authenticity and architectural experience. It attempts to answer questions such as: Why is it important to consider the implementation of manufactured scents in preservation projects, as well as its relation to the authenticity concept? What are the most significant aspects of olfactory preservation which have to be considered so as not to undermine the authenticity of historic buildings?

The paper critically examines the international charters and documents on authenticity (the Venice Charter, the

Nara Document on Authenticity), as well as theories (John Ruskin, Viollet-le-Duc, Roger Scruton and Juhani Pallasmaa) which reflect on interpretations of the broader concept of authenticity. There are three important issues arising from the relationship between the analysis of the aspects of olfactory preservation and interpretations of the concept of authenticity: the importance of phenomenology for the evocation of a memory, the relative character of the authenticity concept, and the significance of social values in historic preservation. These observed issues are analyzed primarily through the articles of the Nara Document on Authenticity (Lemaire and Stovel, 1994), one of the most influential documents in modern practice of historical preservation.

The aim of this paper is to point out the key positions in the interpretation of authenticity that are exclusive to or affirmative of this kind of experimental preservation and propose guidelines for new interpretations that would include scents as a source for the assessment of authenticity. Also, it is through the olfactory reconstruction that projects show positive and negative aspects of this preservation, as well as the applied principles that undermine or confirm the authenticity of the historic building. Proposals for the interpretation of authenticity amendments should take into account the methodology of olfactory preservation

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practice. The opening of this debate is of great importance for architectural conservation practice, but also for reconsideration and improvement of relevant charters, documents and theoretical views.

### ISSUES OF AUTHENTICITY: THE NARA DOCUMENT ON AUTHENTICITY

In view of previous interpretations, charters and documents aimed at a comprehensive and precise definition of authenticity, due to the various issues that have explored the complexity of the context of authenticity, it is impossible to determine it fully and finally. The Nara Document on Authenticity has made the largest contribution to the interpretations of authenticity. The importance of defining and understanding the discourse of authenticity for the cultural heritage value is explained in Article 10 of the Nara Document on Authenticity: "The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories." (Lemaire and Stovel, 1994: 47).

The focus of the paper is the relative character of authenticity, the relation between the notion of authenticity and value with the emphasis on social value and raising the question of comprehension of a scent as a value in itself. These aspects of authenticity are primarily associated with the methodology of olfactory preservation practice.

#### Authenticity as a relative concept

Although the beginning of the Venice Charter states that it is important for future generations that the historical monuments convey "the full richness of their authenticity" (ICOMOS, 1964), current criteria and ranges of preservation are being expanded and the definition of authenticity has consequently become more flexible. According to the later INTBAU Venice Declaration (INTBAU, 2006), authenticity should not require absolute preservation of the original condition, but should reflect the complexity of the change in time, as well as the present moment. The Nara Document on Authenticity (1994) specifies that authenticity is not an absolute but rather a relative concept. At the Nara conference, Natalia Dushkina illustrated recommendations for assessment methods of the sources of authenticity evaluation. According to Dushkina, when examining each property individually, one can easily determine authenticity, which cannot be said of simultaneous testing of components (Dushkina, 1994: 310). In that case, testing does not have relative character, and a partial loss of authenticity in each property is possible, and consequently, the dissonance of the whole.

#### Authenticity and/as a value

At the Nara conference, an important issue was resolved – whether authenticity is a value in itself. Some speakers supported the previous definition originating from the Venice Charter, e.g. Dushkina said that "authenticity is a value category of culture" (ibid.), arguing that material and non-material sources for authenticity evaluation are actually *carriers* of the monument's authenticity and that

they can be brought into direct relation with it. This claim could be interpreted as if authenticity is equalized with the value, but the Nara Document on Authenticity contributed to the Venice Charter by solving numerous crucial issues of the authenticity concept, among others, defining that authenticity is not a value in itself, but that it is a key factor in determining the value. The Nara Document on Authenticity provides a list of sources for the evaluation of authenticity, whose analysis is important for assessing and preserving authenticity when implementing manufactured scents in historic buildings, which will be discussed further in the paper.

After the Nara conference, numerous meetings followed in order to review the Nara Document on Authenticity, the expansion of the meaning and the usage of the concept of authenticity in contemporary analysis and conservation practice. At the symposium in San Antonio in March 1996, the relation between authenticity and history, materials, identity and social values was discussed, in order to affirm the special cultural character of a certain region. An extension of the context of authenticity has been discussed under the conviction that "authenticity is a concept much larger than material integrity" (Declaration of San Antonio, 1996). The Declaration of San Antonio tried to redefine the sources for authenticity evaluation so as to include and reflect their real value, context, identity, integrity, use and function. However, the attempt of the Declaration of San Antonio to directly connect to the Nara Document on authenticity failed because it did not include the extension of *evidence* of authenticity. Besides authenticity sources defined in Article 13 of the Nara Document on Authenticity (form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling), the revision of the World Heritage Operational Guidelines (2005) in Article 82 included other internal and external factors (UNESCO World Heritage Centre, 2005: 21). In these terms, social value for evaluation and preservation of authenticity, which has been ignored in the past, could be brought into direct connection with olfactory preservation, as the value which reflects and preserves the identity of the building, its function and its spirit.

Besides the defined material aspects of authenticity, Marc Crunelle's argument – that space should be considered as a sense-stimulating environment, not as an emptiness – leads to options for defining scent as one of the sources for evaluation of authenticity, because now it is possible to document it (Crunelle, 2002: 1–6). The invention of Roman Kaiser from the mid-1970s called Headspace made it possible to archive scent from any space and later produce any artificial scent with identical characteristics. If scent were considered a source for the assessment of authenticity, fragrant preservation and authenticity would be brought into direct connection, and the issue of their relation could be resolved more accurately.

### AUTHENTICITY CONCEPT IN ARCHITECTURAL EXPERIENCE

#### *Truthfulness in architectural experience*

The concept of truth can be contemplated universally, and parallels can be made between the discovery of truth by

reason and through senses. According to Parmenides<sup>2</sup>, real truth can be perceived only by pure reason (*logos*). He claimed that it could be unveiled only to gods, and that it could never be revealed to humans through their senses. Given the fact that contemporary theory of preservation does not exclude the role of the senses in the concept of authenticity, this attitude towards the concept of truth could not be finally accepted. As Martin Heidegger claimed, the modern quest for the truth requires careful and systematic research in order to reach the truth, and the choice of sources of information significantly affect the results (Jokilehto, 2008: 24).

The concept of authenticity is defined through the notion of *truthfulness* in Article 9 of the Nara Document on Authenticity: “*Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.*” (Nara Document on Authenticity, 1994: 46).

When discussing historical preservation or the concept of authenticity in restoration, it is important to refer to John Ruskin's theory, particularly to his concept of ‘truth’ explained in *The Seven Lamps of Architecture* (Ruskin, 1849). Ruskin's theory of ‘truth’ in architecture has influenced the contemporary international doctrines and charters on preservation (the Venice Charter, the Nara Document on Authenticity). Ruskin's interpretation of authenticity is significantly different from the attitude of his contemporary, an architect and a theoretician Viollet-le-Duc, which can be illustrated by their theories of restoration. Ruskin is an explicit opponent of restoration, and he identifies the notion of *restoration* with the demolition of the building (ibid.: 25–56). Unlike Viollet-le-Duc, Ruskin propagated stylistic authenticity in restoration. According to Ruskin (ibid.), in the modern era, everything should be accepted only in its own spirit. The question remains whether he excluded the *present* in the assessment of truthfulness or he equalized the spirit of the building with the spirit of the time in which it was built. Viollet-le-Duc was an opponent of stylistic unity in restoration and propagated restoration according to ‘special circumstances’ (Hearn, 1990: 272–273). According to Viollet-le-Duc (1866: 14): “To restore an edifice means neither to maintain it, nor to repair it, nor to rebuild it; it means to reestablish it in a finished state, which may in fact never have actually existed at any *given moment* (*moment donné*).”. His negation of “any given moment” is, in fact, the key to his definition, which many theorists interpreted wrongly, that is, as the propagation of creating a “stylistic unity”. To Viollet-le-Duc, it is more important for someone to be acquainted with the ‘temperament’ of the building than with shapes, styles and schools that building originates, because, as he claims: “...it is essential above all things that he should make it live” (Hearn, 1990: 272–273). As Viollet-

le-Duc stated, the best way to preserve a building and make it ‘live’ is to find an appropriate use for it, so that there will be no occasion to make any more changes (Hearn, 1990). In determination of the spirit of the building or its ‘temperament’ he also takes into account its contemporary spirit, or the present, unlike Ruskin, who sees the value of the building only in its aging.

Ruskin's romantic attitude towards authenticity or *truth* in architecture is similar to contemporary phenomenological theories of architectural experience, but he points out that the truth does have an impact on pleasure, or it can otherwise lead to confusion in architectural experience (Ruskin, 1849). Regarding the implementation of manufactured scents in historical preservation projects, it could not be concluded from Ruskin's and Viollet-le-Duc's restoration theories that their attitudes towards authenticity exclude certain type of olfactory preservation. On the contrary, Viollet-le-Duc argues the existence of sensory memory stating that the perfume is a powerful tool to evoke memories of places, events and people. (Viollet-le-Duc, 1863: 72). It can be concluded that the inclusion of the aspect of smell, and the spirit of the place as a source for evaluation of authenticity increases the accuracy of the evaluation of authenticity and its preservation during restoration, because authenticity includes all transformations of the building until the restoration time, involving its function, for which scent is a valid ‘proof’.

#### **Metaphysical and phenomenological concept of authenticity**

Contemporary attitudes towards fragrance aesthetics are significantly changing, as it is obvious from the examples of olfactory preservation in practice. Although some interpretations of authenticity completely deny phenomenology, it is definitely one of the important aspects in olfactory preservation analysis and practice. In the Nara Document on Authenticity (1994), the topic of *genius loci*, spirit of the place, is included in the definition of authenticity for the first time. Olfactory preservation as a method of experimental preservation emphasizes the importance of the sense of smell in preservation. Article 13 of the Nara Document on Authenticity is particularly important as it states that sources of authenticity may be material (use and functions, techniques, location and environment), and non-material (tradition, spirit and feeling) (ibid.: 47). However, in modern theory of architectural aesthetics there are divided opinions on the importance of the sense of smell in aesthetic experience, depending on whether architectural experience is estimated from the metaphysical or phenomenological point of view.

The meaning of the sense of fragrance in aesthetic experience can be presented through opposing theories of Juhani Pallasmaa and Roger Scruton. Scruton's theory is based on the notion of ‘pleasure’ in architecture, making a strict difference between intellectual and sensual pleasures (Scruton, 1979). By making the distinction between intellectual and sensual pleasures, Scruton (ibid.: 113) almost excludes the role of the senses in architectural experience (pleasure), because according to him, it always requires attention. Scruton (ibid.: 114) explains that a certain object is contemplated with the senses of vision and hearing, while

<sup>2</sup> Parmenides, the early Greek philosopher, was born in 520 BC, when Darius, King of Persia, started building Persepolis.

the senses of smell and taste are associated with an object, but also directly with the experience that comes from it, so it is impossible to make the necessary distance for cognitive evaluation (attention). According to Scruton (1979), the senses of vision and hearing are therefore forms of objective contemplation that trigger evaluation, while senses of smell and taste are forms of subjective contemplation and trigger reaction. Therefore, it can be concluded that architectural experience relies primarily on the present, or the perception of the beholder. But, does aesthetic experience belong entirely to the present (*moment donné*)? Scruton's theory that architectural experience requires exclusive attention is questionable, because, according to Pallasmaa, images of memory and imagination intertwine in the present (Pallasmaa, 2005: 67). Pallasmaa, as a representative of the phenomenological attitude in architecture, argues that architecture mediates between us and the world through the senses. As Pallasmaa claims, scent is important for evoking places "long neglected in our memory" (ibid.: 54). Thus, perception, memory and imagination are inextricably intertwined, and scent is exactly the element that triggers memory and imagination connecting them with what is perceived. According to Pallasmaa: "The nose makes the eyes remember". (ibid.).

If theories of Pallasmaa and Scruton refer to authenticity, the differences, advantages and disadvantages of their broader view of the concept of authenticity can be noticed. Scruton (1979: 114) claims that *values* are the most important for making a difference between sensory and aesthetic pleasure. Scruton explains the importance of values in a broader context, but he also emphasizes intellectual assessment or *attention* in architectural experience. In assessing these sources, according to Scruton (1979), values are more important than preferences, not only because we justify our actions through them, but also because we perceive the world through values. Scruton neglected the spirit of place and feelings as sources for the authenticity assessment, because according to him, authenticity can be estimated only intellectually. However, sources for the authenticity evaluation have certain characteristics that cannot be fully experienced and assessed without engaging the senses, and taking the preferences into account. Also, as previously mentioned, authenticity is relative, not absolute, as could be interpreted in Scruton's theory. Unlike Scruton, in Pallasmaa's interpretation of the architectural experience, the spirit of place and feelings are in focus, but the question is whether his concept of authenticity neglects other sources of information defined in charters. It seems that preservation of the spirit of place and feelings is crucial for establishing the connection between building's parts from different periods, as well as for the continuity of use value, which Viollet-le-Duc declared as the most important in restoration. Also, by stating that imagination and memory have influence on perception, Pallasmaa's definition involved the *past* which is evoked by the very sense of smell.

## OLFACTORY PRESERVATION PRACTICE AND AUTHENTICITY

Projects that are analyzed are attempts at reviving a 'given moment' through sensory experience, and they are

selected as relevant examples because of their process of analyzing the sources of authenticity, manufactured scents implementation, as well as values preserved through olfactory reconstruction.

Authenticity as a relative concept is illustrated through the examination and evaluation of the authenticity sources in olfactory reconstruction of Philip Johnson's Glass House which is a relative process. In the olfactory reconstruction during restoration of the interior of the Arts Club in London, the identity of the club and its social value, which is its greatest value, were successfully preserved. In this project, the scent is a new element that creates a connection between the old and new parts of the building. These examples show the importance of the social value in the historic preservation and represent a 'synthesis' of time and place in the memory of visitors, while the third project – the process of creating the perfume brand Arquiste – relocates the context of olfactory reconstruction of historic buildings. In this project, imagination is more important than perception, because the experience of historical sites and spaces, whose scents have been reconstructed, depends entirely on the personal associations with scents.

### 'Truthfulness' of a 'given moment' in olfactory reconstruction

Pallasmaa illustrates the importance of scent for space memory evocation with Le Corbusier's photo of the Villa Stein – de Monzie interior (Pallasmaa, 2005: 55–56). This photo illustrates that precise 'given moment'. Other than the 'given moment', Corbusier's sketches and photos project vivid images of the building. 'Truthfulness' of a 'given moment' is brought into question with photo showing the fish and the electric fan on the kitchen table, where an intense smell could be anticipated (Figure 1). The doubt remains whether it is a captured moment in the building's life or a scene made for photo shooting.

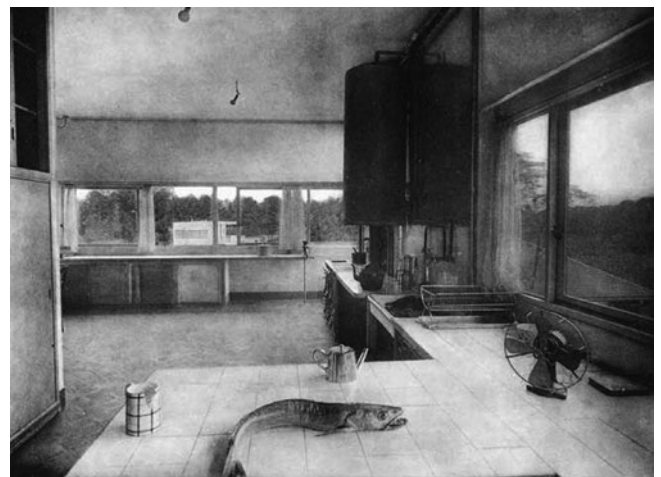


Figure 1. Kitchen in Villa Stein – de Monzie  
(Source: Till, 2009)

When we talk about the 'revival' of a 'given moment' through scents, in some cases, scents could put the sense of vision as secondary. Carlos Huber, an architect who specialized in historical preservation and a perfumer, claimed that

“smell is a time capsule” (World Monuments Fund, 2012: 8), which could mean that the smell reminds us of some spaces and events that might look completely different than the current ones, but because they are so intense and vivid in our memory, we can link them with the fragrance of the current space/place. The creation of the perfume brand *Arquiste*, done by Carlos Huber in cooperation with perfumers Yann Vasnier and Rodrigo Flores-Roux, displaces the context of olfactory reconstruction. Having previously conducted a thorough analysis, Huber made a collection of perfumes, using authentic sources, as a collection of different scents that recreate certain place and time, a historical place from the World Monuments Fund’s<sup>3</sup> list<sup>4</sup> (ibid.: 2–6). Huber presented his perfume *Arquiste* at the “Scent Dinner” organized in the form of a dinner inspired by perfume’s scent-alike ingredients (Figure 2). In the *Arquiste* project there is no direct connection with the historic space to which the scent once belonged, so the evocation of the place depends entirely on personal associations with scents, and the experience of history is personal, intimate and subjective. Going back to time when the reconstructed scent existed, the guests of “Scent Dinner” create their own spaces of memory and imagination. This is, perhaps, more authentic evocation of historical places than if the guests experienced them only visually, through photos or videos. The concept of the perfume brand *Arquiste* illustrates the only possible, metaphorical way of reviving *moment donné*, that is, through the guests’ contemplation.

<sup>3</sup> World Monuments Fund is an independent organization, headquartered in New York City.

<sup>4</sup> Historical places: Catherine Palace, Tsarskoje Selo in Russia; WMF Jewish heritage sites in Italy; the central historic district of Mexico City, built atop the ruins of Tenochtitlan, the fourteenth-century capital of the Aztec empire; the central historic district of Mexico City, where the ‘Royal’ appellation of Jesús María is located; Potager du Roi and the Orangerie at Versailles, France El Escorial, San Lorenzo de El Escorial, Spain.



Figure 2. Page one of *Scent Diner* booklet  
(Source: Courtesy of World Monuments Fund, New York)

### Authenticity as a relative concept in olfactory preservation practice

Similarly to the definition in the Nara Document on Authenticity, David Lowenthal also states that “authenticity in practice is never absolute, always relative” (Lowenthal, 1994: 123). Thus, every olfactory preservation project should develop its own method of research and analysis, evaluation of authenticity sources, their relation to the implemented scent, as well as the concept of scents’ implementation. The most significant aspects of authenticity in the olfactory preservation practice are: spirit of the place, design, form and function. Spirit of the place is associated with the building’s function, and the way of scent implementation (olfactory installations, or some other methods, such as cleaning, etc.). In the case of olfactory installations, besides design and materialization, their position in the building is also important, in order to achieve the intensity and to link the scent with visual experience. Recommendations for the method of authenticity sources evaluation by Dushkina (1994: 310), is to apply the examination of authenticity sources that is not simultaneous.

The olfactory preservation project which raises questions of scents’ implementation in historic buildings is olfactory reconstruction of Philip Johnson’s Glass House created by Jorge Otero-Pailos and Rosendo Mateu (Figure 3). As a successful preservation project, this olfactory reconstruction has been created after previous analysis and examination of house documentation. However, because of the lack of documentation, as authors said, “...the house appears distorted into an odorless image of a glass house.” (Otero-Pailos, 2008: 40) (Figure 4). Therefore, it was necessary to undertake a more detailed analysis of the history of the house and its architectural concept that are important for its fragrance aesthetic. During the analysis, the following information were revealed: the architect’s intention associated with smell, ventilation and air cleaning concept, social characteristics of people who have stayed in the house (members of the elite), etc. To preserve and experience the interior scent in its rich authenticity, all olfactory elements must be estimated separately. It means that it is necessary to consider all aspects that have historically affected the olfactory aesthetics of the house, until the present time. This way, a certain “synthesis of time and place” could be achieved. However, absolute synthesis of time and place



Figure 3. Philip Johnson Glass House interior  
(Source: Courtesy of Richard Schulman/www.schulmanphotography.com)



Figure 4. Philip Johnson Glass House interior

(Source: Courtesy of Richard Schulman/[www.schulmanphotography.com](http://www.schulmanphotography.com))

does not exist, as Viollet-le-Duc (1866: 14) said in his interpretation of time in restoration, where he, actually, contests “any given moment”. Time is not a constant that determines authenticity, though it affects its creation and modification. In Phillip Johnson’s Glass House time has influenced the modification of the scent, so the analysis revealed three characteristic phases<sup>5</sup> by which olfactory reconstruction is divided (Otero-Pailos, 2008: 40).

Evaluation of authenticity sources in olfactory reconstruction of Philip Johnson’s Glass House could be considered as a relative process. In this project, the sources for authenticity evaluation, such as the architect’s intention, use and function, historical and social aspects are equally significant for the reconstruction of smell, and they must be analyzed separately and in detail. The focus was on the fragrance of tobacco smoke, as well as smell of wood and luxurious perfumes of that time. According to Otero-Pailos (2008), these smells have left physical traces in the house interior, as they at the same time reveal the profiles of users as well as the usage of space. This olfactory reconstruction emphasizes the preservation of the social value of the house, as well as the continuity of its function. As a result of each source analyzed separately, the authenticity of the Glass House is preserved.

### Social value preservation in olfactory reconstruction practice

A successful example of olfactory preservation, with the focus on social value, is the interior restoration of the Arts Club building in Mayfair, London, one of the most popular members clubs until today (Figure 5). This club has a great legacy and significance – it was founded in 1863 at its current location – since 1896 (Rogers, 1920: 1). It was established as an elite members club, aimed at social intercourse of famous artists, architects, writers and scholars of the time. The intellectual elite, with an aperitif, tea or champagne and cigarettes, organized literary and poetry evenings and social gatherings in the Arts Club rooms (Figure 6 and 7). Social gatherings in the club lasted the whole day, and thematic desks were spontaneously organized by interest groups (“The Academy table”, “The

<sup>5</sup> First phase: the year of 1949, when the house was built, the second phase: 1949–1969, the third phase: from 1969, until today.



Figure 5. Art exhibition in The Arts Club sitting room

(Source: Courtesy of Kate Elliott/<http://www.kateelliottphotography.co.uk/>)



Figure 6. The Arts Club sitting room by day

(Source: Courtesy of Kate Elliott/<http://www.kateelliottphotography.co.uk/>)



Figure 7. The Arts Club sitting room at night

(Source: Courtesy of Red hot society PR Ricardo Garcia / [www.redhot-society.com](http://www.redhot-society.com))

Architects’ (Bricklayers) table”, “The Bridge table”, etc.) (Rogers, 1920: 38). For this reason, the Arts Club is of the utmost social, as well as cultural, historical and aesthetic value. The Arts Club building is in the Victorian style and it was completely renovated in 2012, in the Art Deco style by David D’Almada, maintaining its spirit (Figure 8). The Arts Club olfactory reconstruction is characterized with detailed research of scent elements in order to create a perfume



Figure 8. The Arts Club stairs  
(Source: Courtesy of Red hot society PR Ricardo Garcia/  
[www.redhot-society.com](http://www.redhot-society.com))

that reflects the history of the building, preserves and determines its identity and, at the same time, represents contemporary olfactory brand of the club. Designing the scent was a complex task because in the renovated building there were several different functions (restaurants, a library, night club and a hotel). New manufactured scent was able to establish harmony and balance between different functions of the building. Club identity is exploratory, adventurous, bohemian, but also elitist, so scent notes include the scent of musk, spices, chamomile, mimosas, fine leather and sea air (Designing a Signature Scent, 2015). These olfactory notes reminiscent of the scent of old manuscripts mixed with cigar smoke, fine leather and precious woods evoke a sense of discovery and new knowledge, but also of comfort and peace. Manufactured fragrance in the Arts Club's renovated spaces evokes positive memories and emotions and creates a sense of intimacy and connection.

The implementation of manufactured scents in the Arts Club affirmed its sophisticated and elitist spirit and preserved the continuity of its use and function, as well as cultural, aesthetic and social value of the club. The Arts Club olfactory reconstruction evokes historical club memory, which could be completely evoked only by scents, because of its main (social) value. Luxury perfumes of the club's members, fragrance of artifacts that were used, as well as odor of cigarettes and drinks evoke memories of the space usage. The interior restoration project preserved continuity of the function, but other functions were also added, so scent is a new element that creates a connection between all parts of the building. In this olfactory preservation project authenticity sources such as forms and design, purpose and functions, the spirit of place and sense are properly evaluated and preserved.

#### DISCUSSION: PROPOSALS FOR THE INCLUSION OF SCENT IN AUTHENTICITY INTERPRETATION/S

Previous charters and documents gradually opened the way to the implicit inclusion of fragrance in evaluation of authenticity sources, by adding *spirit and emotions, other internal and external factors* in the Nara Document on Authenticity, as well as by the attempt to redefine sources, to

include and reflect its *true value, context, identity, integrity, and use and function*, as it was defined in the Declaration of San Antonio. The importance of social value and identity for the authenticity concept and possibility of expanding the list of authenticity sources were also discussed at a symposium in San Antonio, where the Declaration of San Antonio was adopted. The insistence on social value is becoming increasingly relevant in historical preservation, and it is opening a possibility to define a scent as a value itself, as an indicator of social class and habits of people who have lived/stayed at the building.

There are cases when scent is not a valid source for assessing authenticity, depending on whether it is in ephemeral or permanent and repetitive relation to a building. Dushkina proposed methods for effective evaluation of authenticity sources – evaluating components individually, which ought to be taken into account when producing adequate characteristics of manufactured scent which confirms the identity of the object. The relevance of the photos that show the previous 'life' of the building and its scents should be brought into question before olfactory reconstruction. A moment captured in a photo can often be 'projected' and it could illustrate the intention of the architect. Photo should not be a single proof in this case – it should be compared with written and other sources.

By analyzing properties of fragrance aesthetics and successful examples of olfactory reconstruction, an additional question emerges: could scent be a historic building's value in itself? If manufactured scent becomes a separate element of a historic building, it will become a new source for authenticity evaluation. And if scent becomes a source for authenticity evaluation, olfactory preservation and authenticity will be brought in direct relation, so the issues of authenticity could be accurately resolved. Crunelle has given a proposal for the affirmation of the importance of scent in architecture, arguing that it is now possible to define scent as a source for authenticity evaluation, because it now may be documented and archived. Charters, documents and theories about authenticity are not exclusive about the importance of the senses in authenticity evaluation – the spirit of place and feelings are defined as equally relevant authenticity sources, as well as material aspects, because they are in a direct relation with memory which could be powerfully evoked by the sense of smell. If the scent of a historical object is not perceived as a separate value, it could be a part of the social value of the building. New manufactured scent, besides preservation of social values and identity of the building, could also contribute to the artistic value of the building.

#### CONCLUSION

There are numerous significant factors for authenticity preservation through olfactory reconstruction, such as the relation between the scent element properties and the function, materialization, social history of the building, implementation concept of the manufactured scent, etc. However, the paper is focused on three important issues that have been discussed at international symposiums: the importance of phenomenology for the evocation of memory, the relative character of authenticity and the significance

of social values in historic preservation. Through the analysis of these problems, new questions appear, such as *truthfulness* of a 'given moment', relative process authenticity sources evaluation, as well as possible definitions of scent as an authenticity source. The deliberation of theories, international charters and documents on authenticity, as well as contemporary practice of olfactory reconstruction, lead to a conclusion that olfactory preservation and authenticity should be directly related, although authenticity interpretations are not entirely exclusive to such experimental methods of preservation. Some newly opened issues remain for further research, such as, whether the implementation of manufactured scents in historic buildings undermines the authenticity of the *contemporary* 'given moment'? Analysis and research of these issues are important for the revision of documents and charters which are crucial for architectural preservation.

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