UNIVERSITY OF
FORWARD
THINKING
WESTMINSTER⊞

WestminsterResearch

http://www.westminster.ac.uk/westminsterresearch

The real thing: an investigation into authenticity and the substance of place

Littlefield, David

This is a PhD by Published Work awarded by the University of Westminster.

© Mr David Littlefield, 2024.

https://doi.org/10.34737/wx446

The Real Thing:

an investigation into authenticity and the substance of place.

David Littlefield (19243472)

PhD through published work, University of Westminster

Supervisors: Dr Kate Jordan & Professor Harry Charrington

June 2024

ABSTRACT

This PhD narrative provides a reflective and summary text on research produced over the period 2012-2022. This work comprises publications (peer reviewed papers, book chapters and commissioned reports), supported by artefacts such as film and digital models. This document provides a narrative bringing together my published work on the subject of authenticity and place. I argue that authenticity is a plural, dynamic and networked condition (rather than singular and static); that the representation of a place or object (including its replica) is an important and integral part of that condition; and that meaning and any sense of authenticity is contingent upon the relationships between people, places, objects and their representation.

The study is one of surfaces. The surfaces analysed range in scale from fragile interiors within historic buildings to streets and districts within city centres. Within the three principle case studies (the Roman baths and Abbey within the city of Bath; and the centre of Liverpool) surfaces are analysed to reveal the agency of small details, whether designed or undesigned - ranging from purposeful architectural interventions to weathering and erosion. I argue that the efficacy and authenticity of surfaces, across scales, is dependent upon such details and their curation.

My work draws on theories of heritage, agency, representation and the nature of the object through time. The published work is complemented by, and informed by, practice including film-making and digital models. Through my work, I establish that authenticity is as much about story-telling as the inherent qualities of any object or place; I also argue that "authenticity", in its application to both tangible and intangible heritage, is becoming too stretched as a term of reference, and that Ruskin's notion of "voicefulness" be revisited as a concept which more usefully captures the relationships between people and place/object.

X

CONTENTS

LIST OF ILLUSTRATIONS

Note: all images, apart from book covers, are the work of the author, David Littlefield (indicated as DL, above)

PUBLICATION LIST

Question 1: *How can a surface undergo significant change, yet retain cultural value within an extended definition of authenticity?*

Littlefield D (2017). "Heritage and Time: mapping what is no longer there". Chapter within *Heritage Building Information Modelling*, editors: Arayiki, Counsell and Mahdjoubi. Routledge.

Littlefield D (2016). "The living and the dead; an investigation into the status of erasure within the floor of Bath Abbey." *Interiors: Design, Architecture, Culture*. 7.1. Taylor & Francis.

Littlefield D and Sara R (2014). "The Scarlet Letter: a critical review". In *Architecture and Culture* Vol 2 Issue 3, "Transgression: body and space", eds Littlefield D & Sara R.

Littlefield D (2013). "Ashes thrown to the wind; the elusive nature of transgression". In *Transgression* (*Architectural Design*, Wiley, London), eds Sara R and Mosley J.

Supplementary material:

Littlefield D, Lewis S (2007). *Architectural Voices: listening to old buildings,* Wiley Academy.

Question 2: *How can the representation of a surface inform and extend the manner in which authenticity is perceived or negotiated?*

Littlefield D (2012). "Heritage at the Periphery: the York Street Vaults, the Roman baths, Bath", within *Peripheries*, (eds Morrow R and Abdelmonem MG). Routledge.

Littlefield D (2022). "Plural authenticities: how can digital representation enhance, extend and even rival the original object?" *(In)tangible heritage(s)*, AMPS Proceedings Journal Series 29.1, ed. Griffin H. (ISSN 2398-9467).

Littlefield D (2013). "Installation and performance", chapter within *Handbook of Interior Architecture & Design* (eds. Brooker G, Weinthal L). Bloomsbury.

Littlefield D and Wilder K (2012). *Datum*. A 12-minute film, created at the Roman Baths, Bath, and exhibited Royal West of England Academy, "Drawn" exhibition March-June 2013.

Archive of digital and analogue artefacts: See Appendix 1 for list of digital replicas, Bath Abbey, 2018 to present.

Supplementary material:

Littlefield D (2020). "Time and value at Bath Abbey: erosion, fragmentation and the role of the replica". A paper presented at the conference *ACHS 2020 FUTURES* - Association of Critical Heritage Studies 5th Biennial Conference, hosted by UCL, August 2020.

Littlefield D (Nov 2021). "Replicas and representation; reflections on authenticity at Bath Abbey", blog article for *New Futures for Replicas*, University of Stirling website. https://replicas.stir.ac.uk/

Question 3: *Considering the city as a surface, how does the notion of authenticity play out at urban scale?*

Littlefield D (2012). "Introduction. (Re)generation: place, memory, identity." In *London: (re)generation,* ed Littlefield D (Jan/Feb 2012), Wiley.

Littlefield D (2012). "White City: the art of erasure and forgetting the Olympic Games". In *London: (re)generation,* ed Littlefield D (Jan/Feb 2012), Wiley.

Littlefield D and Devereux, M (2019). *Urban design, place and integration: A study of Liverpool one.* Funded report for Grosvenor Estates.

Littlefield D and Devereux M (2017). *A literature review on the privatisation of public space*. Funded report for Grosvenor Estates.

Littlefield D (2023). "The agency of small things: indicators of ownership on the streets of Liverpool and Belfast", chapter within *Everyday Streets*, (eds Martire A, Clossick J, Hausleitner B). UCL Press.

Supplementary material:

Littlefield D (2009). *Liverpool One: remaking a city centre*. (Wiley).

Littlefield D (with Devereux M, in absentia) (Sept 2017). "The need for a map of public space", *UK-Ireland Planning conference*, Queens University Belfast.

Littlefield D & Devereux M (2018). "Does it matter if 'public' space is privately owned?", *Opinion* for the *RIBA Journal* (23 February 2018).

Digital resources

Datum, and video clips of horizontal sections through selected Bath Abbey ledger stones, can be seen here: https://vimeo.com/user122474026

Interactive digital models of Bath Abbey ledger stones can be seen accessed here: https://sketchfab.com/DLittlefield100

A collection of images and digital links, relating to the Roman baths, Bath Abbey and Liverpool One, can be seen here: https://padlet.com/davidlittlefield100/phd-evidence-the-real-thing-authenticity-and-representation-zyqetn1ziiqw03jo

ACKNOWLEDGEMENTS

AUTHOR'S DECLARATION

I declare that all the material contained within this text (including images, apart from book covers) is my own work. *David Littlefield.*

INTRODUCTION: background and context

My research focuses on an enquiry into the nature of place – the *sense* of place in terms of the tangible and intangible qualities embedded within it, and those qualities projected or imagined upon it. This work began with the 2007 publication of my co-authored book *Architectural Voices: listening to old buildings*. Some of the themes which emerged in this book, especially the sense of valuing what has been inherited from the past in order to design for the future, were explored further in my 2009 book *Liverpool One: remaking a city centre*. Both books are, in their own ways, a search for authenticity within place – whether that authenticity is already "there" to be discovered or amplified, or whether, in fact, it is simply invented. Through both projects I was motivated by a sense that my study sites embodied something of value, something important enough to retain through processes of change. My work has retained this core commitment, though it has gone through various stages of development and theorising. In 2007-09, I believe that I had a broad sense that authenticity or "essence" within a place was singular and monolithic – that my task was find the "true" nature and meaning of a site. Since then, I have become more critical of authenticity as a concept and consider it to be not only a plural and "fuzzy" attribute of place and objects, but actually a dispersed and emergent quality that emerges within physical-social networks. Yet my interest in these subjects remains, and I continue to ask how authenticity can be defined and represented as places and artefacts undergo change over time.

This narrative will begin with a discussion about the origin, purpose and contexts of the two publications mentioned above, which form a solid base on which my later work was built. I will then explain in more detail the various publications I produced over the last decade which align with my research questions. I will conclude with comments about what I have learned, how my work has contributed to knowledge within the field of authenticity and the understanding of place, and point towards the directions my work is now taking.

Building scale: architectural 'voice'

Architectural Voices (a series of case studies and interviews) was an argument for site-specificity when considering change or renewal of building stock; it was also a defence of

accumulated changes over time, whereby the traces of occupation in the building *as lived* could be given equal status to the building *as designed*. On reflection, this project was highly influenced by three broad factors: the ways in which architectural change and sense of place was recorded in literature (such as that of Nathaniel Hawthorn, Orhan Pamuk, George Orwell and David Edgar); the emergence of narrative-based writing in which architecture and place was considered beyond form; and emerging questions over the directions in which the relatively new field of "adaptive-" or "creative-" reuse might take.

Architectural Voices was also informed by what might be called "narrative-based" architectural thinking, such as the "psycho-geography" of Iain Sinclair and Will Self; here architectural space becomes filtered and understood through their histories and "biographies", as well as the personal recollections of the people who inhabit them, or journey through them. Alain de Botton's 2006 *The Architecture of Happiness* added to this milieu of architectural interpretation; de Botton, in fact, wrote the Foreword to *Architectural Voices*.

"Deep mapping" was also emerging as a method by which places were being studied and recorded in exacting detail, where matters such as myth, anecdote and artistic interpretation were accorded equal status with physical coordinates. Deep mapping was an approach to place that was multi-disciplinary and inclusive, which took an unhierarchical view of time; in archaeological or historical terms, older was not necessarily of more value than newer; change to places and artefacts was representative of relationships across time. This represented a rejection of the "former glory" approach to place, arguably best articulated by archaeologist Michael Shanks:

"Archaeologists…   do not discover the past. Archaeologists work on what is left of the past… The past, in this attitude, is thus *resource* as much as *source*. Again, archaeologists do not discover the past, but treat the remains as a resource in their own creative (re)production or representation" [Shanks 2007; 5915-92, my italics].

Similarly, Katherine Shonfield's *Walls Have Feelings* [2000] is a useful reference point. Shonfield's work is important not so much for its *content* (the relationships between architecture and film, especially Brutalism and films of that period) as its *attitude* – the book is a daring and thoughtful demonstration of how physical space can be interpreted

and understood, linking architectures, films and advertisements for building products into an integrated cultural system. Shonfield emphasises the narrative role of spaces within film and makes a case for architectural space to be considered as a protagonist: "The *story* of how a space is used, as an adjunct to character and action, reveals an unspoken history of the role of space within the city. Space can be a character acting independently within the narrative itself" [ibid; 160]. What Shonfield declares at the end of her book is that "culture at large evidences an untapped spatial and architectural understanding. The site of this understanding is in its fictions" [ibid; 173]. Shonfield's project is not limited to examining fiction for what it can teach about architectural space, but declaring that we inhabit spaces imaginatively – that the human-space relationships that can be observed in fiction are analogues for lived experience. The study of fiction, she argued, is an analytical and planning tool for the city of the future.

Adaptive re-use

Roughly contemporaneous with these works and modes of thinking was the emergence of "creative-" or "adaptive-reuse", the architectural practice of redeveloping and converting existing buildings from one use to another. The Herzog & de Meuron adaptation of Bankside power station into Tate Modern (2000) is arguably the pre-eminent example of this practice in the UK during this period. While there was by this point an appetite for retaining rather than demolishing buildings, there was considerable uncertainty and variation in how it was done (if done at all). The post-war conservation movement, including the creation of the Victorian Society (1958) and 20th Century Society (1979), had shifted attitudes against demolition; but as recorded by writers such as David Lowenthal (*The Past is a Foreign Country*, 1985) and Robert Hewison (*The Heritage Industry: Britain in a climate of decline*, 1987) the tendency was towards restoration, rather than sensitive contemporary engagement. Developers such as Manchester-based Urban Splash (founded 1993) began to show the way in terms of adapting small-scale buildings without the need for grand civic gesture, and by the time my own research and publishing career was beginning, texts including Brooker & Stone's "Re-readings: interior architecture and the design principles of remodelling existing buildings" (2004) and Fred Scott's "On Altering Architecture" (2007) were recording emerging architectural practices.

Architectural Voices was an attempt to contribute to emerging debate and discussion. Reviewed in the *Financial Times* on 28 June 2008, Edwin Heathcote wrote: "*Architectural Voices: listening to old buildings* places itself firmly within this tradition [of Peter Ackroyd and Iain Sinclair], an exploration at once at the margins of architecture yet also at its very heart... Architects have largely lost interest in exploring narrative through their work... perhaps we rely more on older buildings to speak to us, to communicate the myriad meanings of the city. This book is a plea for sensitivity to those stories and to the possibilities in use, reuse and rereading architecture. It is a search for soul."
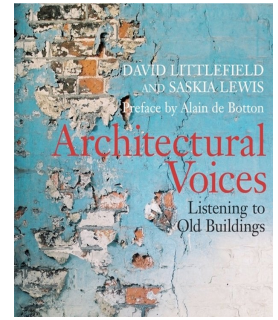
Fig 1. "Beautifully written and intricately explored, this is an architecture book of rare depth". *FT*

Discussion around the principles and policies concerning the re-use of existing buildings remains. As recently as 2019, Belgian academics Bie Plevoets and Koenraad Van Cleempoel introduced their book *Adaptive Re-use of the Built Heritage* (which references *Architectural Voices*) with a warning: "Rather than freezing a building's historic fabric, this complex task seeks to activate the full potential of its heritage and draws on the ambitious idea that the heyday of a monument or site may also lay in the future" [ibid:1].

Shortly after the publication of *Architectural Voices* I undertook another project, at an entirely different scale – telling the story of the regeneration of central Liverpool. In many ways, this project shared much with the previous work: a concern for place; the tracking of continuity or authenticity through change; using the found qualities of place to design for a future; the method of case study and interview; and attention to the representation and illustration of place.

My motivations for taking on this project were rather different from the *Voices* one. With *Voices*, I felt I had something to contribute; for Liverpool, though, I had something to learn. The scale of the regeneration scheme was entirely different to the more intimate case studies of *Voices*, and the project's roots lay in planning policy and urbanism. As a subject, there was a personal interest: I had grown up in Portsmouth, and as a boy never quite understood the Brutalist Tricorn centre (completed in the year of my own birth, 1966), though as an adult I never quite understood its demolition.

City scale: public and private place

Liverpool One: remaking a city centre [2009] tracks the story of Grosvenor Estates' retail-led, mixed-use "Liverpool One" scheme in which the city centre was entirely replanned and replaced. One of the driving principles of this vast undertaking was that any intervention was not to be a bounded mall but an integrated scheme which took notice of its "Liverpool-ness". The master-planning team and contributing design practices - in considering matters such as street patterns, mass, volume, views, materials and

Figure 2. Cover of *Liverpool One: remaking a city centre* (Wiley,

aesthetics - aimed to replace ad hoc, post-war developments with a more coherent estate with a sense of place.

The development took place against the background of a UK policy shift which sought to return development to city centres from their peripheries. One of the notable elements of what came to be called "Liverpool One" was that it involved the privatisation of public space, a contentious practise which persists to the present. Privately-owned "pseudo-public" spaces, especially in north America, had been critiqued since the early 1990s [Loukaitou-Sideris, 1993]. Concern was also linked to critiques of the "consumer-citizen". Rob Shields, writing of the then-new West Edmonton Mall in Canada, described the "social docility" of consumers within privately-owned space [Shields, 1989]. During the period in which Liverpool One was brought to fruition (2004-08) Anna Minton had tracked (as she continues to do) the role of private capital and social exclusion in the provision of public spaces, leading to her 2009 book *Ground Control.*

What emerged from my work on Liverpool One was an awareness of the political nature of space and ownership. This is a theme I was to develop later on, with an emphasis on *belonging* as much as *access* (see chapter 3), but what I enjoyed at the time was that my interest in place could be investigated across such diverse scales. Marc Augé's *Non-Places: an introduction to supermodernity* [1992] helped me identify some theoretical continuity, however. *Non-Places* was a book I originally read as part of my Liverpool One research to understand large-scale developments (malls, airports, transport infrastructure etc) as a cultural phenomenon; a deeper theme which emerged, however, was the inter-

connectedness between place, time, scale and spatial/social codes. Augé comments that the sign-posting of historic monuments (in signalling to travellers that a monument is nearby) often substitutes for the monument itself – that the traveler has somehow *been* to the monument by virtue of the fact they have seen the sign.

"The dated monument is cited as a proof of authenticity which ought in itself to arouse interest: a gap is opened up between the landscape's present and the past to which it alludes. The allusion to the past complicates the present" [Augé 1992; 55-56].

Liverpool One was conceived very much as a "place" - designed to respond to, and connect with, the 'placeness' of the wider city. However, Augé's work on non-places usefully identifies many of the characteristics which are emblematic of large-scale urban interventions – a tendency towards abundance, event, symbol, the reassuring international logo, the universal and consumption. In addition, there is an attempt to link the new with somewhere, to suggest that the place is a part of something which has gone before. The historic and/or particular, writes Augé, becomes spectacle [ibid; 89]. The super-modern non-place does not seek to stand outside of time, but to appropriate it – a process Augé describes as "the presence of the past in a present that supersedes it but still lays claim to it" [61]. The link with Shanks' view of the archaeological past as being a "resource" rather than "source" is clear. Through my work of 2007-2009, I had developed a platform which began to plot a consistency across themes of past-present, place, intervention, belonging, interpretation and story-telling.

To conclude, these two publications (*Architectural Voices* of 2007 and *Liverpool One* of 2009) provide the background to my research which spans the decade from 2012. While not formally within the list of publications which form the core of this study, these books provide the foundational positions from which subsequent work developed. They also provide a certain tension within my research. *Architectural Voices* was not explicitly an enquiry into concepts of heritage, though it implied them. Similarly, although the book on Liverpool One might easily fall within the classification of urban design, it was not conceived as such. While my work is located within the fields of heritage and urbanism, it isn't strictly *about* these things, although they provide the wider contexts in which my work sits. Since the publication of these two books, I have assembled a body of work which focuses on careful looking at place; a looking which seeks to become a noticing; a

noticing of details and traces across a wide range of scales through which a sense of authenticity emerges.

Aims & Objectives

Since 2012 I have produced a range of work through which I enquire about the nature of place at a variety of scales - small-scale studies of interior surfaces and large-scale analysis of urban zones.

My research has explored the senses in which an authenticity (latterly *authenticities*) can be detected and represented; and the ways in which authenticity emerges or is negotiated through networks of site, object, representation, interpretation and curation. In terms of curation, my work considers not just the curated, but the *uncurated*; acknowledging that curation is an act of framing, selecting and privileging. The uncurated, therefore, is unmeditated and encountered in a 'raw' state, without the filter of an organising principle. My work has included not only experiments with representational techniques such as film and digital replication, but investigation into notions of ownership of place (legal, cultural and the sense of 'belonging').

My overall enquiry into the emergent and plural characteristics of authenticity in place can be categorised into three key questions:

1. How can a surface undergo significant change, yet retain cultural value within an extended definition of authenticity?

2. How can the representation of a surface inform and extend the manner in which authenticity is perceived or negotiated?

3. Considering the city as a surface, how does the notion of authenticity play out at an urban scale?

These questions have been explored through a range of texts (journal papers, book chapters and reports) and artefacts. The artefacts include the 12-minute film *Datum* (co-produced with Ken Wilder and exhibited at the Royal West of England Academy, Bristol, 2013) and a series of digital replicas of fragments of Bath Abbey (exhibited in the Abbey, 2019-20).

METHODOLOGY & CONCEPTUAL FRAMEWORK

My research has focused on historic sites at the point of change. This work comprises a special attention to surface, including overlooked details such as what Gallagher and Greenblatt call the "accidental, suppressed, defeated, uncanny, abjected, or exotic" in a search for an authenticity deeper than the official biography [Gallagher & Greenblatt, 2000; 52]. My major case studies (the Roman baths and the adjacent abbey in the city of Bath; and Liverpool city centre) are located within World Heritage Sites; all were the subject of processes of renewal at the point of study; all had complex biographies in that they had undergone profound change many times prior to these points of renewal; and each site already embodied change due to both designed alteration (intentional, managed change) and undesigned or accidental shifts as a consequence of time (weathering, erosion, and marks of occupation). These themes are reinforced in my secondary studies (London; Belfast; and readings of place in works of fiction).

Since first developing my research into the "voice" of places, I have come to draw on ever-wider systems of thought to apply to the understanding of place. Such frameworks include: critical heritage studies and theories of authenticity, including the constructed quality of authenticity which emerges through networks of people and place. My work also includes research into themes of belonging, ownership and access, through which a place might be said to be 'public' or that a heritage site might "belong to the peoples of the world"[1]. Each framework offers new insight into the relationships between people and the surfaces of artefacts and place, such as the political and managed nature of cultural experience; considering that meaning arises as an 'event' between the "human" and the "non-human"; and to reconsider the relationship between the 'original' and its representation or 'copy'. Actor-network theory and the notion of agency has been useful as a conceptual tool for its emphasis not on what something is or means, but on what it does – or what difference it makes to a situation.

During the course of my research, three themes emerged which, over time, have become ever more important:

- firstly, that the search for authenticity is an active one; it has to be worked at and looked for, rather than being a passive condition that is simply "there" (it might be

considered, in fact, as an act of creation). Bruner [1994; 403] declares "authenticity is a struggle".

- secondly, the authenticity of place and object is strongly linked to its representation; in fact, the representation itself (in the form of a replica) can even challenge the way in which the original object is perceived as authentic.
- and third, that authenticity is not singular but plural and dynamic, and is strongly tied to interpretation and story.

In summary, my research has been driven by a concern with ***authenticity***; this is a term which has been much theorised within the heritage sector, and definitions and terms of reference are drawn from this field of study. Further, this enquiry is underpinned by considering authenticity as emerging from ***networks of people and things***; this, too, is informed by theories of heritage and authenticity, but also draws on Actor-Network Theory, the related field of New Materialism, and Michael Shanks' notion of 'symmetrical archaeology'. These conceptual frameworks have been applied by examining surfaces as fragments, details and glimpses (drawing on the method of New Historicism) through a set of practices described by Nelson as "***ideas in action***". These three themes are developed below; a greater level of detail can be found in succeeding chapters.

Authenticity

Authenticity has long been, and remains, a deeply complex, nuanced, contested and evolving concept within the field of heritage and wider society. Cornelius Holtorf wrote in 2013 that a Google search for the term "authentic" generated 287 million hits, and commented that such an interest in what is authentic and original ought not be surprising in an age of "virtual realities and perfect copies" [Holtorf 2013; 427]. The same search in January 2021 generated just over 1 billion results; in September 2023, 1.5 billion. The term 'authentic' is commonly used in popular culture and event marketing, often as a synonym for "fulfilling" or in an approximate adjectival sense of describing richness of experience. Authenticity has a more particular definition within the gallery and museum sector as it pertains to provenance – the proven certainty or truthfulness of an object's origin through its documented history. Definitions of authenticity within this study are located within this

context, especially the field of heritage which has become concerned over the last three decades not only with certificated provenance but both the tangible and intangible dimensions of the concept.

Heritage is, by common agreement, a process by which places, artefacts and cultural practices from the past are filtered and privileged in the present (ostensibly as a legacy for the future). Importantly, the practices of heritage (briefly, the conservation, presentation and interpretation of material from the past) take place in the present. Harvey [2001; 337] describes the process of heritage as "a selective portrayal contingent on present-day requirements". In other words, what a society chooses to preserve, and the interpretation placed on what is preserved, can tell us just as much about a society at a particular point in time as those preserved objects or places themselves.

Authenticity is a category within heritage, through which a sense of continuity and 'genuineness' is established. Authenticity has long been the subject of discussion and debate, arguably since the 1964 Venice Charter (the international accord clarifying the terms within which nations agreed to conserve and restore heritage assets). The opening statement of the charter declared: "It is our duty to hand [historic monuments and sites] on in the full richness of their authenticity" [ICOMOS 1964; 1]. The charter does not, however, define or elaborate on the term authenticity, prompting much comment and debate ever since – including further international policy frameworks, notably the Nara Document on Authenticity of 1994.

There is general agreement in professional and academic circles that authenticity is a negotiated concept [Jokilehto & King 2001; Starn 2002; Lowenthal 2008]. The authenticity of any*thing* (or *place*) is not always an inherent material or measurable quality (such as a date) but a cultural construct that emerges through the relationships between people and those things. Thus, authenticity is more a property or a condition than anything static, stable and self-contained; its edges are ill-defined and open to negotiation. That said, authenticity itself might be considered a thing - like the institution of marriage, or the concept of property law, is a 'thing'.

Fig 3. *Architectural Design* (Jan/Feb 2012). I develop ideas of place in the introduction: "(Re)generation: place, memory, identity".

The discipline of *critical heritage studies* has established a consensus that heritage is selective and a practice of the present, and therefore reveals as much about present cultures and power structures as it does about the past. Similarly, authenticity is considered to represent more than just truth or provenance but other intangible qualities such as the 'biography' of the object, and ineffable audience experience [Jones 2010; 189]. Authenticity has come to be considered as a term which encompasses, or emerges from, the relationships between objects, people, places and practices, rather than any inviolable and unchanging 'essence' of the material artefact. This recognition that authenticity is not purely an archaeological and curatorial *practice* but a sociological and cultural *process*, arguably goes back to the 1970s when matters of place, heritage, community and collective memory (scrutinised within human geography and tourism studies) came to be considered as a reaction to modernity [Bruner, Hewison, Lowenthal, MacCannell].

There is further broad agreement that heritage and authenticity are negotiated concepts, in that definitions have been the subject of a process of dialogue and redefinition for the last half century or more - *and* that the authenticity which makes the heritage worth preserving is not always an inherent *material* or measurable quality (such as a date) but a cultural *construct* that emerges through the relationships between people, objects and places. "One of the main thrusts of this diverse literature is that authenticity is not inherent in the object. Rather, it is a quality that is culturally constructed and varies according to who is observing the object and in what context," [Jones 2010; 182]. Jones goes on to argue that the value of an authentic object lies somewhere between materialism and constructivism; that the material properties of the object are not in themselves sufficient as determinants of heritage status, but that materiality *informs* the relationships that people establish with the object. Such relationships between people, places and objects can, argues Jones, assume an ineffable or even "magical" quality [Jones 2010; 199].

A 30 year-old paper by human geographer Edward Bruner is a valuable reference at this point. Published in 1994, Bruner considered New Salem, Illinois - the recreation of a

frontier village once inhabited by a young Abraham Lincoln. In his paper, Bruner addressed notions of post-modernity, simulacra, identity, expectation and experience in asking how authentically New Salem performed to diverse audiences (note: I consider simulacra, with reference to Baudrillard, in more detail in chapter 2). Much of Bruner's comment remains relevant – especially his consideration of who, in fact, is implied by the concept of 'the public'. Visitors to this 1930s recreation comprised, at the time of writing, the widest variety of audiences including individuals and groups, schoolchildren and specialists, families and immigrants engaged in citizenship training; some searched for nostalgia and an American origin myth, others for evidence of social and economic progress.

"Tourists are not monolithic, and neither is the meaning of the site. There are many New Salems. Tourists construct a past that is meaningful to them and that relates to their lives and experiences, and this is the way that meanings are constructed at historic sites" [Bruner 1994; 410]

In other words, not only are there 'many New Salems' but there are many publics. Not only are there publics seeking historic exactness but other publics looking to reinforce a sense of self or community - even if this means participating in a sort of fiction: "The particular pasts that tourists create/imagine at historic sites may never have existed. But historic sites like New Salem do provide visitors with the raw material (experiences) to construct a sense of identity, meaning, attachment, and stability" [ibid; 411]. This recognition that expectation and experience are integral to contemporary understanding of heritage and cultural life is also formalised as international policy. The Council of Europe's 2005 Faro Convention on Cultural Heritage, for example, acknowledges "constantly evolving values, beliefs, knowledge and traditions" (article 2a) and matters of identity, social cohesion and creativity (article 3a). Article 2a is also notable for two further statements:

- that resources inherited from the past with which people identify can be valued "independently of ownership"; and

- cultural heritage includes "all aspects of the environment resulting from the interaction between people and places through time".

This latter point - concerning the interaction of people, place and time - will be considered in the section below. It is worthwhile addressing the point of ownership here.

Research into the nature of public space has been on-going in the fields of urbanism, planning and tourism studies since the 1980s [Littlefield D and Devereux M, 2017]. The proliferation of privately-owned, publicly-accessible places such as shopping malls, theme parks and open space has prompted serious reflection into matters of ease of access, codes of conduct and whether or not the rights of the property owner supersede the rights of the user. A complex picture emerges; we are all simultaneously private citizens and members of the public; some private spaces (eg supermarkets) depend on public access for economic survival, while some public spaces (eg government estates) are closely guarded. In recent decades the advent of Business Improvement Districts, whereby private enterprise invests in neighbourhood improvements, and the privatisation of public space through which local authorities sell or lease land for regeneration purposes, have had the effect of creating cities of ambiguous ownership patterns. Some commentators (Carmona; De Magalhães; Layard) argue, in fact, that legal ownership is not necessarily the key consideration here, but the manner in which places are managed and curated in order to cultivate a sense of belonging. Groups of children, for example, may consider their street to be truly "theirs" in a territorial sense. Further, a great many people live within (and will be proud of) designated heritage zones, such as the cities of Bath or Liverpool, but have limited access to the spaces on which their heritage status depends (eg the Royal Crescent, or the Liver Building). As Bruner observed, the words 'public' or 'people' are all too often synonymous with 'everyone.' This generalisation ignores the range and diversity of the general population for whom space is being made available. There are, in fact, multiple 'publics' [Carmona 2010 & 2015].

With reference to authenticity, this consideration of 'public and people' is important. As Sian Jones has observed: "When we look at how people experience and negotiate authenticity, it is networks of relationships between objects, people, and places that appear

to be central, not the things in and of themselves" [Jones 2009; 136]. In the search for authenticity, it isn't the object itself that should be the focus of attention – it is, rather, the negotiated and constructed *networks* that emerge between people (in all their plurality) and the things with which they are surrounded [Littlefield D, 2017]. Importantly, these networks are dynamic; they push against commonly-accepted boundaries and norms.

Networks of people and things

As indicated above, authenticity is a property of the relationships between people and things. It is worthwhile, therefore, considering in detail what is meant by a "thing". It is a subject that has spanned a number of related fields since at least the 1980s, including sociology, political science, human geography and anthropology.

Addressing theories of human-nonhuman relationships, agency and the emergent properties of networks, this wide-ranging inquiry has focused on Bruno Latour's Actor-Network Theory (ANT), though it has also emerged as Critical Realism and New Materialism. ANT has proved to be somewhat divisive, though it does offer a benchmark against which human-object relationships can be described and understood. Importantly, ANT is not concerned with objects themselves, but with the "constantly shifting interactions" and "entanglements" between all participants in any course of action [Latour 2005; 84]. Such participants include the human and the non-human – each of which are "actors" which have agency. Quite how agency is defined, though, has long been the subject of debate.

Latour argues that sociologists have tended to consider objects merely for the symbolic or enabling roles by which people and power structures further their aims. He says that society cannot be studied without careful consideration of the object, and that any distinction between the material and social worlds is artificial [Latour 2005; 75]. In advocating for the object, Latour seeks the agency (the "force, causality, efficacy and obstinacy") within objects and presents a more-or-less symmetrical world of human and non-human to remove any anthropocentric perspective [ibid; 76]. Any *thing* within a network, whether human or non-human, can be considered as having agency so long as it can effect change or "modify a state of affairs by making a difference" [ibid; 71].

These are useful and powerful ideas, but they are not uncontroversial, and can lead to ambiguity. For example, Latour often cites verbs as examples of the agency of the non-human: kettles "boil", knives "cut", hammers "hit", speed-bumps "slow" etc. Thus objects "allow", "exert" and "have" in such a way that human existence comes to depend on them. Within this framework, society and culture emerge from the *relationships* between people and things. Things are considered as agents not because they are somehow imbued with human qualities, but because they perform a role in the enactment of social life. The fact that objects have a bearing on *social* life is important, because they are framed within codes and practices that are open to use and mis-use. While knives "cut" they can also "stab" (or enable the act of stabbing). In considering objects and the nature of things, a transgressive quality always lurks in the background in that things may contribute to actions beyond social acceptability. I will develop this sub-theme of transgression later; in spite of common associations with illegality and taboo, transgression is best considered as the crossing of a line or the entering of new territory.

That things are given equal weighting to the people who live and interact with them is certainly an interesting line of inquiry, although critics condemn ANT's "radical symmetry" and argue that if things exert influence and agency, it is only because people have granted it. "The concern is of course how much autonomy and agency can be granted to material objects in view of their social inscription and symbolic construction, and how far conceptual experiments with the ontological symmetry between humans and nonhumans may take us and/or should be permitted to go," [Pels et al 2002; 8].

Edwin Sayes argues that what is key is the ability to make a difference to any situation. So while it is quite true that kettles "boil" and knives "cut", this is not to impart any sense of free will, intentionality or inherent agency within the kettle or knife itself – but they do make a difference to the situation of boiling or cutting. "The perspective asks that we remain open to the possibility that nonhumans add something that is of sociological relevance to a chain of events: that something happens, that this something is added by a nonhuman, and that this addition falls under the general rubric of action and agency. It is the action itself that is the important thing to trace." [Sayes 2014; 145]. This is a view of ANT which accommodates the theory's sharpest critics, and he sums it up brilliantly:

"Simply put, nonhumans do not have agency by themselves, if only because they are never by themselves." [ibid; 144]

In terms of my own research, the ideas briefly sketched out here provide a language and a set of frameworks within which to consider and define the "objects" of study. In asking questions about authenticity and how it is perceived (and even formed), it inevitably leads to a consideration of things; the relationships between people and things; and the emergence of properties from those relationships [Littlefield D, 2023]. Meaning, and any sense of authenticity which underpins meaning, resides neither in the site or the mind, but as an emergent property of both. Lindsey Jones made this point in his work on the hermeneutics of sacred architecture [2000], but it is a position that has broader application than that and can be applied to human-object relationships generally: "It is not buildings, which mean nothing in and of themselves, but the dynamic and fluctuating interactions between people and buildings… that hold our interest" [Jones, 2000; 29]. Of course, this framework of interaction can also be considered within the context of Deleuze and Guattari's theory of assemblage in terms of answering the question "what is a thing?" - or understanding the "interconnection of wildly diverse things" [Adkins 2015; 24]. What Deleuze and Guattari usefully draw attention to is the static and changing nature of the assemblage (or "multiplicity"), in that a thing (for example a chair, a language, a legend) is stable enough to be culturally productive but dynamic enough to adapt, to provoke change and even become something new.

As described above, theories of these interactions are diverse and contested, though the following terms of reference can be listed as useful principles:

Human and non-human. Considering ourselves and the world in which we live as combinations of the "human" and "non-human" offers a useful, even provocative, perspective. It recognises the status of the material world and emphasises what Jane Bennett calls "thing power" and "the ability to make something happen" [2010; 24], while broadening the definition of a "thing" or "object". An institution or idea (such as a place or authenticity) can be considered a thing in that it can enable change just as profoundly as a material object. It prompts questions about what it is to be human; about the humanity invested in things, and the role things play in enabling the human.

Agency. Core to any consideration of agency is an understanding that matter is not inert; that it is not just "there" but somehow active. Definitions of agency vary widely and must be used with caution, especially to avoid the danger of anthropomorphism. Most productive for my research is the Latourian suggestion that agency can be found where a thing modifies or makes a difference to any given situation. That is not to impart any vitality in the thing itself, but to acknowledge that things (including ideas) can "act" as mediators, enablers or enhancers. In describing agency one must use verbs carefully, so while a map might "guide" or "suggest" a movement, it actually "works like a cognitive and sensory prosthesis in the hand of the map user" [Webmoor and Witmore 2008; 62]; thus the map modifies or makes a difference to a situation "as if" it has an animating force of its own. If things have agency it is only because they form part of the world in which humans are present.

Relationships. People are embedded in a world of things, organised through relationships and networks of the human and non-human. Things are endowed with meaning and accorded special status through symbolic systems. It is through these relationships that properties and characteristics emerge; thus any perceived agency and "thing power" within objects are emergent properties arising from the relationships people establish with things, rather than from any inherent or essential qualities of the things themselves. This is a key mechanism within Deleuze and Guattari's conception of the assemblage, which provides the organising structure for ideas, processes and artefacts to combine (perhaps temporarily) to effect change or acquire meaning: "An assemblage, in its multiplicity, necessarily acts on semiotic flows, material flows, and social flows simultaneously" [Deleuze and Guattari 2019; 24]. Bennett describes the assemblage as "living, throbbing confederations" of phenomena which, through processes of emergence, "make something happen" [2010; 23-24]. It is worth noting that Merleau-Ponty addressed this concept of human-object relationships as long ago as 1948: "The things of the world are not simply neutral *objects* which stand before us for contemplation. Each one of them symbolises or recalls a particular way of behaving, provoking in us reactions" [Merleau-Ponty 2009; 48].

These are, however, reflexive relationships – by establishing relationships with things, we ourselves are changed. "This is the real plasticity that is human... What makes the human human is not inside the body or brain, or even inside the collective social body, but in our

interdependency with artefacts," [Colomina and Wigley 2016; 23]. Authenticity (and the search for it) is a prime example of such interdependency, and a dynamic one; the objects and places change, and so do we, thus the relationships between human and object from which ideas such as authenticity arise are continually shifting and renegotiated. Further, the boundaries within relationships also change, as historical narratives shift along with associations and attitudes; as Chris Jenks described, social limits carry their own challenge and potential for fracture within them: "Limit finds meaning through the utter fragility of its having been exposed" [Jenks C, 2013; 23]

Storyline. One of the ways we establish relationships with things is through stories; these stories can entirely recast a human/non-human relationship or shift the way in which an object or idea is perceived [Littlefield D, 2012]. Stories include the ability to impart a "magical" power or property to an object (such as economic value far beyond material worth), and empower interpretation (which might, for example, elevate or differentiate one object above others from the same category). The attachment of a story, meaning or cultural value to an object can be considered as the creation of what Rom Harré calls "social substance"; that is, human beings come to understand and value objects not just through their physical and chemical properties but through their many symbolic meanings and possibilities.

Ideas in action

My work is largely text-based, but includes examples of testing theory through practices including installation, film, replication and drawing. The research is therefore practice-based (rather than practice-led), within a method described by Nelson as "ideas in action" and "theory imbricated within practice" [Nelson 2013; 37 & 76]. This development of knowledge informed by practice has emerged from an anti-positivist stance; in my investigation and representation of surfaces, I consider my practice and objects of study to be culturally constructed. My role is an interpretative one, and allows room for creative practice to both generate and present new knowledge. My work could therefore be described as multi-mode.

My research has focused on particular places and includes the generation of site-specific work; my attention has been drawn to what Hjorth and Sharp [2014] refer to as "the commonplace, the unromantic and quotidian" or what Shanks has referred to as "the stowaways of history"; I have deliberately sought out the fragment, the detail, what Geertz termed the "microscopic"; I have been embarked upon a project of making the familiar strange, and the strange familiar; I have attempted to shift the viewer's attention; and I have been attempting, through text and visual outputs, to both describe and interpret what I have observed.

Through text and representation, I offer a "thick" reading of surfaces (and their fragments) – to bring a range of ideas and techniques to bear on them to tease out new possible meanings or interpretations, and test the sense of authenticity that can be found within surfaces and their representations. Clifford Geertz' [1975] critiqued cultural studies and anthropology for its tendency to seek a rigid formula or underlying code within society, arguing instead that culture is far more nuanced and contingent to ever be reduced to anything like a map; this represents a further source of resonance for me: "Cultural analysis is (or should be) guessing at meanings, assessing the guesses, and drawing explanatory conclusions from the better guesses" [ibid; 20].

While I understand that my practice is not ethnographic in the sense of a long-term and detailed study of people, I recognise some of its characteristics in my work – attention to details and the time taken to watch and wait within the context of one's study. I have always considered my practice as a process of 'noticing'. These outputs deploy a set of methodological approaches as a way of "stripping away or reducing to essences in a manner that has the effect of 'bringing social systems into view'," [Hartblay 2018; 169]. In this regard, there is considerable resonance with New Historicism in that my work focuses on fragments of space and surface – the sort of detail that Gallagher and Greenblatt [2001] might describe as background material that, once noticed, "demanded attention" [ibid; 47] due to its eccentricity and potential to disrupt or puncture "the Big Stories" [ibid; 51].

In exploring the mechanics of authenticity as they pertain to place, I have developed a set of processes for looking. Using photography, photogrammetry, light projection, film and

measuring, my research concerns the narratives which can be constructed through, or representative of, the physical surface [Littlefield D, 2022]. At the smaller scale, with the study of an interior, my practice involved a process of dwelling, of occupying the site and becoming familiar and intimate with its properties and characteristics; at an urban scale, my practice involved the study of maps, walking, and working out a discipline of movement through the transect.

While my work ranges across scale (from interior to the street) it is always concerned with surface, rather than volume or mass. This leads inevitably to *looking* at things, and their representation – what we see is always only ever surface. In looking, I have purposefully looked for and attempted to record what is there and what is not there; paying attention to what was once there, or what is there but ought not to be; and looking traces of occupation and change by which surfaces are witnesses to (or evidence of) the passage of time [Littlefield D, 2012]. The term "surface" requires contextualising. Recent thought in literary criticism addresses surface well, in that the last half century of textual analysis has veered between "symptomatic" and "surface" readings. Symptomatic readings, defined by Best and Marcus [2009], comprise the deep interpretation of text by critics who seek to divine what any text is *really* about, revealing hidden meanings obscured by (or even absent from) the text on the page. In symptomatic reading, the critic or interpreter is raised to the status level of author. Surface reading, on the other hand, is the method by which critics seek the patterns, information and meanings revealed by the text itself; interpretation is gleaned by *working with* the text rather than moving beyond or beneath it. "We take surface to mean what is evident, perceptible, apprehensible in texts; what is neither hidden nor hiding... a surface is what insists on being looked *at* rather than what we must train ourselves to see *through*" [Best and Marcus 2009; 9].

In this mode of considering surface, I seek to be attentive to surfaces and their conditions; describing them accurately; assuming they do not hide some deep and elusive ideological truth but are instead evidence of those truths. This is a process of looking at what lies in plain sight and asking: "what do these surfaces say about themselves?" [Littlefield D, 2016].

This scrutiny of surface has often required, perhaps counter-intuitively, close attention to the *line*. Lines become, in fact, a key organising principle spanning my work at both

building and urban scales - either as pre-existing conditions that I notice or creative devices I apply to a surface to make sense of it.

Tim Ingold describes the complex relationships between lines and surface, in that lines may require a surface on which to appear (writing, traces, drawing), while surfaces also emerge from lines (weaving). Lines, he writes, may be additive (writing) or reductive (the scratch or erosion); they may be intentional (the tightrope) or accidental (the crack); physical or metaphorical. Importantly, for this study, Ingold also links the line and narrative; lines imply time. To create or observe a line is to participate in a story.

"These things, in a word, are not objects but topics... Far from creating points in a network, every relation is one line in a meshwork of interwoven trails. There is no point at which the story ends and life begins." [Ingold 2016; 92-93]

This passage implies a range of reference points (developed below and elsewhere in this document) that develop the relational and time-based characteristics of authenticity and its study. It invokes the concept of 'symmetrical archaeology' developed by Michael Shanks in which he argues that the past, for the archaeologist, is more *resource* rather than source (see Introduction). Lindsay Jones describes architectural meaning as residing neither in the building nor the mind of the beholder, but in a combined 'ritual-architectural event in which buildings and human participants alike are involved." [Jones L 2000; 41]. Writing contemporaneously, Elizabeth Grosz makes a similar connection between object and event: "The thing is positioned or located in space only because time is implicated" [Grosz, 2001; 169].

The line is both usefully exact (connecting, defining) and metaphorical - enigmatic even. In my own practice, I have *observed* lines such as: boundaries and edges; implied connections between objects; cracks; pathways and the patterns of roads; the literal thread, and the narrative directions that unravels, in Hawthorn's novel 'The Scarlet Letter' [Littlefield D & Sara R, 2014]. And I have *deployed* lines; creating sections and cuts; walking peripheries and analysing a site via pre-determined transects; in my digital modelling of burial stones in Bath Abbey I have been careful to record the cracks, fissures and edges of erosion, translating these topographies into sections and contours; my film work at the Roman baths, 'Datum', which deployed the moving line, emerged from

working within fixed lines: the north-south and east-west axes of the York Street vaults. This was described in one of my earlier papers as a particular kind of line (the boundary) and was published within a volume titled *Peripheries* [Littlefield D, 2012]; this was followed by a series of texts on the theme of transgression [Littlefield D, 2013-14] which considered not just boundary but the space beyond it.

In utilising the idea of line as method, there are times when the discipline of the line has to be the subject of deviation. In setting out a geographical transect, researchers Lisa Diedrich, Gini Lee and Ellen Braae [2014] found the reality different from the mapping exercise: "The organizing transect line must necessarily deviate from the imposed path—the topography, site conditions, time, and serendipity remake the linear journey into a potentially deviant excursion. The scientific ordering implied by the transect line becomes the designerly open work of twists and turns, circling, double-backs, and altered agendas" [1]. The line, then, in providing the benchmark or datum, can become a point of departure, inviting the crossing of the line or the shifting of the boundary. Michel Foucault in *Abnormal* [2003] defines the monstrous as a deviation from the norm or natural limits, while Georges Bataille described transgression as looking beyond the limits of what is ordinarily observed, while maintaining those limits. In challenging limits and boundaries, one must be careful not create a monster or cast all definitions adrift; it is, rather, a matter of shifting perspective and testing boundaries rather than abandoning them [Littlefield D, 2013]. In my own practice, this has included searching for value in the accidental and unauthorised (Mary Douglas' "dirt"), compressing and limiting the view to reposition the overlooked detail as the centre of attention, and to look for eccentricity and ambiguity rather than what Gallagher and Greenblatt call "deterministic and unilinear explanations" [2001; 54]. My research, therefore, pays attention to cracks and erasure; to the homeless and hawkers; to the obscured, the unwanted and inconvenient. In exploring the edges, via three core case studies, my research redefines the centre ground.

Study sites

These underpinning methodologies and practices have been applied to a series of spaces at both the intimate, interior scale and the 'epic' urban scale. The core study sites have protected status or are part of heritage zones; and all were the subject of planned change at the time of investigation. These sites have been supplemented by secondary studies,

including analysis of fictional places where necessary (film, literature and painting) to draw out the theme of the importance of storyline in relation to place and meaning.
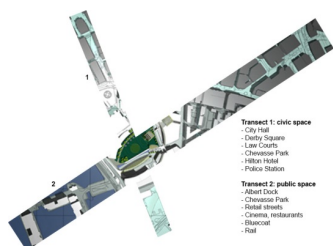

Figure 4. Diagram of the key transects undertaken through Liverpool One.

In terms of core sites, there are three. The first two comprise the Roman Baths, and the adjacent Abbey; both are situated within the perimeter of the original Roman settlement of Aqua Sulis, and together occupy a central position within the World Heritage Site of the city of Bath, England. Liverpool forms a third site, where my focus was on the Grosvenor-owned, 'Liverpool One' regeneration site in the centre of the city. Common to all three study sites, apart from their heritage status, were programmes of significant change - either envisaged, underway or newly completed. [NOTE: The city of Liverpool was a World Heritage Site 2004-2021, encompassing the period of my study. This study zone remains flanked by the Albert Dock, still a grade 1 heritage site, and the Duke Street conservation area, loosely known as the Ropewalks).

At the time of my studies, both Bath sites were undergoing processes of change with assistance from the Heritage Lottery Fund. The Roman Baths was undertaking its £5 million "Archway Project", focusing on developing a Learning Centre within the vaults beneath York Street[3]. My work here focused on capturing a 'sense of place' before these spaces changed permanently. My focus then shifted to Bath Abbey, which was undertaking its £19.3 million "Footprint Project", which included archaeological investigation and significant works to its floor[4]. Here, my work focused on recording in 3D the condition of elements of the Abbey floor before building works (including restoration and conservation) also changed the surface irrevocably. My research at these neighbouring sites has resulted in a number of publications as well as creative outputs, including: the 12-minute film *Datum* (exhibited at the Royal West of England Academy, 2013); and the development of replicas deploying the photographic and digital technique of photogrammetry (exhibited at Bath Abbey 2019-20).

My work in Liverpool, commissioned by Grosvenor Estates, was produced in two stages: a literature review of the nature of privately-owned publicly-accessible space (February 2017); followed by the application of this study to Liverpool One (August 2018). The latter report (figure 4) considered the performance of the Liverpool One estate 10 years after

3. https://www.romanbaths.co.uk/archway-project
4. http://www.bathabbey.org/footprint

completion with a focus on identity, belonging, access and the surface conditions of the development zone boundary [Littlefield D and Devereux M, 2019]. The techniques employed in this investigation were later deployed in Belfast, again to track surface details and degrees of ownership/belonging implied within those details.

Shields [2016] argues that to "know space" is not to measure it, but to understand the way it is used: "We need to know space as not just about relations and distance between elements but as a socially produced *order of difference* that can be heterogeneous in and of itself. 'Knowing space' is not enough – trigonometric formulae, engineering structures, shaping the land and dwelling on it. We need to know about 'spacing' and the spatialisations that are accomplished through everyday activities, representations and rituals" [Shields 2016; 12]. Shields is clearly drawing on Lefebvre, who described the city as a scientific, technical, institutional and ideological phenomenon focused on exchange and relationships – and of difference: "The city creates a situation, the urban situation, where different things occur one after another and do not exist separately but according to their differences" [Lefevbre 2003; 117].

This *knowing* a place as understanding rather than measuring was important in the examination of Liverpool, as the study site was considered more as a time-based narrative surface than as a fixed piece of urban design.

"Situated at the centre of the city, Liverpool One is both a place and a conduit between other places. The behaviours and patterns of people within these many places, and the urban forms which enable them, combine to create the cultural artefact that is Liverpool. It is a temporal artefact – the city is never finished and cultures constantly shift and evolve" [Littlefield and Devereux, 2019; 50].

Secondary studies were also conducted within the 10-year period of research, including programmes of change and regeneration in London during 2012, the year in which the city hosted the Olympic Games; this included a study of White City, the site of the 1908 Games, and the changes (and erasure) enacted upon the site ever since. Other sites referenced during this period of research, include surfaces at Egyptian heritage sites (classed as antiquities in Egypt) Karnak and Dayr al-Baḥrī . These sites and their changed surface conditions were identified as exemplars of the problematic nature of authenticity,

and the role of time and story-telling bound up in those processes of change. These latter examples were considered within the context of surface and digital mapping, especially with reference to 'site and non-site' - the differences between the site as experienced and the site as recorded.
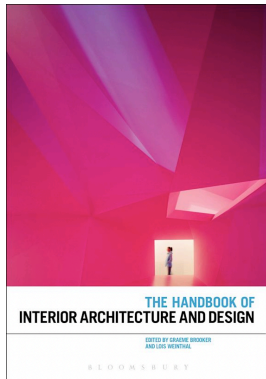

Figure 5. Cover of the 2013 publication which includes my chapter *Installation and Performance.* It is here that I explore the paintings listed, right.

Finally, my points of reference have extended to fictional places. Such places (in film, painting and writing) are useful for their immediacy, for their ability to embody a cultural system as a single focused event, and for strong narrative links between place as depicted and place as told. Chief here are consideration of Nathaniel Hawthorne's classic novel *The Scarlet Letter* (1850), and the Renaissance paintings *Saint Jerome in His Study* and *The Annunciation with St Emidius* by, respectively, Antonello da Messina (c1475) and Carlo Crivelli (1486). All are useful sources for interrogating the nature of the storyline within a surface, whether as narrative thread or as cuts and incisions (transgressions, even) into a surface for the purpose of signifying meaning [Littlefield D, 2013]. Importantly, these are all occupied spaces, in that the human body takes its place within the narrative elements that contain it. *The Scarlet Letter* is also productive source material because its narrative range spans the intimate scale of the body through to the interior and the scale of the urban (and even to the wilderness beyond). "Her body co-constructs the meaning of the physical spaces she inhabits: the house, the town space and the society that they represent" [Littlefield D & Sara R, 2014; 409].

QUESTION 1: How can a surface undergo significant change, yet retain cultural value within an extended definition of authenticity?

In this chapter I consider authenticity within terms of surface and change over time – including the notion of undesigned change. I draw on my published work which addresses the notion of authenticity, and challenges the idea of any single authenticity in favour of a more plural or dynamic definition.

In the five works listed against Question 1 (see page 2), I addressed the nature of authenticity – in particular the nature of authenticity as manifested within changing surfaces. In these publications I considered the challenges of locating or defining a singular authenticity when, in fact, multiple 'readings' or perspectives are possible. Through my work it becomes clear that official narratives or interpretations are just one of many possible 'authenticities' and that any curated, formalised authenticity sits precariously in relation to other equally valid complementary or even contradictory versions. In this work I invoke the concept of 'essentialism' which focuses attention on invisible qualities projected or imagined upon inanimate matter; I also draw upon the nature of transgression, which is a useful framework within which to explore cultural boundaries (and the degree to which they can be challenged or shifted). In typical usage, "transgression" carries negative connotations, such as sinfulness or naughtiness. In etymological terms, however, transgression describes "moving across" - crossing a boundary. Crossing a boundary might be a legal matter (trespass) or one of professional or cultural limits. It is within this sense I locate some of my work within an attitude of transgressive practice. Transgression embodies an element of challenging norms and definitions; moving across disciplinary boundaries; radicalism; and critical practice. Chris Jenks called transgression "a dynamic force in cultural production" [Jenks 2003; 21]. Kim Dovey described it as scrambling distinctions [Dovey 2013; 89].

In 2007 I wrote: "All buildings are products of the human imagination and the role of the imagination does not cease once the design has been committed to paper... Buildings are not merely *there*, as coordinates of space and time; buildings live most powerfully in the mind and we constantly process them, assimilate and digest them, reimagine them" [Littlefield & Lewis, 2007; 9]. I developed this line of thinking later in the same chapter, by describing how authenticity has an emergent character, gaining complexity over time:

"The authentic building does not live in the precision of the drawing or the computer model; nor does it live, devoid of inhabitants, in the newly completed structure. The authentic building is the one which continues to accommodate life. It grows out of its history and becomes more alive because of it" [ibid; 15].

This theme was developed in detail in what became a long-term study of Bath Abbey – the floor of which comprises original elements but not in their original location. As I describe in my 2016 paper 'The Living and the Dead', the abbey floor consists of burial stones which declare, for example, that "Here lie the remains of Francis Fairman Ayerst". However, all such burial stones have been moved at least twice in their history, and the human remains of those commemorated have also been the subject of further interference; when contemplating the stone recording the resting place of Francis Fairman Ayerst, we can be certain that the inscribed message is, in fact, untrue. The same applies to all such stones in the abbey. As Anne Massey and John Turpin have noted: "Nothing lasts forever... and because of their architectural shells, interiors are often perceived as being more permanent than they are" [2013; 5]. I concluded in 2016, however, that this does not matter in terms of authenticity. I also argued that these memorial stones retained their authenticity not just in spite of their relocation, but in spite of changed surface conditions (eg erosion, fragmentation and delamination):

"Stones which are most out of place or worn to a state of erasure are no less authentic than their intact equivalents... they can be considered to have moved to another state of authenticity rich in resonance and meaning" [Littlefield, 2016; 6]. Within this study I made room for the passage of time, and argued for cultural value to be placed on the *undesigned* qualities of change. Partly, this was an argument about whether or not the object of study was the floor itself, or its constituent parts. The floor, as a composite of many parts, is by its very nature a dynamic and yet authentic assemblage; its constituent elements had been the subject of authentic change within the authentic *site* of the abbey, even if their material condition and location no longer matched any original state. I argued that: "the accidental, the undesigned and the marks of time/occupation play as strong a narrative role as the building in its (mythically) original state: that the wear, erasure, absence, loss and impurity of the stones as found today is as much a part of them, as original and *essential*, as the stones as crafted and laid down centuries ago" [ibid; 6-8].

The term "essential" references the field of Essentialism, an inquiry focused on the phenomenon by which people (either through instinct or learned behaviour) have a tendency to apply special or even magical qualities to otherwise ordinary objects – what Susan Gelman called "posting a reality beyond appearances" [Gelman, 2004; 407]. This is not to say that artefacts really do embody such qualities but that people *behave* as if they do – artefacts are often given cultural and financial value for no reason other than one of association, age or provenance.

Essentialism is contentious, however. Catherine Malabou, in her 2009 book 'Ontology of the Accident' challenges the view that change is merely one of appearance, disguising some inner essence or unchanged self beneath. Considering change, with a special emphasis on brain trauma, Malabou argues that sometimes transformation signifies a profound shift and there is no inner essence which survives it. "I know, definitively, resolutely, that 'it is dangerous to essenciate'... the history of being itself consists perhaps of nothing but a series of accidents which, in every era and without hope of return, dangerously disfigure the meaning of essence" [Malabou, 2019; 90-91].
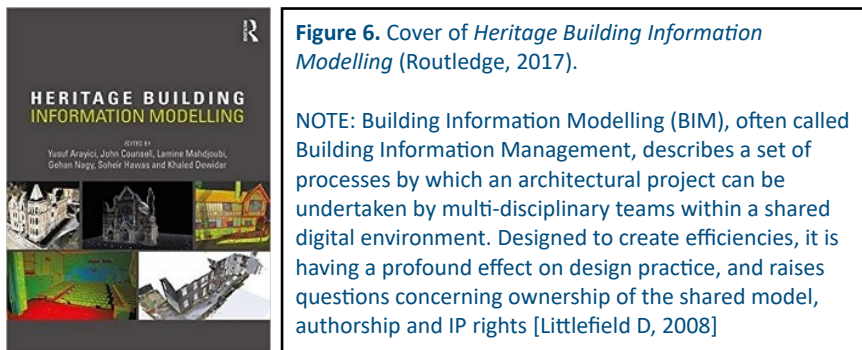
I would argue that authenticity and essence share something in that both can be shaped and determined by the story to which it is attached. The story told about a place, object or person defines the place, object or person. Essence, however, implies something singular – that anything might have more than one essence runs counter to the definition of essence itself. Authenticity, however, can be subjective, plural and loose. A surface or object bearing the marks of change over time can signify many things and prompt multiple narratives; essence, though, is a binary matter and a shift in the story can shift everything.

I highlighted such shifts in "Ashes thrown to the wind" [2013], which examined the stories attached to places and the extent to which those stories change what is seen or experienced. In the most extreme cases, houses in which murders have taken place have been the subject of such a comprehensive retelling that society seems unable (or unwilling) to sustain any architectural continuity; houses have been not only demolished but their rubble removed and dispersed in secret.

"Contemporary society appears unable to distinguish site from action: it conflates the two, and the house becomes something of an agent, implicated in the event" [Littlefield, 2013;

127]. "Gaps open up: building as idea and building as lived; building performing as designed, and building performing as ruin; building as matter and building as narrative. Between these states lies not a line but a space, a gap in which lies the potential for transgression – a social distaste or taboo" [ibid; 128].

Theories of transgression are useful in that - while the term transgression implies a binary condition of here or there, this side of the line or that – they reveal that there is a space between these binaries. There is room for doubt and ambiguity, as I argued in 2014: "Transgression [is] not solely about stepping across into another territory, but somehow operating in undefined zones that hover 'between'. These intermediary zones are uncertain and ambiguously defined, but this estranged space may also offer fresh insight and alternative ways of being" [Littlefield and Sara, 2014; 407].

Figure 6. Cover of *Heritage Building Information Modelling* (Routledge, 2017).

NOTE: Building Information Modelling (BIM), often called Building Information Management, describes a set of processes by which an architectural project can be undertaken by multi-disciplinary teams within a shared digital environment. Designed to create efficiencies, it is having a profound effect on design practice, and raises questions concerning ownership of the shared model, authorship and IP rights [Littlefield D, 2008]

This framework underpinned my 2017 book chapter "Heritage and Time: mapping what is no longer there" where I considered the technical-architectural practice of building information modelling (BIM, see note above) in a heritage context (HBIM). Describing BIM as a practice which seeks precision and predictability, I presented the concept of HBIM as one which could and should embrace terms such "fuzziness", "nuance", "contestation", "ambiguity" and "uncertainty". I argued for multiple authenticities and introduced a framework through which the fuzziness of surface change and competing narratives might be usefully captured. I considered, within the paper, a range of places which demonstrate the elasticity of authenticity - including ancient Egyptian sites whose surfaces were long ago subjected to abrupt and controversial change. The relief sculpture of Queen Hatshepsut within the Dayr al-Baḥrī temple, for example, had its face crudely removed more than three millennia ago (figure 7); Hatshepsut's face has, in fact, been absent for far longer than it was ever present (see image below).

Figure 7. The face of Queen Hatshepsut at the Dayr al-Baḥrī temple, Egypt, has been absent for longer than it was present.

Similarly, the nearby temple of Karnak contains Macedonian and Roman markings overlaid on Egyptian originals; the site is both literally and metaphorically a very layered one. "Such examples also reveal the difference between originality and heritage" [Littlefield 2017; 41], and provide further evidence of the plurality of authenticity:

"HBIM, configured as an open-source repository of information and interpretations, can offer a more comprehensive and living account of a site's *authenticities*. This is not to say that anything goes; that the site should be democratized to such an extent that it embodies every and no meaning. Rather, the notion of the plurality of site and interpretation, even if contested and counter-intuitive, can combine to create a more whole model than... uni-dimensional schemas" [ibid; 38].

In terms of my contribution to knowledge, while others have also argued for a plural or dynamic consideration of authenticity, this approach had not been applied to Bath Abbey. At the Abbey, the conservation team took a more singular approach to the subject, attempting to reverse the changes wrought over time and considering change to be inversely proportional to authenticity (the greater the change, the more diminished the authenticity; see figure 8). I also demonstrate how theories beyond heritage and placemaking - such as essentialism, transgression and agency - can contribute towards understanding authenticity. Rodney Harrison argued in 2018: "One

Figure 8. Ledgerstones at Bath Abbey, prior to the Footprint Project: cracked, delaminated, eroded, patched.

criticism that could be levelled at this focus on the discourse of heritage is that it does not always produce accounts that adequately theorize the role of material 'things' in the complex set of relationships in which human and non-human agents, heritage objects, places, and practices are bound together" [Harrison, 2018; 1369]. Through my work, I contribute towards this call to better theorise things and the relationships people have with them, especially within sensitive heritage contexts.
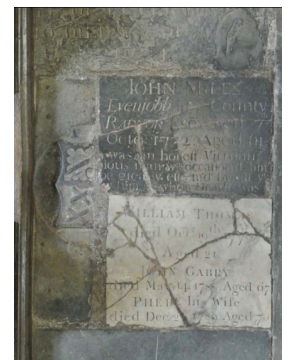
Further, I offered a system whereby the ambiguity and plurality of changing surfaces could be captured within a system of Building Information Modelling – by comparing the precision and certainty expected of BIM processes with the complexity of Heritage BIM (HBIM). Borrowing from Robert Smithson's 1972 "Dialectic of Site and Nonsite" where he compares the difference between knowing a site bodily (being there) with understanding a site through its records (drawings, photographs), I suggested the following characteristics of BIM and HBIM:

BIM	HBIM
captures the building as it is intended to be	captures the building as it is
a resource and test of a structure yet to be constructed	a resource describing a building which has already been constructed
a resource which ensures a new structure conforms to codes and other parameters	a "non-judgmental" resource describing an inherited structure which will inevitably deviate from the ideal
a design, construction, coordination and FM tool	a tool which may record a structure prior to its loss or damage
the known - the "idea" of the intended structure will never be more complete	will embody much of the unknown, including competing and evolving ideas
off-site - assembled to predict how a site will perform once changed	on-site – a response to the site as found
ambition of exactness, predictability, perfection	makes room for imperfection, the accident, the undersigned, the unauthorised
looking, testing	noticing, narrative
singular	plural
integrated	layered
definitive	interpreted
enables site as designed to match site as built	enables comparison between site as designed, site as found and site as imagined
directed	negotiated
ownership is defined	ownership is loose

Figure 9 (table). Comparison of BIM and HBIM characteristics [Littlefield D, 2017: 43]

"Heritage Building Information Modelling, in order to reach maturity in its own right rather than position itself as a sub-set of BIM, must include a careful consideration of *information*. Within the context of HBIM, information includes not just fact, but site readings and a recognition of the fuzzy qualities of historic places – fuzzy in that their physical and metaphysical edges shift. Their surfaces are not always where we expect them to be; and these places, as culturally constructed artefacts, continually reposition themselves in society's collective imagination" [Littlefield D 2017; 43]. The search for authenticity can be a meandering one, which is where the role of the representation

deserves investigation (and develops some of the terms in the right-hand column of the table above). This is the subject of the next chapter.

QUESTION 2: How can the representation of a surface inform and extend the manner in which authenticity is perceived or negotiated?

In this chapter I consider my practice-based work at the Roman baths and Bath Abbey, where film, photography and photogrammetry is used to record and re-present historical surfaces. I consider the fragment and the replica – raising issues concerning the extent to which the replica has an authenticity all its own.

In the five works listed against Question 2 (including film and digital models; see page 2) I addressed the role of the representation in identifying or negotiating a sense of authenticity within heritage environments. This research focuses on two case studies: the Roman Baths, and Bath Abbey – neighbours within the historic core of the World Heritage Site of the city of Bath, UK. Both sites occupy territory within the perimeter of the former Roman city of Aqua Sulis, and both were the subject of planned change at the time of my work. Both sites were also the subject of architectural/conservation projects by Feilden Clegg Bradley Studios.
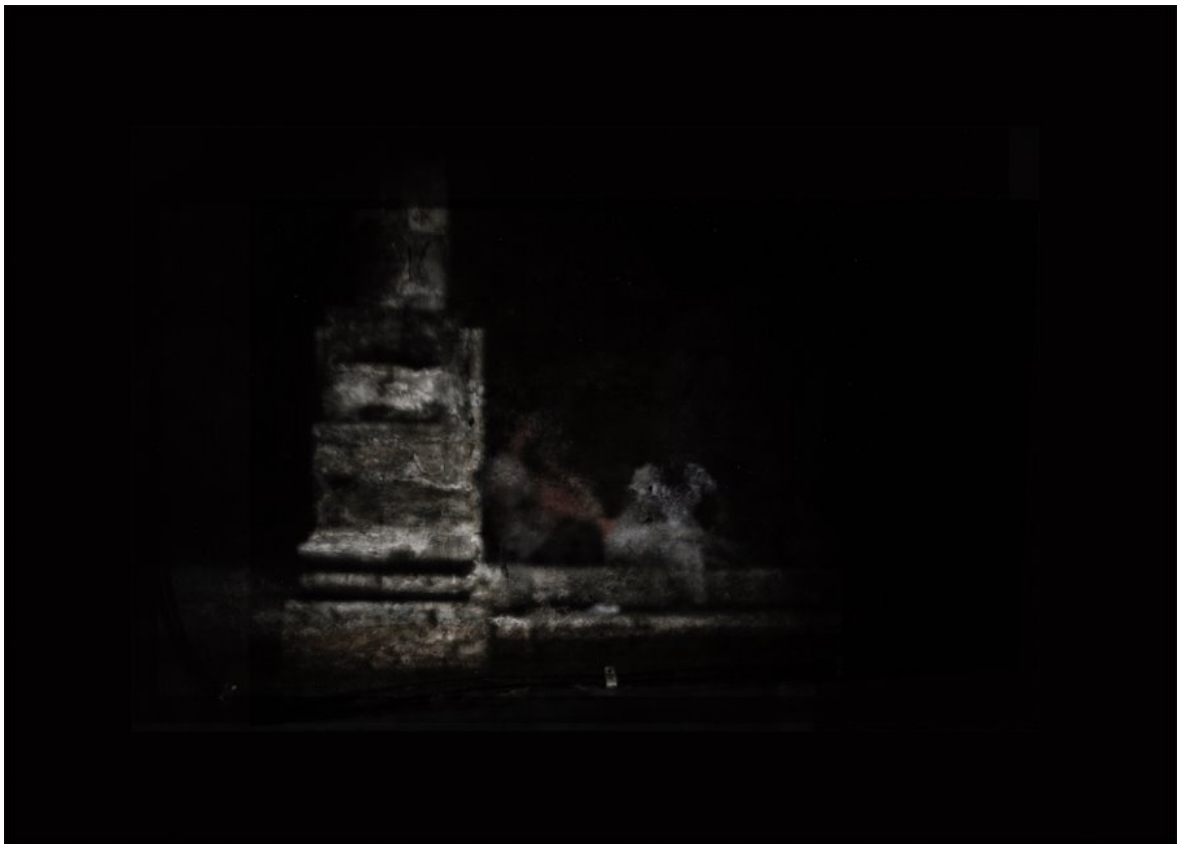

Figure 10. The north-facing wall at the York Street vaults, Roman Baths, contained small drilled holes (partly for ventilation, partly top alleviate salt build-up in the stonework). Blocking all but one hole, caused the vaults to perform as a camera obscura. This prompted a light-based examination of the space.

The Roman Baths project centred on the York Street vaults, a series of basement-level spaces that were once part of the extensive temple-bathing complex of the Roman period. These vaults, however, did not form part of the tourist zone of the contemporary museum and were used largely for storage of ad hoc archaeological artefacts. The vaults, now the Clore Learning Centre, were uncurated and had very much of a 'back-of-house' ambience: the interventions of different periods (Roman, Medieval, Georgian, Victorian and 20th century; fig. 11) were plain to see; lighting, air quality and floor conditions were poor; public access was given only rarely and through pre-booked, guided tours. There was a special quality to these spaces in that they embodied traces of the passage of time and the accumulation of the undesigned that the main tourist zone lacked. As such, the management team considered these spaces to lack 'authenticity'; in my work I attempted to develop

Figure 11. York Street vaults, Roman baths: a meeting place of spatial intervention across millennia.

a method by which the vaults could be considered within an expanded (or more plural) sense of authenticity, to subvert the *expectation* of what might be found within the site and re-present it as having its own legitimate narrative. I sought "to celebrate the space as found, rather than considering it as a primarily Roman site onto which has accumulated a series of unwanted layers... the project became one of making a virtue of the peripheral status of the vaults and suggesting how their unique aesthetic and spatial qualities could be considered to have an authenticity all their own" [Littlefield 2012; 129-130].

Similarly, my work at Bath Abbey paid special attention to the undesigned character of the floor's 'ledger stones' (horizontal burial markers forming the entire floor surface); these characteristics included cracks, areas of erosion, stains and delamination. The floor was additionally interesting from the perspective of authenticity in that (as described in chapter 1) the 891 ledger stones were no longer in their original positions and did not, therefore, mark the human remains as indicated by inscriptions such as "Here lieth the remains of...". My research took place during a period of major conservation works, which included addressing subsidence which had caused significant undulation in the floor surface. Ledger stones were (in three main phases) removed, repaired and re-set; some stones were too damaged to be returned to the floor (figures 12 & 13); the majority which did return were not necessarily placed in the location from which they were taken. This series of events is

perhaps an extreme version of the natural processes of change which take place within architectural space. Anne Massey and John Turpin considered how time, change and society's understanding of space are interlinked in 2011: "Deeply embedded in historical processes, interiors are mutable spaces, shaped and reshaped over time...interiors register and mark the passing of time, and question ways in which time and the effects of social, cultural, political and economic factors shape our understanding and assessment of the interior" [2011; 5].
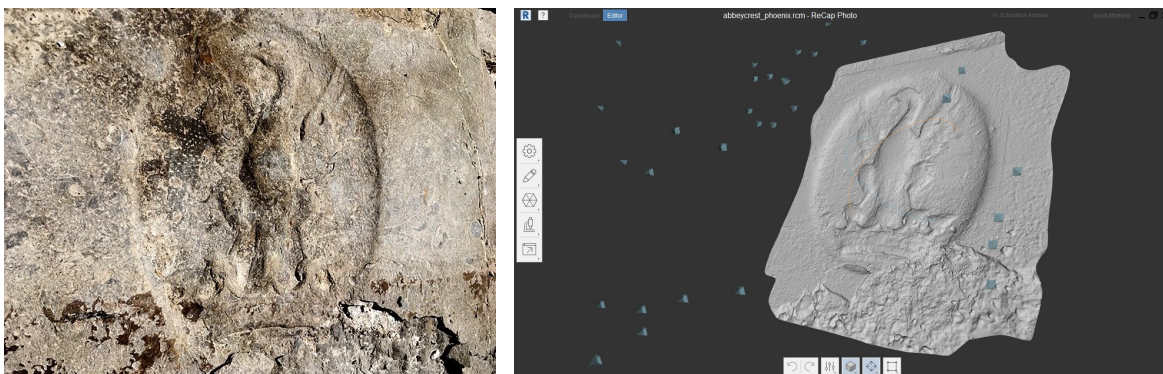

Figures 12 & 13. Bath Abbey. The ledger stone to Theodor and Anna Luders (died 1774 and 1792) contained a phoenix on a five-pointed star (left). This original has now been lost; its form is preserved in a digital replica (right).

I addressed this directly at the Association of Critical Heritage Studies' 2020 Futures conference at UCL: "The building's floor has always been a surface in flux. When the abbey served as an intra-mural burial ground both floor and sub-floor were subject to constant change, re-arrangement, re-inscription and decay. Any sense of an authentic "original" is always hard to locate, and the abbey floor is testament to that," [Littlefield 2020]. I developed this theme for the 2021 conference *(in)tangible heritage(s)*, held at the University of Kent and further explored in my 2022 paper for the post-conference publication: "The changes to the floor are the result of authentic process – both the deliberate process of planned intervention and the inevitable processes of long-term human occupation and geological change. It is not that the ledger stones are inauthentic; it is that they are differently authentic than they used to be. There is an authenticity at work within the floor of Bath Abbey, though it is difficult to define exactly *where* or *what* that authenticity is" [Littlefield 2022; 90].

I have established (Question 1) that a surface remains authentic in spite of change, and even reaches a state of greater authenticity *because* of change; that authenticity is an emergent condition that is dynamic, negotiated and plural. In this chapter, I demonstrate

how the *representation* of a surface plays a role within the sense of authenticity within place. At the baths, my work centred on a lighting installation which generated the material for a short film in which the condition of the site was revealed through the glimpse. This film, *Datum*, was later exhibited at the Royal West of England Academy, Bristol, as part of the exhibition *Drawn* [2013]. At the Abbey, the representational method was photographic, leading to the creation of 3D digital models to record the condition of ledger stones prior to the changes of the Footprint Project. Both projects addressed the sites as found; both sites were considered as authentic phenomena through time, rather than places in which authenticity (confused with a sense of original) had faded; and both deployed techniques of representation to re-present the undesigned and uncurated characteristics of these sites as authentic elements of their biography. Conventionally, authenticity is imagined as a bounded concept, in that its materialist conditions and official narratives are subject to a degree of control (what is, and is not, contained within the scope of 'the authentic object'). Through my work I have shifted the boundary to place cultural value on conditions and characteristics normally beyond the boundary – the erosion and erasure; the stains, cracks and accidents. This does, of course, beg the question of quite where any boundary can be drawn, and whether or not the perimeter of authenticity is in danger of being drawn too widely. I address this in the conclusion.

The baths project began speculatively, and emerged over time by spending many hours looking, photographing, scrutinising the photographs, and even sitting in the dark listening. Through this process of *noticing* I became more alert to the surface textures of the spaces, the contrasts of materials and the boundaries between different historical periods. To fully know the space was to understand all of it as a single experience.
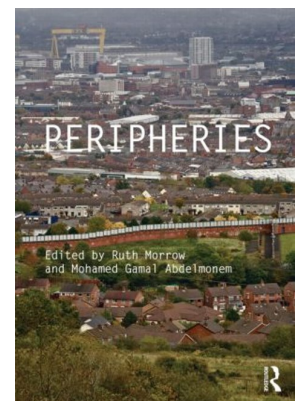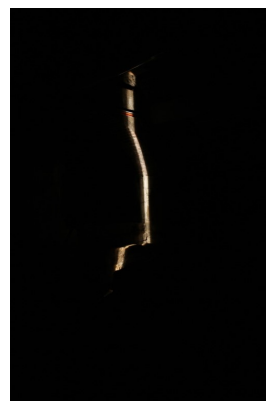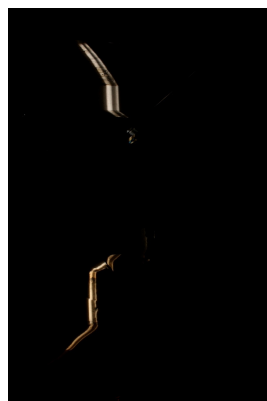
Figures 14-17. Lighting device designed for the *Datum* project, York Street vaults, with movie stills of the illuminated 'section'. This work was published in *Peripheries* (Routledge, 2012), Figure 17 above-right.

The film *Datum*, completed with Dr Ken Wilder, was eventually conceived as a way of focusing the view in such a way that the surface conditions of all ages were presented as having equal status within an entirely authentic site. Drawing on Merleau-Ponty's work on perception, in which he describes human understanding of the world as limited to just a glimpse of a wider condition - "only ever from points of view that hide as much as they reveal" [Merleau-Ponty, 2009; 54] - the film emerged from curating selective views, compiled from vertical section lines projected at regular points along the east-west and north-south axes of the vaults complex (figures 14-16). The projected line illuminated vertical glimpses in which changing surface conditions move in and out of view, enabling the viewer to compile a mental model of the space piece by piece; the wider space, in fact, is never fully shown, and the site is declared only at the end of the 12-minute film.

"This act of curation and re-presentation falls somewhere between amplifying the aesthetic and spatial qualities that lie implicit within this space and creating such qualities by manipulating what one sees. It is a process of extreme spatial editing" [Littlefield 2013; 237].

This is a technique demonstrated by archaeologists Tilley et al, who argued that conventional, objective representations such as site drawings and photographs were insufficient to convey a sense of place; the archaeologist should be prepared to "play tricks, to distort, to emphasize", especially when representing an interpretation of place [Tilley et all 2000; 58]. Reality needs to be "drawn out", they wrote, and complexity reduced to "aid an interpretative understanding" [ibid; 60]. Ran Morin has also critiqued the "scientific image" of the site: "it is only a partial and incomplete image of the site's 'immense' reality, and not the only one of which humans are capable" [Morin 1999; 194].

Datum was a work in which I sought to present, through distorted views and emphasis, the "immense reality" of the York Street vaults. The film is structured as a series of reveals which shift from glimpses of spatial volume through to the scale of detail and texture. The vaults are presented not as a relic from antiquity, scarred by later interventions, but rather as a place which bears the marks of human activity from antiquity to the present: "The work attempts to negotiate a way through elusive notions of heritage and authenticity by appropriating the past as raw material for creative endeavour, as well as considering all pasts, not just the Roman, as contributing to a sense of place" [Littlefield, 2012; 139].

My research at the neighbouring Abbey site was resolved differently. Here, when it became clear that some stones would not survive the process of their removal, I began, in close consultation with the Abbey's head of interpretation, to photographically record fragile and vulnerable ledger stones. The photographic data-set enabled the creation of 35 3D digital models with photogrammetry software Autodesk Recap Photo. Nine of these models were created by students under my direction. The result is a set of digital replicas which capture the surface form of some of the most fragile and fragmented stones prior to their removal; this includes replicas of some stones which have not been returned to the Abbey floor (one of which, an extraordinary phoenix-on-crown crest, appears to have been lost; fig. 12). Largely, however, the replicas record the form of ledger stones which have been returned to the floor, though restored and visibly different from their earlier form and condition (figures 18 & 19). A number of these replicas were exhibited within the Abbey (June 2019-February 2020); I also participated in British Science Week events in March 2029 and 2020, hosted by the Abbey, at which I explained to members of the public the principles and purpose of photogrammetry within a heritage environment.
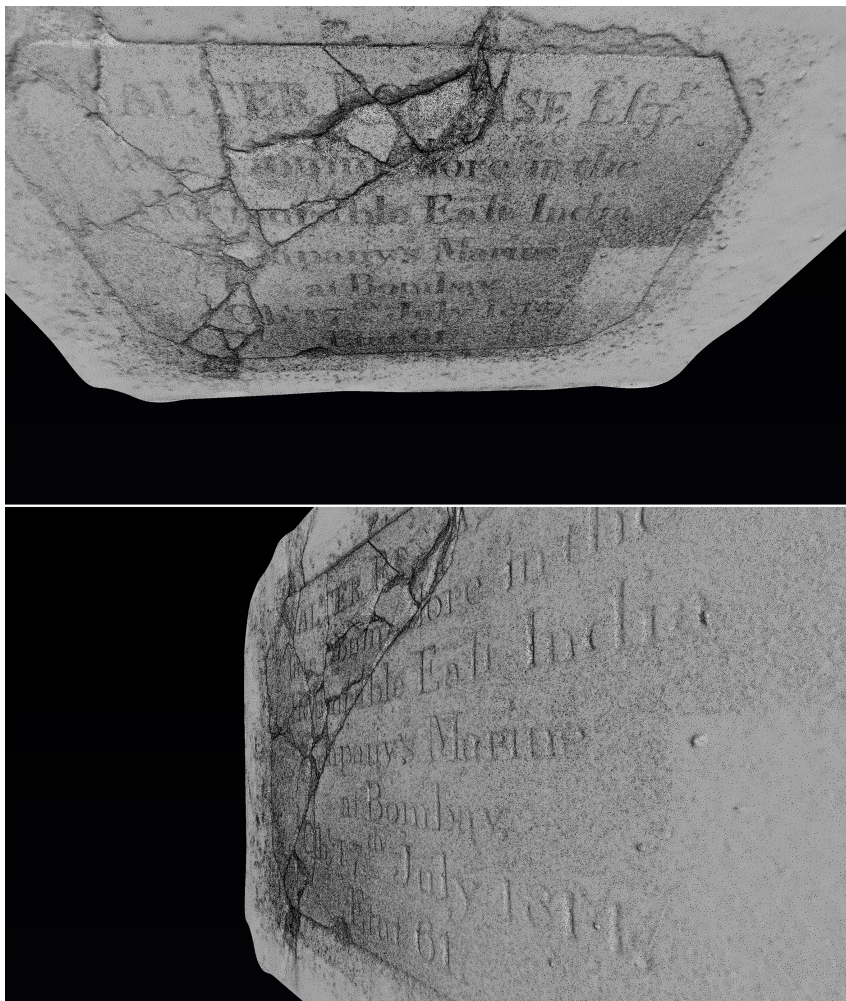
Figures 18 &19. Bath Abbey. Photogrammetry model of the ledger stone to Walter Borlaise, showing the complex topography of the pre-restored stone. This artefact was larger than its restored version (562x360mm compared with 557x357mm today).

The role of reproductions and replicas has a long history. A significant reference point is 1867 when representatives from a number of leading European royal families, including the UK's Prince Albert, signed a convention advocating for the creation of "casts, electrotypes, photographs, and other processes" by which museums could share in each others' collections. London's V&A cast gallery is an exemplar of this positive 19th century attitude towards the reproduction. Walter Benjamin, in his famous 1936 essay on mechanical reproduction, also acknowledged the role of the replica – not just for the way it confirms the special quality of any original in time and space, but also for the way "it enables the original to meet the beholder halfway" by enabling the experience of an artefact remotely. More recently, Latour and others [Duval et al 2019; James 2016 and 2017; Khalaf 2017] have argued for the authenticity of the replica itself. Khalaf points out the importance of knowing *who* any replica or reconstruction is for, and the extent to which the audience understands intention – such as the intention to preserve a sense of continuity, even if that continuity is one of experience or a sense of reverence [Khalaf 2017; 270].

Figures 20 & 21. Replicas are representations; albeit representations which record particular characteristics and afford a degree of investigation not always available to the original.

The key is that these replicas, such as the "authentic reproduction" of New Salem (while sharing something of the form, site or surface of the original) are clearly *not* the real thing - yet they are categorically different from the fake, the forgery or the simulation. The work done by the replica in such cases is *to reveal* the original, to enable a degree of engagement and interrogation that the original cannot perform for itself (figures 20 & 21). This was well articulated by Foster and Jones [2019]; what happens, they ask, "if people allow for

the possibility that a replica *is a thing in its own right*, albeit a thing that stands in complex relationship to another thing?" [ibid; 17. My italics].

Sometimes the original is not enough. Through the replica, a record is created of the condition of an artefact at a point in time; the replica tells the biography of an artefact as the artefact itself changes. My models of fragments of the Abbey floor record the surface form of artefacts as they were, enabling comparison to be made between the object as was, and the object as is. As I describe in my 2022 paper, the ledger stones found within the abbey floor today are noticeably different from their previous condition - flatter, cleaner, and often smaller. Previously cracked stones have generally been re-assembled with finer joins (figures 22 & 23). The replicas embody agency, in the sense of making a difference to a situation, in that they voice the changes made to the originals and challenge the definition of 'original' itself. The replicas, for example, embody the topography and colouring of stones as they incrementally shifted over more than 150 years; the 'originals', repaired and reset, embody a more idealised form enacted at a moment in time very recently. Within this context, the replicas and originals mark a bifurcation of authenticity, each in its own way authentic. The replica records an element of authenticity lost to the original. The replica challenges the original in terms of authenticity, and makes a claim that it is, even, *more authentic* than the artefact from which it is derived. This is even more true of replicas for which the source material no longer exists; in these cases, in terms of surface form, authenticity has transferred from original to replica.

Figures 22 & 23. Two versions of the ledger stone to Frances Jolliffe. The image **left** is a photogrammetry model of the pre-restoration memorial; the image **right** is a photograph of the restored memorial on new backing stone.
The model records a larger artefact than its restored version (914x484mm compared with 900x470mm today).

"What these replicas do is provide a benchmark against which change can be observed and measured; they also speak to absence, in that they record something not there was once there (whether a condition or characteristic of the stone, or the stone itself). A timeline becomes implied, which in turn implies story, or biography" [Littlefield, 2022; 94].

Sian Jones has described authenticity as an emergent property of the relationships between people, places and things; I suggest that such emergence is also facilitated by the *representation* of places and things. Indeed, within this network of the human and nonhuman, the representation *is* the thing.

Figure 24. A sample of digital models (3D printed and CNC routed) on display at Bath Abbey, June 2019 to February 2020.

It is worth noting, at this point, Baudrillard's concept of simulation – because simulation is *not* what is being considered here, although the term might be confused with replication. Baudrillard argued that the simulation challenged reality, threatened to replace it or disguised the fact that there is no reality. "It is no longer a question of imitation, nor duplication, nor even of parody... simulation threatens the difference between the 'true' and the 'false', the 'real' and the 'imaginary'," [Baudrillard 2014; 2-3]. Baudrillard describes the representation as embodying the "principle of the equivalence of the sign and of the real" [ibid; 6] whereas the simulacrum abandons the sign as having value (as signifying something else) and becomes its own reality. This difference is important because the replicas discussed here are representations, working within a system of relationships between signifier and signified; it is important, too, that observers *know* this. Baudrillard's concern is that that citizens do not know the difference between simulation and reality, because they have merged to become the same thing. The replica, however, is merely a copy of something else; further, the replica is, in perhaps every case, an imperfect or incomplete copy. The replica does, though, play an important role in helping negotiate a sense of authenticity.

Foster and Jones [2019] have called for "a new theory of replicas that encompasses the part that networks of relations… play in the production and negotiation of authenticity". My research at Bath Abbey is a contribution to such a new theory, firstly as evidence for the

plurality of authenticity, and secondly as a demonstration of the authenticity of the replica itself. My work is also a demonstration of the need to be very clear about what it is that is being replicated; no replica, by definition, can be a perfect copy and it has been persuasively argued that any replica which seeks perfection is ethically dubious [Dahlström, 2019]. My research is focused on surface, so the replicas in question do not attempt any copying of the materiality or mass of the originals; indeed, they embody what might be termed a "technological signature" which reveals the period of manufacture. The replicas do, though, contribute an important part of the story of the ledger stones, and reveal that the stones experienced within today's Abbey floor are just one part of an extended and dynamic pattern of negotiations from which authenticity emerges - not as a static fact, but fuzzy condition.

Figures 25-27. Images of the ledger stone to Walter Borlaise (see p44) demonstrating the range of uses to which the replica can be subject. The model is shown **left** is reproduced in MDF; the digital model, **centre & right**, demonstrates the degree of investigation and forensic scrutiny not always possible with a fragile and fragmenting original.

My work at both Bath Abbey and the adjacent baths continues the practice of Tilley et al in their archaeological investigations on Bodmin Moor: "We are responding to the stones, not rearranging or altering them… seeing is not passive reception but an active process requiring participation" [Tilley et al 2000; 52]. Through such active participation, I demonstrate that:

- the representation of surface informs the manner in which that surface is understood and valued. The representation is a narrative device.
- authenticity is dynamic, rather than static; plural, rather than singular.
- the representation, including the replica, embodies an authenticity absent in the 'original'; the replica challenges the nature and definition of 'original'.

QUESTION 3. Considering the city as a surface, how does the notion of authenticity play out at an urban scale?

In this chapter, I address authenticity at an urban scale. In doing so, I invoke notions of memory, the traces and scars of former occupation, and ideas of ownership and belonging. This commentary addresses models of ownership within the context of debates concerning public and private places. The shift to the urban scale focuses on sites within Liverpool, London and Belfast; this includes reflecting on urban surfaces and the search for conditions on which our sense of belonging as citizens is negotiated - much like our relationship with heritage surfaces and artefacts is negotiated in order to arrive at meaning.

My 2009 book *Liverpool One: remaking a city centre* afforded me the opportunity to consider the changing and transformed site at an urban scale. The site is located between Liverpool's central business district, the nearby retail zone of Lord and Church streets, and the heritage zone of the Albert Docks and the Ropewalks conservation area (designated at the time of writing as a UNESCO World Heritage Site). It is a site which has been made and remade, covered and uncovered, and is therefore interesting from the perspective of authenticity defined as a truthful condition with provenance while undergoing almost perpetual change. The regeneration project, led by Grosvenor Estates, became a mix of heritage protection and "almost total reinvention". "Underlying all ideas for regeneration was the following principle: that any development should become an integral part of Liverpool and link almost seamlessly into the city as found" [Littlefield, 2009; 30-31].

The publication of this book led to further research a decade later, commissioned by Grosvenor to assess the performance of Liverpool One as an act of place-making. This project was delivered in two stages. Stage 1 comprised a literature review on the subject of public and private places, with an emphasis on the 'privately-owned, publicly accessible' place (Grosvenor had been granted a 250-year lease on the land on which Liverpool One had been built, and therefore effectively owned the centre of the city). Stage 2 was an examination of the development itself, with a focus on how "integral" to the city the

project had become and the extent to which is performed as a public place [Littlefield and Devereux, 2017 and 2019]. In the interim, I edited a themed edition of the journal *Architectural Design*, "London (re)generation" [2012], in which the capital's key regeneration projects were critiqued in that Olympic year – along with a critique of the term regeneration itself.

In considering regeneration, I brought a similar set of methods and frameworks to bear on the subject as I had developed at the Roman Baths. In spite of the shift in scale, I was still alert to the power of the small detail; traces of former modes of occupation and patterns remained important; walking, looking and noticing, as well as desk-based practice such as analysis of historic maps, was key; and my looking was informed by valuing the histories, stories and anecdotes (including what Gallagher and Greenblatt, 2001, called the "eccentric" ones) associated with the places that were the subject of regeneration. In this work I shared the value system described by Adam Sharr, in which architecture is considered as being multi-authored and, in terms of locating meaning, unstable: "A building thus records the forces at work in the societies where it was procured and inhabited over time... [These values] allow constructed reality to diverge from the designers' intentions... buildings are never finished, especially on opening day" [Sharr, 2012; 3-4]. My work was, additionally, informed by the attitudes and values of psychogeography – not so much the personal reminiscence of writers such as Iain Sinclair, but the commentary of Alastair Bonnett who wrote of loss, the reimagining of ordinary landscapes, and a desire to "re-enchant and re-mythologise" prosaic places (see boxed note, right).

> Andrew Saint concluded his book *The Image of the Architect* with a defence of the imagination as vital to the future of the architectural profession. "If a generation's imagination can be fixed upon something above the game of styles, novelty of appearance, and paper projects, and remain equally resolute in the face of the allurements of commerce, we may at last get a profession worthy of the claim of leadership in that industry" [Saint 1983; 166].

This led, in my work on "London (re)generation" to a critique of regeneration as a term and practice – hence the bracketed "(re)". The overall position of the 2012 journal was that (evoking thinkers such as John Ruskin, Christian Norberg Schulz and Aldo Rossi), if urban regeneration was to meaningfully reimagine, remake and revitalise, then it must acknowledge and emerge from pre-existing conditions. Regeneration implies a degree of continuity and therefore memory: "Architecture is to be regarded by us with the most

serious thought. We may live without her, and worship without her, but we cannot remember without her" [Ruskin 1849; section 2]. Like archaeologist Michael Shanks, who considered the past as having meaning only within the terms of the present, Aldo Rossi valued the city for its ability to span time: "The union between the past and the future exists in the very idea of the city. It flows through in the same way that memory flows through the life of a person" [Rossi, 1984; 131]

My argument was that regeneration could not be defined by demolition and total erasure; such a tabula rasa condition, and subsequent development, is not *re*generation at all. "Regeneration" is revealed to be a very elastic concept; however, I also argued that places often resist complete obliteration, and a sense of place remains legible in spite of change or even because of it:

"Like the process of pentimento, in which hidden layers of paintings become visible as upper layers of paint slowly become translucent, certain characteristics or uses manage to push through...Regeneration implies a little scar tissue, because one can never quite tell how wounds will heal" [Littlefield, 2012; 11-13].
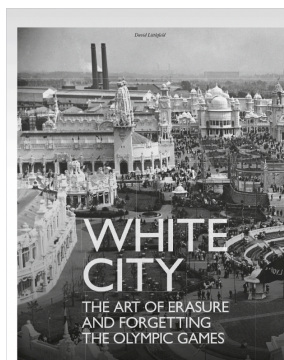

Figure 28. Chapter on White City, within *London (re)generation* (Wiley, 2012). A site whose origins and histories is preserved in place names.

The paper on London's White City district is a case in point – developed on open land at London's fringe for the 1908 Franco-British Exhibition, this act of 'generation' has been entirely replaced and survives in terms of place names and occasional street patterns only. "White City rewrote the site on which it was constructed; it, in turn, has been erased and rewritten" [Littlefield, 2012; 75]. Any understanding of White City as a place – indeed, understanding why this place is called White City at all – requires a knowledge of the stories which unfolded here. The story of the Olympic marathon of 1908, whose winner was controversially shifted to the silver medal, is hinted at in its street names; the circular form of the BBC Television Centre is found to be generated by the trace of an Edwardian boating lake. White City as a place is enlivened by the application of prior knowledge, its authenticity as a place becoming enhanced (even plausible) through matching urban form with memory.

In 2016 I was commissioned by Grosvenor to conduct a study of Liverpool One, which was approaching the 10-year anniversary of its completion, but was also subject to ongoing critique about the nature and role of privately-owned public space. This led to the production of a literature review, authored with a colleague at UWE Bristol, conducted as desk-based research. Such a review was important because Liverpool One occupied an ambiguous position within the wider urban fabric of the city – integrated in terms of street plan, separate in terms of branding, and unclear in terms of its legal boundary (depending on the ability of different social groups to read the signals). The terms "public" and "private" were found to be just as slippery and contingent as "authenticity" and "regeneration". Wrapped up in any sense of privateness or publicness are degrees of access, expectation, belonging, conduct and context (figure 29). The viability of commercial enterprises depend on public access, while public institutions such as schools routinely (for good reason) limit access. However, while a member of the public might have access to a private enterprise such as a supermarket, this will be only for the purposes of purchase – other activities, such as protesting, singing, petitioning or even loitering – will quickly be considered as inappropriate and access may in these cases be denied. The right of access to urban spaces becomes contingent, and zones such as malls and privately-owned streets become contested spaces as legal ownership and core function establish an abrasive relationship with a sense of belonging.
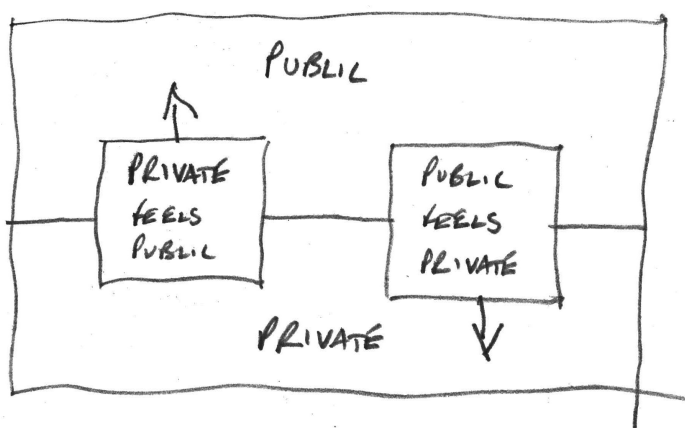

Figure 29. Diagram shown at the UK Ireland Planning Conference (Queens University Belfast, 2017). Public and private spaces are not binary; some private places *feel* public, and vice versa.

These findings were summarised at the UK Ireland Planning Conference hosted by Queens University Belfast in September 2017, at which I said: "All participants in the

development, management, curation and stewardship of public space must develop a shared vocabulary which includes the terms access, belonging, identity, ownership and expectation, and resist the temptation to reduce the subject to a binary matter of public / private".

This literature review informed the later study of Liverpool One, published in 2019. The matter of legal ownership led to close scrutiny of the boundary of the site, tracing both the legal boundary (revealed through the presence of small metal studs in the paving) and the branded boundary, whereby this privately-owned estate reveals itself through banners, signage and surface changes. This study was informed by a small set of semi-structured interviews with key stakeholders and disciplined walks. At 42 acres, conducting a thorough study of the entire estate would have been overwhelming and far from practical, so the study zone was reduced to a series of lines: two transects running north-south and east-west, and the perimeter. "Yes, I want to walk around the orbital motorway: in the belief that this nowhere, this edge, is the place that will offer fresh narratives" [Sinclair, 2003;16].

Full details of the method and rationale are described in the report itself. Of course, following an exact transect walk across a city centre is problematic, unless undertaken as studies of linear streets; Liverpool One is far too complex a surface to be understood in this way, so the ideal study lines involved deviations – what Diedrich describes [2014] as "deviant excursion. The scientific ordering implied by the transect line becomes the designerly open work of twists and turns".

The transects through Liverpool One were similarly iterative, and became guides for exploration rather than geometrically precise: "The study zones revealed themselves to be composed of visual moments and experiences that cannot be recorded on a conventional map. Our own investigation of the site was one of walking, noticing, recording and spending considerable periods of time at points which, to anyone else, might appear unremarkable" [Littlefield and Devereux, 2019; 12].

Of special interest was the blurred line of the site boundary. Liverpool One is a curated place. Curiously, the branding boundary does not match the legal boundary, causing uncertainty among visitors (if they were ever to stop and consider it) about whether they were inside the district of Liverpool One or not. Some peripheral zones *feel like* Liverpool One when they are, in fact, outside the boundary; and vice versa. This may have practical advantages to both Grosvenor and the city council in various ways; perhaps, in an attempt at placemaking, there is some virtue in blurring the perceived boundary between city districts in the creation of some sense of being authentically within the single social construction of Liverpool. However, in terms of social justice and inclusion, this is problematic. The presence of the metal studs (figure 31) marking the legal boundary of the estate is well-known to particular social groups. These groups (homeless people, for example, or buskers; figure 32) are fully aware of the meaning behind the studs in that they represent a shift in ownership and therefore the rules that apply on either side of the boundary. Elsewhere in my work, as noted in earlier chapters, I have deployed the idea of agency to consider the role of the representation with regard to telling and retelling the story of heritage artefacts and surfaces; here, agency has a far more immediate social and political effect. The studs, when noticed by those *who need to notice them*, cause a change to a situation and a change in behaviour: people sleep rough on one side of the line, and. not the other; street hawkers sell on one side of the line, and not the other. It is a visceral example of the mechanics of agency – the metal studs have no power or influence in and of themselves, but merely represent a social narrative (a narrative that describes the construct that is property law). It is what they represent that makes the difference to the situation, as

long as they are legible enough to be read. This is what Jane Bennett means by the "force of things", and which is summarised so well by Edwin Sayes: "Non-humans, do not have agency by themselves, if only because they are never by themselves" [Sayes, 2014; 144].

This example of agency, and others represented by signage in Belfast's Fountain Centre, formed the subject of my chapter within the 2023 book *Everyday Streets*, "The agency of small things: indicators of ownership on the streets of Liverpool and Belfast" [eds Martire A, Clossick J, Hausleitner B]. This paper, which forms the first of the 19 chapter book, considers the role of the innocuous detail in the making of place, and the effect such details can have out of all proportion to their physical size: "Streets are as *undesigned* as much as designed. Markers and traces of occupation, ownership and belonging can shape streetscapes beyond the designed intention of architect, planner or urbanist. These signs and visual clues can have a transformative effect, and thus can be considered as having *agency* – they are 'things' of the street just as level changes and building surfaces are things" [Littlefield, 2023; 17].

In this chapter I draw on a wide range of themes developed over a 10-year period – the nature of place and belonging; the link between the story and the artefact; the role of the innocuous detail; the practice of *reading the city* and interpreting the signs in order to *know where you are* in a deeper sense than cartographic location (and, by extension, how to behave).

"The social and agentic performance of the studs in Liverpool is tied into the story they tell – a story of mapping and imaginary lines which make tangible the idea of property ownership. The studs provide a translation service, giving the marks on title deeds a tangible presence in the 'real world'. For most visitors it is a story that does not need to be read and therefore goes unseen; for disenfranchised groups, however, the text is very legible and it makes a material difference to the manner in which they negotiate the city's streets" [Littlefield 2023; 24-26].

Authenticity, at the urban scale, is just as mercurial and elusive as it is at the scale of the object: it is culturally constructed; narrative dependent; subjected to forces of control and ownership; political; negotiated; and plural. Ownership is contested, and shifts between legal entitlement, appropriation and varying degrees of inclusion. The city is a place of

constant change; even being afforded heritage status, or having it removed in the case of Liverpool, does not impede the process of change. Arguably it is the very existence of flux that underpins the authenticity of any place.
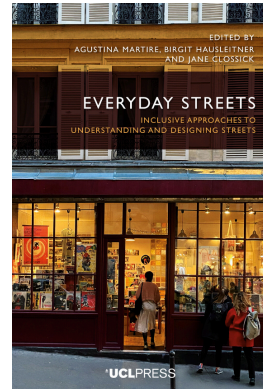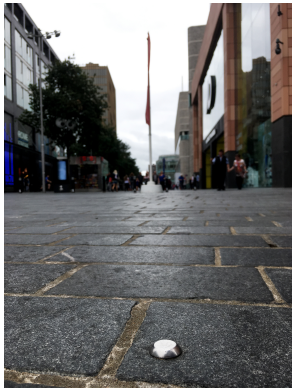
Figures 31-33. Liverpool One. Metal studs indicate the legal boundary line. These studs go unnoticed, except by those who need to understand their significance. The *Big Issue* vendor stands outside the boundary (fig. 32). The agency of the studs is described in my chapter for *Everyday Streets* (UCL Press, 2023).

CONCLUSION

This document explains and summarises a body of work completed during the period 2012-2022. This body of work comprises: 15 texts, a short film and a series of digital artefacts. In addition, this document references, or alludes to, six 'supplemental' outputs that are not formally within the scope of this PhD due to falling outside the 10-year study period or having not been fully scrutinised under peer review (such as conference papers). This work is on-going.

The research considered here is an attempt to answer three questions concerning the nature of authenticity, addressing: the nature and efficacy of authenticity in relation to change within heritage contexts; the role of the representation in developing or even enhancing a sense of authenticity; and the nature of authenticity at urban scale in the creation of a 'sense of place'. This has been a study of authenticity across scales, from the object to the urban zone; it has invoked concepts of agency and the nature of the 'thing'; it has addressed the relationships between people, places, things and their representation; it has considered the role of narrative and story-telling, from literature to the interpretation of places; and it has unpacked questions concerning the sense of ownership, belonging and access to place.

What emerges is a strong sense that what is culturally valuable is not limited to physical form and substance, but extends to the ways in which the material world is framed, curated and "told". The success and meaning of any place is as much about belonging as it is about architectural performance; similarly, the physical artefact is meaningful only in terms of the narratives and interpretations attached to it. In the search for the "real thing", the authenticity of any place or object is a rather quixotic endeavour; "real-ness" is a shifting, negotiated set of conditions which depends on what we tell ourselves and what we look for. The "real thing" is as invented as much as it is simply "there". Authenticity is plural, mercurial and contingent.

This is not to argue that the search for authenticity is fruitless; it is, instead, instructive and important. Authenticity is a process rather than an end-point, and the search for authenticity is really one of understanding the mechanisms by which societies come to consider some things to be important – or more important than other things. This research

is therefore not at an end. I continue to explore the nature of authenticity, and have begun to develop my thinking in two ways: firstly, to learn from complex systems found within nature; and secondly to reconsider the use of the term authenticity itself.

Authenticity is not the same thing as purity and originality. I have recently been reviewing scientific literature on the role of symbiotic relationships in nature, especially the role of micro-biomes and holobionts (microbes which enhance the performance of the host organism). In such cases, any sense of 'original' starts to fall away, as 'alien' genetic material often enhances the host; this is true, in fact, of most life forms, including human life. I developed this line of thinking for the London Conference in Critical Thought, 30 June 2023, held at London Metropolitan University[5]: "What we would normally consider to be the true or "real thing" is, in fact, a node within a network in which relationships become the locator of meaning. The "real thing" might, in fact, be the network." I went on to discuss how valuing the network over the thing can provide a meaningful way forward when considering the future of contested museum artefacts; the artefact is not limited to 'physical stuff' but is host to a wide variety of symbiotic material through which it acquires meaning and significance. I used the "Elgin Marbles" by way of example: "I suggest we enjoy the Elgin Marbles as a dispersed object, a cluster of symbiotic reference points; not limiting our attention to the physical artefact but enjoying the sculptures as an assemblage of objects, narratives, representations and places. If the sculptures are returned to Athens, that they were once located in the British Museum is an integral part of that assemblage."

At the time of writing, I was working on a paper which questions the term 'authenticity' and the uses to which it is put. Throughout academic literature, and in popular usage, 'authenticity' or 'authentic' is used to describe anything from provenance and genuineness to mood and experience. Perhaps the term is becoming stretched too thinly? I suggest that Ruskin's concept of 'voice' or 'voicefulness' - found in his books *The Seven Lamps of Architecture* [1849] and *The Stones of Venice* [1853] - might relieve authenticity of its comprehensive and even ubiquitous application.

Ruskin used 'voicefulness' to describe the "mysterious sympathy" with which we encounter historic buildings and the vastness of time they represent – a sympathy requiring sensitivity, openness, careful judgement and a degree of instinct. This concept is helpful in two ways. It recognises the relationship between people and place; and it suggests that

hearing requires some work from the user. It posits the idea of the active participant rather than the passive observer. "We are all active participants, one way or another - all of us not just finding things in the world but appropriating them for our own needs and purposes" [Grosz; 170].

Voicefulness might be considered as complementary to authenticity, helping to sharpen the distinction between the network of things, associations and contexts that are 'out there', and the subjective experience and internal 'work' that is brought to the architectural encounter. Such an encounter recognises the agency of the individual participant, mediated by the experiences, memories, understanding and values which they bring to bear on it. Through active participation, voicefulness emerges - a quality of understanding that is uniquely the participant's own.

In a sense, I have come full circle, and am once again considering a term which underpinned my 2007 book *Architectural Voices* which provided the platform on which subsequent research has developed. Investigating authenticity was never going to be a linear path, and its loops and diversions continue to be a source of fascination for me.

David Littlefield, April 2024

5.https://static1.squarespace.com/static/64468fe2aea4fc6800606b62/t/6495bc934de0b300de56d5ac/1687534741257/LCCT+2023+Long+Programme+-+v3.pdf

Bibliography

Adkins B (2015). *Deleuze and Guattari's A thousand plateaus a critical introduction and guide*. Edinburgh University Press.

Augé M (1992). *Non-Places: introduction to an anthropology of supermodernity*. Verso.

Baudrillard J (1999). *Simulacra and Simulation*. University of Michigan Press.

Benjamin W (2009). *One-Way Street and Other Writings*, Penguin Books (London).

Bennett J (2010). *Vibrant Matter: a political ecology of things*. Duke University Press.

Best S & Marcus S (2009). "Surface Reading: an introduction" in *Representations* 108. University of California.

Bonnett A (2009). "The Dilemmas of Radical Nostalgia in British Psychogeography". *Theory, Culture & Society* vol. 26 issue 1. SAGE.

Brooker G & Stone S (2004). *Re-readings: interior architecture and the design principles of remodelling existing buildings.* RIBA Publishing.

Bruner E (1994). "Abraham Lincoln as authentic reproduction: A critique of postmodernism". *American Anthropologist,* 96 (2). Wiley.

Carmona M (2010) "Contemporary Public Space: Critique and Classification, Part One: Critique". *Journal of Urban Design*, Vol. 15 (1). Taylor & Francis.

Carmona M (2015). "Re-theorising contemporary public space: a new narrative and a new normative". *Journal of Urbanism: International Research on Placemaking and Urban Sustainability*, Vol. 8, No. 4.

Colomina B & Wigley M (2016). *Are We Human?* Lars Müller Publishers.

Dahlström M (2019). "Copies and Facsimiles". *International Journal of Digital Humanities*, Vol 1 (2). Springer.

De Botton A (2006). *The Architecture of Happiness.* Hamish Hamilton.

Deleuze G & Guattari F (2019). *A Thousand Plateaus*. Bloomsbury Academic.

Diedrich L, Lee G & Brace E (2014). *The Transect as a Method for Mapping and Narrating Water landscapes: Humbolt's open works and transareal travelling*. New American Notes Online (NANO). Nanocrit.com.

Douglas M (1966). *Purity and Danger: an analysis of the concepts of pollution and taboo*. Routledge.

Dovey K (2013). "Informalising Architecture: the challenge of informal settlements", in *Architectural Design - The Architecture of Transgression*, eds Mosley J & Sara R, Nov/Dec 2023 profile No.226. Wiley.

Duval M et al (2020). "'I have visited the Chauvet cave': the heritage experience of a rock art replica". *International Journal of Heritage Studies,* Vol 26 (2). Taylor & Francis.

Faro Convention (2005). Council of Europe.

Foster S & Jones S. "Concrete and non-concrete: exploring the contemporary authenticity of historic replicas through an ethnographic study of the St John's Cross replica, Iona." *International Journal of Heritage Studies,* Vol 25 (11). Taylor & Francis.

Foucault M (2003). *Abnormal: lectures at the College de France, 1974-75*. Picador.

Gallagher C & Greenblatt S (2001). *Practising New Historicism*. University of Chicago Press.

Geertz C (1973). *The Interpretation of Cultures.* Basic Books.

Gelman S (2004). "Psychological Essentialism in Children". *Trends in Cognitive Sciences*, Vol 8 (9). Elsevier.

Grosz E (2001). *Architecture from the Outside: essays on virtual and real space.* MIT Press.

Harré R (2002). "Material Objects in Social Worlds", *Theory, Culture & Society* Vol. 19(5/6). SAGE.

Harrison R (2018). "On Heritage Ontologies: rethinking the material worlds of heritage". *Anthropological Quarterly*, Fall 2018. George Washington University Institute for Ethnographic Research.

Hartblay (2018). "This is not thick description: conceptual art installation as ethnographic process". *Ethnography*. Vol 19 (2). SAGE.

Harvey DC. (2001). "Heritage Pasts and Heritage Presents: temporality, meaning and the scope of heritage studies". *International Journal of Heritage Studies*, Vol 7 (4). Routledge (T&F).

Heathcote E (2008). "Architectural Voices", *Financial Times* (28 June).

Hewison R (1987). *The Heritage Industry: Britain in a Climate of Decline*. Methuen.

Holtorf C (2013). "On Pastness: A Reconsideration of Materiality in Archaeological Object Authenticity". *Anthropological Quarterly*, Vol 86 (2). Washington University Institute for Ethnology Research.

Horth L & Sharp K (2014). "The art of ethnography: the aesthetics or ethics of participation?" *Visual Studies,* Vol 29 (2). Routledge.

ICOMOS (1964). *The International Charter for the Conservation of and Restoration of Monuments and Sites (the Venice Charter)*.

Ingold T (2016). *Lines*. Routledge.

James N (2016). "Replication for Chauvet Cave". *Antiquity,* Vol 90 (350). Cambridge University Press.

Jenks C (2013). "Transgression: the concept", in *Architectural Design - The Architecture of Transgression*, eds Mosley J & Sara R, profile No.226. Wiley.

Jokilehto J and King J (2001). *Authenticity and Conservation: Reflections on the Current State of Understanding', Authenticity and Integrity in an African Context; expert meeting, Great Zimbabwe, Zimbabwe, 26-29 May 2000.* UNESCO.

Jones L (2000). *The Hermeneutics of Sacred Architecture: experience, interpretation, comparison.* Harvard University Press.

Jones S (2009). "Experiencing Authenticity at Heritage Sites: some implications for heritage management and conservation". *Conservation and Management of Archaeological Sites*, Vol 11 (2). Taylor & Francis.

Jones S (2010). "Negotiating Authentic Objects and Authentic Selves: Beyond the Deconstruction of Authenticity". *Journal of Material Culture*. Vol. 15 (2). SAGE.

Khalaf R (2017). "A viewpoint on the reconstruction of destroyed UNESCO Cultural World Heritage Sites". *International Journal of Heritage Studies*, 23:3. Taylor & Francis.

Latour B (2005). *Reassembling the Social: an introduction to Actor-Network-Theory*. Oxford University Press.

Layard A (2010). "Shopping in the public realm." *Journal of Law and Society,* Vol. 37 No. 3. Blackwell Publishing.

Lefebvre H (2003). *The Urban Revolution.* University of Minnesota.

Littlefield D & Lewis S (2007). *Architectural Voices: listening to old buildings.* Wiley.

Littlefield D (2008). *Space Craft: developments in architectural computing*. RIBA Publishing.

Littlefield D (2009). *Liverpool One: remaking a city centre.* Wiley.

Littlefield D (2012). "Introduction. (Re)generation: place, memory, identity." In *London: (re)generation,* ed Littlefield D (Jan/Feb 2012), Wiley.

Littlefield D (2012). "White City: the art of erasure and forgetting the Olympic Games". In *London: (re)generation,* ed Littlefield D (Jan/Feb 2012), Wiley.

Littlefield D (2012). "Heritage at the Periphery: the York Street Vaults, the Roman baths, Bath", within *Peripheries*, (eds Morrow R and Abdelmonem MG). Routledge.

Littlefield D and Wilder K (2012). *Datum*. A 12-minute film, created at the Roman Baths, Bath, and exhibited Royal West of England Academy, "Drawn" exhibition March-June 2013.

Littlefield D (2013). "Installation and performance", chapter within *Handbook of Interior Architecture & Design* (eds. Brooker G, Weinthal L). Bloomsbury.

Littlefield D (2013). "Ashes thrown to the wind; the elusive nature of transgression". In *Transgression* (*Architectural Design*, Wiley, London), eds Sara R and Mosley J.

Littlefield D and Sara R (2014). "The Scarlet Letter: a critical review". In *Architecture and Culture* Vol 2 Issue 3, "Transgression: body and space", eds Littlefield D & Sara R.

Littlefield D (2016). "The living and the dead; an investigation into the status of erasure within the floor of Bath Abbey." *Interiors: Design, Architecture, Culture*. 7.1. Taylor & Francis.

Littlefield D (2017). "Heritage and Time: mapping what is no longer there". Chapter within *Heritage Building Information Modelling*, editors: Arayiki, Counsell and Mahdjoubi. Routledge.

Littlefield D and Devereux M (2017). *A literature review on the privatisation of public space*. Funded report for Grosvenor Estates.

Littlefield D & Devereux M (2018). "Does it matter if 'public' space is privately owned?", *Opinion* for the *RIBA Journal* (23 February 2018).

Littlefield D and Devereux, M (2019). Urban design, place and integration: A study of Liverpool one. Funded report for Grosvenor Estates.

Littlefield D (2022). "Plural authenticities: how can digital representation enhance, extend and even rival the original object?" *(In)tangible heritage(s)*, AMPS Proceedings Journal Series 29.1, ed. Griffin H. (ISSN 2398-9467).

Littlefield D (2023). "The agency of small things: indicators of ownership on the streets of Liverpool and Belfast", chapter within *Everyday Streets*, (eds Martire A, Clossick J, Hausleitner B). UCL Press.

Lowenthal D (1985). *The Past is a Foreign Country*. Cambridge University Press.

Lowenthal D (2008). "Authenticities Past and Present". *CRM: The Journal of Heritage Stewardship*. Vol 5 (1). US National Park Service.

MacCannell D (1973). "Staged Authenticity: arrangements of social space on tourist settings", *American Journal of Sociology,* Vol 79 (3). University of Chicago Press.

Malabou C (2019). *Ontology of the Accident: an essay on destructive plasticity*. Polity Books.

Massey A and Turpin J (2011). "Introduction: Living in the Past". *Interiors: Design, Architecture, Culture* 2:1. Taylor & Francis.

Massey A and Turpin J (2013). "Degrees of Ephemerality: the temporary interior – an introduction". *Interiors: Design, Architecture, Culture* 4:1. Taylor & Francis.

Merleau-Ponty, M (2009). *The World of Perception*. Routledge.

Minton A (2012). *Ground Control: fear and happiness in the twenty-first century city.* Penguin.

Morin R (1999, published online 2013). "Creative preservation: The development of an artistic approach to the preservation and presentation of the past", *Conservation and Management of Archaeological Sites*, Vol 3 (4). Taylor & Francis.

Nelson R (2013). *Practice as Research in the Arts: Principles, Protocols, Pedagogies, Resistances*. Palgrave MacMillan.

Pels D et al (2002). "The Status of the Object Performances, Mediations, and Techniques," *Theory, Culture & Society.* Vol 19(5/6). SAGE.

Plevoets B & Van Cleempoel K (2019). *Adaptive Reuse of the Built Heritage: concepts and cases of an emerging discipline*. Routledge.

Rossi A (1984). *The Architecture of the City.* MIT Press.

Ruskin J (1849). *The Seven Lamps of Architecture*, Project Gutenberg (EBook #35898).

Ruskin J (1960). *The Stones of Venice*, ed JG Links. Da Capo Press. Cambridge MA.

Saint A (1983). *The Image of the Architect.* Yale University Press.

Sayes E (2014). "Actor–Network Theory and methodology: just what does it mean to say that nonhumans have agency?" *Social Studies of Science*, Vol 44 (1). SAGE.

Scott F (2008). *On Altering Architecture*. Routledge.

Shanks M (2007). "Symmetrical Archaeology". *World Archaeology*, Vol. 39 (4). Taylor & Francis.

Sharr A (2012). *Reading Architecture and Culture: researching buildings, spaces and documents.* Routledge.

Shields R (1989). "Social spatialization and the built environment: the West Edmonton Mall." *Environment and Planning D: Society and Space*. Vol 7. Pion.

Shonfield K (2000). *Walls have feelings: Architecture, Film and the City*. Routledge.

Sinclair I (2003). *London Orbital.* Penguin.

Starn R. 2002. "Authenticity and historic preservation: towards and authentic history", *History of the Human Sciences*, Vol 15 (1). SAGE.

Tilley C, Hamilton S, Bender B (2000). "Art and the Re-Presentation of the Past". *The Journal of the Royal Anthropological Institute*, Vol 6 (1). Wiley.

Waterton E & Watson S (2013). "Framing theory: towards a critical imagination in heritage studies". *International Journal of Heritage Studies*, Vol 19 (6). Routledge (T&F).

Webmoor T & Witmore CL (2008). "Things Are Us! A Commentary on Human/Things Relations under the Banner of a 'Social' Archaeology". *Norwegian Archaeological Review*, Vol 41 (1). Taylor & Francis.