



Turin Charter

Handbook

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Preface

By Roberto Loi

Already four years passed since the first publication and distribution of the FIVA Turin Charter, which shall be remembered as a milestone for all the enthusiasts in the field of historic vehicles, for two main reasons.

First of all, it is the formal assessment of a new way of looking at historic vehicles: it has been the signal that they should no longer be seen as a hobby, a toy for grown-up boys, but rather a part of the cultural heritage of our civilization. Historic vehicles, without regard to their commercial value, are now increasingly considered as cultural artefacts to be preserved as part of our collective memory.

The second aspect is a consequence of the first: since historic vehicles are history and culture, and not only a hobby, the Turin Charter is also a new way to conceive their restoration and preservation. A cultural artefact needs a proper and consistent maintenance. Just as we cannot imagine to restore a historic building – let's say a Greek temple, for example – as if it was built yesterday, because it would represent a falsification of its nature and a mystification of its history, in the same way we should avoid to bring vehicles back to a “better than new” or “mint” condition. The “historic substance” – a key topic of the Turin Charter – needs to be preserved as much as possible.

It is important to point out, however, that the Turin Charter has been conceived as a guideline and an advice for good practice, rather than an imposition for our members. FIVA's intention is to protect and promote a correct and historically respectful way of looking at the past.

After releasing the Charter, the Culture Commission has kept on working to make its message even more accessible and clear. That's why in 2015 we presented to the FIVA General Assembly a Turin Charter Glossary, which aims at clarifying the meaning of the terms used in the Charter and that's why today we are presenting this Handbook.

This handbook is intended to The handbook is destined to a broader public, to attract, interest and stimulate newcomers. Probably, experts and insiders will turn up their noses when reading it, but this document is intended to distribute knowledge and to make the Turin Charter principles more tangible and accessible, as much as possible, to everybody, even when dealing with some technical aspects.

It is composed by two parts: a theoretical preface, composed of three masterly contributions written by Rodolphe Rapetti, Richard Keller and Thomas Kohler, and a

more practical part, dealing with the delicate subject of the restoration and maintenance of historic machines.

The order of appearance of the three essays is not casual, but follows a precise design. Rodolphe Rapetti, functionary of the French Ministry of Culture, in his precious contribution, introduces the cultural role and significance of historic vehicles, starting with the words of the famous semiologist Roland Barthes: "I believe that nowadays the car is the precise correspondent of ancient Gothic cathedrals, I mean those huge products of an era, designed with passion by unknown artists, and which are used and enjoyed by an entire people who, with them, takes possession of a perfectly magical object."

Richard Keller, curator of the Mulhouse Museum, deepens the subject with particular attention to the preservation activities developed in the world of Museums.

Last but not least, Thomas Kohler, spiritual father of the Turin Charter, gives a precise description of the meaning of authenticity and authentic restoration, which is at the base of the Charter.

But theory must always be followed by practice, and the second part explains in a more concrete way how to apply the principles of the Charter. For this part, I would like to express my sincere gratitude for the help of two great experts: Alfredo Zanellato Vignale, nephew of the illustrious designer, engineer, painter and teacher, who has written the part dedicated to the bodywork, and Lorenzo Morello, Professor at the Polytechnic School of Turin and FIAT consultant, who has curated the mechanic parts. The Handbook for sure deals with some technicalities, but I strongly believe that technic and mechanics are definitely a part of our world with a high cultural value, which surely deserves to be known.

Finally, I would like to thank the Culture Commission Members for their sympathy. Without their support and engagement, none of this would have been possible. Their names are Mario De Rosa, Ersi Economides, Nataša Gerina Grom, Keith Gibbins, Peter Ulrich Gilb, Rony Karam and Jochen Thoma. Thank you in particular to Keith Gibbins, who did the proofreading.

I wish you all a good reading!

Roberto Loi
President of the
FIVA Culture Commission

The authors of the first part of the Handbook



Rodolphe Rapetti
Functionary of the French
Ministry of Culture.

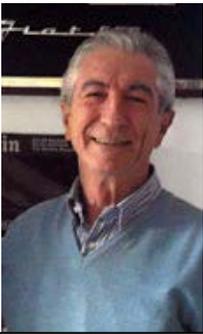


Richard Keller
Curator of the Cité de
l'Automobile Museum.



Thomas Kohler
Architect, archeologist,
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The authors of the second part of the Handbook



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