



■ *Interventions on historic buildings – as it is well known – are: maintenance, rehabilitation, and demolition. Rehabilitation contains several variants: preservation, conservation, renewal, and reconstruction. The difference is due to the amount of new material employed. Thus, preservation requires a minimum amount of new material to be introduced, as opposed to reconstruction, wherein the amount of newly introduced material is at maximum (it can be even 100%).*

*Reconstruction may be implemented on a historic building, but historical sites can be reconstructed as well. Other times reconstruction is adopted where neighbourhoods have been destroyed by natural disasters (floods, earthquakes: a particularly appreciated reconstruction was that of the Sistine Chapel, damaged by earthquake) or wars (e.g. the reconstruction of Warsaw after World War II or that of the German cities after both World Wars).*

*Historically, before World War I, reconstruction interventions on historic buildings were widely promoted. However, following the adoption of the Athens Charter (1931) and the Venice Charter (1964), specialists have limited very firmly the cases where reconstruction was allowed. Reconstructions can be partial or total. Total reconstructions have several advantages, such as: (i) more efficient maintenance, as adaptive reuse is possible, (ii) allowing for tourists easier understanding and appreciation of heritage values, (iii) ensuring the integration of the rebuilt ruins amidst the building stock. Partial reconstructions retain the ruin character of the historic building, while the main role of completions is to protect the authentic material of the ruins.*

*Among the disadvantages of reconstructions we mention: (i) we rarely have documentations that are thorough enough to allow for a faithful reconstruction, (ii) during reconstructions, part of the historical material is bound to be lost.*

*Reconstructions can also be didactic, especially when we want to present to the general public the construction methods used in remote historic periods.*

**Bálint SZABÓ**  
editor in chief

■ *Intervențiile asupra monumentelor istorice – cum prea bine se știe – sunt de: întreținere, reabilitare și demolare. Reabilitarea admite mai multe variante: conservare, restaurare, reînnoire și reconstrucție. Diferența se pune pe seama cantității de materiale noi puse în operă. Astfel, conservarea presupune o cantitate minimă de material nou introdus, față de reconstrucție, unde cantitatea de material nou introdus este maximă (poate fi chiar 100%).*

*Reconstrucția poate fi aplicată unui monument istoric, dar pot fi reconstruite și situri istorice. În alte cazuri reconstrucția se adoptă în cazul cartierelor distruse de catastrofe naturale (inundații, seisme: o reconstrucție deosebit de apreciată a fost cea a Capelei Sixtine, avariata de cutremur) sau războaie (de exemplu reconstrucția Varșoviei după al doilea război mondial, reconstrucția orașelor germane după războaiele mondiale).*

*Istoric, intervențiile de reconstrucție asupra monumentelor istorice au fost larg promovate anterior primului război mondial. După adoptarea documentelor: Carta de la Athena (1931), respectiv Carta de la Veneția (1964), specialiștii au limitat foarte ferm cazurile în care reconstrucția a fost admisă.*

*Reconstrucțiile pot fi parțiale sau totale. Reconstrucțiile totale au mai multe avantaje, astfel: (i) întreținere mai eficientă, fiind posibilă refuncționalizarea, (ii) pentru turiști permit înțelegerea și aprecierea mai ușoară a valorilor de patrimoniu, (iii) asigură integrarea ruinelor reconstruite în fondul construit. Reconstrucțiile parțiale păstrează caracterul de ruină a monumentului, completările având mai ales rolul de a proteja materia autentică.*

*Printre dezavantajele reconstrucțiilor amintim: (i) arareori dispunem de documentații suficiente de ample, necesare reconstrucției fidele, (ii) cu ocazia reconstrucțiilor inevitabil se pierde o parte din materialul istoric.*

*Reconstrucțiile pot fi și didactice, mai cu seama atunci când dorim să prezentăm în fața publicului larg modalitățile de a construi în vremuri istorice îndepărtate.*

**Bálint SZABÓ**  
redactor șef

■ *A műemlékek esetében a beavatkozások – mint az köztudott – lehetnek: karbantartás, helyreállítás és lebontás. A helyreállítás több változatot feltételez: konzerválást, restaurálást, felújítást és rekonstrukciót. A különbséget a bevitt újanyag-mennyiség adja. Így a konzerválás minimális újanyag-bevitelt feltételez, szemben a rekonstrukcióval, ahol az újanyag-bevitel maximális (akár 100%-os is lehet).*

*A rekonstrukciót alkalmazzák műemlékekre, de történeti helyszínek is rekonstruálhatók. Máskor természeti katasztrófák (árvizek, földrengések: különösen elismert a földrengés által károsított Sixtus-kápolna rekonstrukciója) vagy háborúk (például Varsó rekonstrukciója a II. világháború után, a német városok rekonstrukciója a világháborúk után) által elpusztított települések esetében rekonstruálunk.*

*Az I. világháború előtt nagy népszerűségnek örvendtek a műemlékekre alkalmazott rekonstrukciós beavatkozások. Az Athéni (1931), illetve a Velencei Karta (1964) elfogadása után viszont a szakemberek határozottan körülírták azokat az eseteket, amikor a rekonstrukció megengedett.*

*A rekonstrukció lehet részleges vagy teljes. A teljes rekonstrukciónak több előnye is van, azaz: (i) hatékonyabb a karbantartás, mert lehetséges a funkcióváltás, (ii) a turisták számára könnyebben érthető és méltányoltak az örökségértékek, (iii) a rekonstruált romokat az épített környezetbe integrálják. A részleges rekonstrukciók a műemlékek rom jelleget megtartva, mindenekelőtt azok eredeti anyagát védik.*

*A rekonstrukciók hátrányai között említjük a következőket: (i) ritkán áll rendelkezésünkre elég dokumentáció, amely a pontos rekonstrukcióhoz szükséges, (ii) a rekonstrukció alkalmával elkerülhetetlenül elvész a történeti anyag egy része.*

*A rekonstrukciók didaktikusak is lehetnek, különösen akkor, amikor a nagyközönség számára szeretnénk bemutatni a régmúlt idők építkezési módjait.*

**SZABÓ Bálint**  
főszerkesztő

■ FEJÉRDY Tamás<sup>1</sup>

## A műemlékek, történeti épületek rekonstrukciója a nemzetközi dokumentumokban megfogalmazott iránymutatások tükrében

### The Reconstruction of Listed and Unlisted Historic Buildings in the Light of the Guidelines set Forth by the International Documents

■ **Kivonat:** A XIX. század első harmadától Európában fokozatosan bontakozott ki műemlékek értékelésének és megőrzésének gondolata, amely folyamatban a kezdetek óta jelen volt és jelen van a részben vagy egészben megsemmisült épületek valamilyen formában való visszaállítása, azaz rekonstrukív újraépítése. Ez a törekvés elsősorban a társadalmi elvárásokon alapul, és annak változásaival együtt változik az időben. A történeti értékek hiteles megőrzését és lehetőség szerint változatlan továbbörökítését elsődleges feladatának tekintő műemlék-restaurátor szakma e társadalmi elvárásoktól nem függetlenül, ugyanakkor a saját szakmai-etikai megközelítése alapján időről időre nemzetközi dokumentumokban is megfogalmazta a rekonstrukcióval kapcsolatos elvi álláspontját. A különféle dokumentumokba foglalt iránymutatások értelmezése és alkalmazása a gyakorlatban sok esetben jelentősen eltérő eredményekhez, illetve vitákhoz és ellentmondásokhoz vezetett. A rekonstrukciós törekvések jelenlegi új hulláma – amelynek jelentkezését minden bizonnyal a műemlék-épített kulturális örökség paradigmaváltás is felerősítheti – felveti a korábbi iránymutatások áttekintésének, értékelésének a szükségességét, a lehetséges tanulságok levonását, ajánlások megfogalmazását. A történeti előzmények rövid áttekintése: Athéni Karta (1931), Velencei Karta (1964), Narai Dokumentum a hitelességről (1994), Krakkói Karta 2000, valamint a Rigai Karta (2000) alapján a rekonstrukcióval kapcsolatosan jelenlegi elméleti és gyakorlati megfogalmazások. A XXI. században rendelkezésre álló új technikai (kiemelt módon IT) eszközök alkalmazásának lehetőségeiből követ-

■ **Abstract:** The idea of historic building valuation and conservation gradually started unfolding in Europe from the first third of the 19<sup>th</sup> century, and this process has comprised and still comprises the rehabilitation in any way of the partially or totally destroyed buildings, i.e. their reconstructive conservation. This pursuit was mainly based on social expectations and has altered in time according to the changes in the said expectations. The conservator-restorer profession, whose main task is to authentically preserve the historic values and transmit them unchanged as much as possible, has put down from time to time its conceptual opinions on reconstruction in international documents, based on its own professional and ethical approach, while not overlooking the said social expectations at the same time. The interpretation and implementation of the guidelines set forth by the various documents often lead to significantly differing outcomes as well as debates and contradictions. The current new wave of pursuits for reconstruction, whose occurrence can most certainly be reinforced by the change in the historic buildings-built cultural heritage paradigm, raises the need for reviewing and assessing the previous guidelines, drawing the possible morals and wording the recommendations. A brief overview of the antecedents: the current theoretical and practical formulations regarding reconstruction based on the Athens Charter (1931), the Venice Charter (1964), the Nara Document on Authenticity (1994), the 2000 Cracow Charter, as well as the Riga Charter (2000). The challenges arising from the use of the new technical

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tools available in the 21<sup>st</sup> century (mostly IT tools), both in the case of real, material, and virtual reconstruction. And finally, we shall present the possibilities of drafting new international documents on the reconstruction of listed and unlisted historic buildings, the need thereof, especially focusing on the decision concerning their target audience.

■ **Keywords:** reconstruction, international documents, authenticity, IT, changes in the monument-built heritage paradigm

## Introduction

■ The idea of historic building valuation and conservation gradually started unfolding in Europe from the first third of the 19<sup>th</sup> century, and this process has comprised and still comprises the rehabilitation in any way of the partially or totally destroyed buildings, i.e. their reconstructive conservation. This pursuit was mainly based on social expectations and alters in time according to the changes in the said expectations. The conservator-restorer profession, whose main task is to authentically preserve the historic values and transmit them unchanged as much as possible, has put down from time to time its conceptual opinions on reconstruction in international documents, based on its own professional and ethical approach, at the same time not overlooking the said social expectations.

The interpretation and implementation of the guidelines set forth by the various documents often lead to significantly differing outcomes as well as debates and contradictions.

The current new wave of pursuits for reconstruction, whose occurrence can most certainly be reinforced by the change in the historic building-built cultural heritage paradigm, raises the need for reviewing and assessing the previous guidelines, drawing the possible morals, and wording the recommendations.

## An overview of the historical antecedents

■ 1. *The Athens Charter adopted in 1931* does not tackle directly the issue of the reconstruction of historical buildings, i.e. *it does not set forth any explicit guidelines* in this respect. The text reads that it does not, because it favours the interventions *aimed at the preservation of values*, laying down that “[...] a general tendency [by the states] to abandon restorations *in toto* and to avoid the attendant dangers by initiating a system of regular and permanent maintenance calculated to ensure the preservation of the buildings.”

It is also clearly revealed from the part of the text on structural consolidation with the use of new ma-

kező kihívások – mind a valóságos, anyagában történő, mind pedig a virtuális rekonstrukció esetében. Végezetül körüljárjuk a műemlékek, történeti épületek rekonstrukciójával kapcsolatosan esetlegesen megfogalmazandó új, nemzetközi dokumentum kidolgozásának lehetőségét – esetleg szükségességét, különös tekintettel annak az eldöntésére, hogy kihez, kikhez kellene szólnia?

■ **Kulcsszavak:** rekonstrukció, nemzetközi dokumentumok, hitelesség, IT, műemlék-épített örökség paradigmaváltás

## Bevezetés

■ A XIX. század első harmadától Európában fokozatosan bontakozott ki a műemlékek értékelésének és megőrzésének gondolata, amely folyamatban a kezdetek óta jelen volt és jelen van a részben vagy egészben megsemmisült épületek valamilyen formában való visszaállítása, azaz rekonstruktív újraépítése. Ez a törekvés elsősorban a társadalmi elvárásokon alapul, és annak változásaival együtt változik az időben. A történeti értékek hiteles megőrzését és lehetőség szerint változatlan továbbörökítését elsődleges feladatának tekintő műemlék-restaurátor szakma e társadalmi elvárásoktól nem függetlenül, ugyanakkor a saját szakmai-etikai megközelítése alapján időről időre nemzetközi dokumentumokban is megfogalmazta a rekonstrukcióval kapcsolatos elvi álláspontját.

A különféle dokumentumokba foglalt iránymutatások értelmezése és alkalmazása a gyakorlatban sok esetben jelentősen eltérő eredményekhez, illetve vitákhoz és ellentmondásokhoz vezetett.

A rekonstrukciós törekvések jelenlegi új hulláma – amelynek jelentkezését minden bizonnyal a műemlék-épített kulturális örökség paradigmaváltás is felerősítheti – felveti a korábbi iránymutatások áttekintésének, értékelésének a szükségességét, a lehetséges tanulságok levonását, ajánlások megfogalmazását.

## A történeti előzmények felvázolása

■ 1. *Az 1931-ben elfogadott Athéni Karta*<sup>2</sup> közvetlen módon nem foglalkozik a történeti épületek rekonstrukciójának a kérdésével, vagyis arra vonatkozó *explicit iránymutatást nem fogalmaz meg*. A szövegből kiolvasható, hogy azért nem, mert az értékek megőrzését *szolgáló* beavatkozásokat tekinti elsődlegesnek, megállapítva, hogy „[...] általánosan az a tendencia uralkodik, hogy [az államok] lemondanak a teljes visszaállításról, és an-

2 Az itt idézett-elemzett nemzetközi dokumentumok magyar szövegéhez a *Karták Könyve* 2-ik kiadását használtuk (FEJÉRDY 2011).

nak kockázatait rendszeres, tartós karbantartással kerül ki, biztosítva az épületek állagmegóvását”.

Az új anyagokat is alkalmazó szerkezeti megerősítésekre vonatkozó szövegrészből azonban az is egyértelműen kitűnik, hogy nem tartja jó megoldásnak az újjáépítést: „[...] ezen anyagok használatát különösen azokban a speciális esetekben ajánlják, amikor lehetséges az elemek *in situ* konzerválása, elkerülve ezzel a megsemmisülés és az újjáépítés kockázatát”.<sup>3</sup> A karta a (szintén értékmeőrzést szolgáló) részleges rekonstrukciót lehetségesnek, elfogadhatónak tartja: „ha romról van szó, lelkiismeretes állagmegóvás szükséges, s ha a rom állapota és körülményei engedik, szerencsés megoldás a megtalált elemek eredeti helyükre való visszahelyezése (anastylosis)”. Ezzel összefüggésben megjelenik a nélkülözhetetlen kiegészítésekkel kapcsolatos iránymutatás is: „[...] és az e célra használt új anyagnak felismerhetőnek kell lennie”.

2. A II. világháborús pusztítások és újjáépítési hullám után (részben közben) elfogadott 1964-es Velencei Karta kétségtelenül továbbmegy a rekonstrukcióval kapcsolatos elvek, elvárások megfogalmazásában. A (műemléki) épületekkel kapcsolatban egyértelműen az az álláspontja, hogy „12. A hiányzó részek kiegészítésére szolgáló hozzátételeknek harmonikusan kell az együttesbe illeszkedniük, meg kell azonban különböztetni azokat az eredeti részeketől, nehogy a restaurálás meghamisítsa a történeti és művészeti dokumentumot.” Ez előtt, érdekes módon még az egyébként elfogadott, sőt ajánlott beavatkozási formáról, a restaurálásról (!) szólva rögzíti a karta, hogy „9. A restaurálás az a művelet, amelynek meg kell őriznie a műemlék kivételes jellegét azzal a céllal, hogy konzerválja és feltárja annak esztétikai és történeti értékét. A régi állapot és a hiteles dokumentumok tiszteletben tartására támaszkodik, de megáll ott, ahol a hipotézis kezdődik. Ami a feltevéseken alapuló beavatkozásokat illeti: az esztétikai vagy műszaki okból elkerülhetetlennek minősített *mindennemű kiegészítés építészeti alkotásnak minősül, s mint ilyen, korának jegyeit kell hogy magán viselje.*”<sup>4</sup>

A rekonstrukcióra vonatkozóan a 15. pontban szerepel a szigorúan egyértelmű, ugyanakkor szinte már a karta megszületése óta sokat vitatott, kritizált, vagy éppen a valamennyi műemlékkel kapcsolatos beavatkozásra kiterjesztő módon értelmezett iránymutatás: „A romok helyreállításáról, valamint az építészeti részletek és talált tárgyak szükséges mértékű állandó konzerválásáról és védelméről gondoskodni kell. A fentiekén kívül meg kell ragadni minden kezdeményezést, ami a feltárt emlék megértésének megkönnyítését célozza anélkül, hogy megváltoztatná annak értelmét. Minden rekonstrukciót azonban eleve ki kell zárni, és csak az anastylosis lehetőségét szabad előirányozni, vagyis a meglévő, de szétesett részek újra összeállítását. A kiegészítő elemek mindig felismerhetők legyenek, és csupán azt a minimumot te-

rials that reconstruction is not considered a proper solution: “They recommended their adoption [of new materials] more particularly in cases where their use makes it possible to avoid the *dangers of* dismantling and *reinstating* the portions to be preserved.”<sup>2</sup> The Charter also deems the partial reconstruction for value preservation possible and acceptable: “In the case of ruins, scrupulous conservation is necessary, and steps should be taken to reinstate any original fragments that may be recovered (anastylosis), whenever this is possible”. In this context, it also states the guideline for the required integrations: “[...] the new materials used for this purpose should in all cases be recognisable.”

2. *The 1964 Venice Charter, adopted after (partially during...) the destructions caused by World War II and the reconstruction wave*, undoubtedly takes the reinstatement principles and expectations further. Its standpoint regarding the (historic) buildings is indisputably that “[...] 12. Replacements of missing parts must integrate harmoniously with the whole, but at the same time must be distinguishable from the original so that restoration does not falsify the artistic or historic evidence.” Before that, interestingly enough, speaking about restoration (!) as an otherwise acceptable and even recommended form of intervention, the Charter states that “9. The process of *restoration* is a highly specialized operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must *stop at the point where conjecture begins*, and in this case moreover *any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp.*”<sup>3</sup>

The strict and clear guidelines on reconstruction works are set forth under Article 15, which has been debated on, highly criticised, and even construed as applicable to any intervention on historic buildings since the publication of the charter: “Ruins must be maintained and measures necessary for the permanent conservation and protection of architectural features and of objects discovered must be taken. Furthermore, every means must be taken to facilitate the understanding of the monument and to reveal it without ever distorting its meaning. All reconstruction work should however be ruled out ‘a priori’. Only anastylosis, that is to say, the reassembling of existing but dismembered parts can be permitted. The material used for integration should always be recognizable and its use should be the least that will ensure the conservation of a monument and the reinstatement of its form.”

The Venice Charter is the charter for the preservation and conservation of historic buildings: it is a professional, ethical, and partially technical guideline, and not a kind of international, let alone supranational

3 Kiemelés a szerző által.

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2 Highlighted by the author.

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law. It has not been quoted in national laws as is the case of the international agreements and recommendations on historic buildings and cultural heritage. The undeniably high prestige of the charter in the field of historic building conservation and maintenance is particularly due to the fact that it sets forth the principles of conservation and authentic and integrated preservation of historic buildings (in today's wording: built cultural heritage) similarly to its foregoer, the Athens Charter. It does so without defining what authenticity is or explicitly mentioning the integrity requirements. The need for keeping and safeguarding integrity – meaning the comprehensiveness and integrity of the heritage values – can however be picked out from the text of the charter exactly from its standpoint on reconstruction. Nevertheless, the Venice Charter could not be precisely interpreted by that the completely ruined buildings could not and may not possibly be rebuilt, i.e. completely reinstated under any circumstances. It clearly states that reinstatement is not an instrument of historic building (or heritage value) preservation and conservation, thus is cannot be used in any circumstances in which the existing values would be damaged by the reconstruction works, and it should be avoided that the reinstatement intervention change the documentary value and message borne by the surviving values, namely it “forbids” manipulating and tampering with heritage values by reconstruction works (or in any other form that it may occur).

When the charter guidelines set forth that the integration as an architectural creation must bear the contemporary stamp, they actually do not rule out *expressis verbis* the possibility of the (in certain cases reconstructive) integration that does not occur so rarely nowadays, which by seeking to restore the former whole is actually a kind of a contemporary, i.e. 21<sup>st</sup> century *variant* of the historic original. But one cannot overlook the validation of the important principles in this seemingly artificial interpretation: the existing values cannot be harmed under any circumstances, the integration cannot overwrite or tamper with the historical documentary and message-bearing contents, and hence the contemporary integration must be perceptible by all means.

From the point of view of the last requirement, the biggest challenge rests in the extent of distinctiveness, which has brought about major differences in the interpretation and implementation of the Venice Charter within big cultural regions, within countries and even historic building conservation schools. The scale ranges from the completely „alien” integrations that are distinct in material, form, texture, colour, size, etc., to the slightly visible, most harmonic and adaptable integrations, similar to the techniques known in fine arts conservation aimed at rendering the formerly (likely) existing experience, picture, and message. In enforcing the principles of the Venice Charter on historic building conservation we can mention an out-

gyék ki, amennyi a műemlék megőrzésének és a formák teljessége visszaállításának nélkülözhetetlen feltétele.”

A Velencei Karta a műemlékek konzerválásának és restaurálásának a kartája: szakmai-etikai és részben technikai iránymutatás, nem egyfajta nemzetközi, még kevésbé nemzetek feletti jogszabály. Az egyes nemzeti jogi szabályokba se emelték be szó szerint, mint például a műemlékekre, kulturális örökségi értékekre vonatkozó nemzetközi egyezményeket, ajánlásokat. E kartának a műemlékek helyreállítása és gondozása terén tagadhatatlanul mégis meglévő nagy tekintélye éppen annak tudható be, hogy – hasonlóan az előd Athéni Kartához – a műemléki (mai szóval: épített kulturális örökségi) értékek megőrzésének az alapelveit rögzíti, a hiteles és integráns megőrzését. Teszi ezt anélkül, hogy definiálná a hitelességet, és explicite megemlítené az integritás követelményét. Az integritás megtartásának, biztosításának az igénye – amelyen az örökségi érték teljeskörűségét és sértetlenségét értjük – mégis kiolvasható a karta szövegéből, nem utolsósorban éppen a rekonstrukcióval kapcsolatos állásfoglalásából. Mindamellet nem lenne egészen pontos interpretációja a Velencei Kartának az az értelmezés, amely szerint az elpusztult épületek újbóli felépítése, tehát a teljes rekonstrukciója semmilyen esetben nem képzelhető el, illetve nem engedhető meg. Azt egyértelműen rögzíti, hogy a rekonstrukció nem tartozik a műemlék(i érték) konzerválásának és restaurálásának az eszköztárába. Nem alkalmazható tehát semmilyen olyan esetben, amelyben a rekonstrukció miatt a meglévő értékek kárt szenvednének, illetve el kell kerülni azt is, hogy a rekonstrukciós beavatkozás megváltoztassa a fennmaradt értékek által hordozott üzenetet, dokumentatív értéket – azaz „tiltja” a műemléki értékek rekonstrukció útján történő (illetve bármilyen formában felmerülő) manipulálását, meghamisítását.

Amikor azt várja el a karta iránymutatása, hogy a kiegészítésnek, mint építészeti alkotásnak saját korának a jegyeit kell felmutatnia, valójában nem zárja ki *expressis verbis* annak a mai korban egyébként nem olyan ritkán felmerülő (adott esetben rekonstruktív) kiegészítésnek a lehetőségét, amely az egykor volt egész visszaállítására törekedve egyfajta kortárs, azaz XXI. századi *variánsa* a történeti eredetinek. Ebben az – megengedem, kissé mesterkéltnak tűnő – értelmezésben sem lehet azonban fontos alapelvek érvényesítésétől eltekinteni: meglévő értéknek semmilyen formában nem szabad ártani, a hozzátétel nem írhatja felül, nem hamisíthatja meg a történeti dokumentum- és üzenettartalmakat, amiből következően a mai hozzátételnek mindenképpen megkülönböztethetőnek kell lennie.

Ez utóbbi követelményt illetően, azaz a megkülönböztethetőség mértékében rejlik a legnagyobb kihívás, amelyre vonatkozóan a Velencei Karta értelmezésében és alkalmazásában a nagy kulturális régióként, azon belül országonként, illetve műemlék-helyreállító iskolánként akár igen jelentős eltérések voltak és vannak. A skála a teljesen „elidegenítő”, azaz az anyagban, formában, textúrában, színben, méretben stb. eltérő hoz-

zátételtől az alig észrevehető, a képzőművészeti restaurálásoknál ismerthez hasonlóan a lehető legjobban alkalmazkodó, harmonikus, az egykor volt (lehetett) egész élményét, látványát, üzenetét visszaadni szándékozó kiegészítésekig. A Velencei Karta műemléki restaurálásra vonatkozó elveinek alkalmazásában az „arany középút” egyik kitűnő kortárs példajaként említhető a berlini Neues Museumnak a David CHIPPERFELD és munkatársai tervezte, bizonyos értelemben és bizonyos mértékig (igaz, visszafogottan) rekonstruktív elemeket is tartalmazó helyreállítása. Mindebből azonban természetesen nem vezethetők le olyan törekvések, amelyekre a későbbiekben még visszatérünk: nevezetesen bizonyos töredékesen fennmaradt emlékeknek jelentős mértékű, kategorikus rekonstrukciója, amelyet a megrendelői-megvalósítói hiteles műemléki helyreállításként kívánnak elismertetni. A Velencei Karta alkalmazásának „fénykorában” megvalósított, azóta is gyakorta emlegetett nagyszabású, teljesen „hasonmás” megoldásra törekedő rekonstrukciós akciók közül is legtöbbször a varsói óvárosnak a szisztematikus elpusztítása utáni újjáépítését szokás említeni, mint olyan példát, amely 1980-ban az UNESCO világörökségi címet is elnyerte. Ez a példa azonban sok tekintetben mindenképpen kivételes, mert ami a rekonstrukció eredményeként megvalósult, az, bár dokumentumokon alapulva igyekszik a lehető legjobban olyan lenni, mint amilyen az eredeti volt, valójában annak csak az „életnagyságú” emlékműve, amelynek a kívülről látható felületei mögött a XX. század funkcionális igényeit kielégítő, XX. századi megoldásokat alkalmazó végeredményt láthatunk. Ez az újbóli megépítés egy nemzet hőies tette, történeti együttest formázó emlékmű – azaz mégis műemlék is, de elsősorban a XX. századi lengyel történelem alkotásaként. Nem hamisítja, ami elpusztult, hanem megjeleníti azt.

3. *Drezdai Nyilatkozat, 1982* – egy kevésbé közismert nemzetközi dokumentum, amely nem általánosságban foglalkozik a rekonstrukció kérdésével, hanem célzottan a háborúban elpusztult műemlékek újjáépítése a témája. Az akkori Német Demokratikus Köztársaságban megrendezett, a nyilatkozatot megfogalmazó tanácskozásnak, amelyen a „szocialista tábor” országai vettek részt, az eredménye valószínűleg politikai okokból nem válhatott széles körben ismertté. Óvatosan megfogalmazott, ugyanakkor nagyon gyakorlatias szövegéből néhány idézet jól érzékelteti az akkori hozzáállást a rekonstrukciós beavatkozás elfogadottságához – jól megmutatva annak kettősségét, amely el is fogadja meg nem is az eredeti szerinti újjáépítést. „4. Miután az emberek a háborús pusztulások és a műemlék-helyreállítás aktivitásának hatása alatt a műemlékeket növekvő érdeklődéssel, mindenekelőtt történelmi tanúbizonyságoknak tekintették, új nyomatékkal adódik az a követelés, hogy a műemlékek eredeti anyagát konzerválni kell. Itt arra, az idők folyamán, az összes műemléki értékű részlettel együtt nőtt anyagra gondolunk, mely hitelességével a műemlék keletkezését és történeti fejlődésének útját a jelenkorig dokumentálja.” Továbbá: „5. Az újjáépítés járulékos

standing contemporary example of the “golden middle way”, namely the rehabilitation of the Neues Museum in Berlin, designed by David CHIPPERFELD and his colleagues, comprising some reconstructive elements in a certain sense and to a certain extent (though in a restrained manner). Still, obviously, one cannot deduce any ambitions from this idea that will be dwelt upon below: namely the categorical and significant reconstruction of certain partially surviving historic buildings, which the beneficiaries and the contractors would like to have accepted as authentic historic building conservation. From among the grandiose reconstructive actions aimed at creating exact “counterparts” carried out in the “heyday” of the Venice Charter and often spoken about ever since, the reconstruction of the ruined Old Town of Warsaw is mostly mentioned as an example in this respect, which was also included on the UNESCO World Heritage List in 1980. This example is outstanding from many perspectives because what was achieved as a result of the reconstruction works, although it tried to be as close as possible to the original based on documents, it only succeeded in being a „full-sized” monument thereof; behind its visible external surface we can find 20<sup>th</sup> century solutions meeting 20<sup>th</sup> century functional needs. This construction anew is the heroic deed of a nation, a memorial creating a historical ensemble and yet also a historic building, but rather mainly the creation of 20<sup>th</sup> century Polish history. It does not falsify that which was destroyed, rather it displays it.

3. *The Declaration of Dresden, 1982* – a less widely known international document that does not deal with the issue of reconstruction in general, but rather addresses the topic of the reconstruction of the historic buildings destroyed by the war. The outcome of the meeting adopting the declaration, held in the German Democratic Republic and attended by the Socialist countries, did not become widely known probably due to political reasons. A few quotes from its cautiously worded and in the meantime very practical text illustrate well the approach of the times as to the acceptability of the reconstructive interventions, clearly depicting its duality, which both accepts the reinstatement according to the original and it does not. “4. Since men have been influenced by the wartime destruction and by reconstruction work after the war to regard monuments with increasing interest, in particular as providing evidence of history, fresh emphasis has been placed on the demand to preserve the original substance of the monument. By this is meant that substance which, in all those components which make it worthy of being recognized as a monument, has grown through the ages, and which, by virtue of its authenticity, confirms the origins of the monument and its historical evolution up to the present day.” Furthermore: “5. Reconstruction gave fresh impetus to basic studies and to intensive research by means of archaeology, for new modes of documenting results in monument

protection. Completion of the documentation of individual monuments and of the stock of monuments is also recognized as an urgent task for the protection of monuments from the consequences of armed conflicts and catastrophes.” The following idea is even more interesting than the former, anticipating somehow the approach of the Cracow Charter adopted almost twenty years later: “7. In reconstructing monuments destroyed by war various techniques have been developed. A multiplicity of factors has to be taken into account in each individual case. These range from the conservation of a monument for its symbolic value to the restoration of a townscape condition which cannot be abandoned.”

One of the main messages of this document for today’s readers could be that the reconstruction-related approaches, the professional and social expectations may change in time, space, and their historical interconnections. So, when we deal with the assessment, interpretation, and classification of the fairly widespread “reconstructive wave”, trying to set forth theoretical and practical forward-looking considerations, it would mean a useful control to bear in mind the relativity as well, alongside with the consistency of the principles to be observed together with the aforementioned relativity.

4. *Charter for the protection and management of archaeological heritage, 1990 (Lausanne Charter)* – although referring back to the Venice Charter, dealing with the reconstruction of the archaeological heritage, it is still more permissive than the latter, however not from the perspective of the conservation of existing values but rather in relation with the expected function of the reconstruction from the perspective of interpretation and presentation:

“Article 7. Presentation, information, reconstruction [...] Presentation and information should be conceived as a popular interpretation of the current state of knowledge, and it must therefore be revised frequently. It should take account of the multifaceted approaches to an understanding of the past. Reconstructions serve two important functions: experimental research and interpretation. They should, however, be carried out with great caution, so as to avoid disturbing any surviving archaeological evidence, and they should take account of evidence from all sources in order to achieve authenticity. Where possible and appropriate, reconstructions should not be built immediately on the archaeological remains, and should be identifiable as such.”

This last sentence must be borne in mind not only in the case of archaeological remains but also in the case of all reconstruction projects in which the reconstructive integrations physically built on them could endanger the surviving heritage elements.

5. *The Nara Document on authenticity (1994)*. The following document in the publication timeline was not actually born with the purpose of offering guide-

indítékokat nyújtott a forrástanulmányokhoz, a leletek dokumentálásának és a műemlékvédelmi eljárásoknak egzaktabb formáihoz. Az egyes műemlékek és a műemlékállomány dokumentálásának további tökéletesítését sürgős feladatnak ismerték el a műemlékeknek fegyveres konfliktusok és katasztrófák következményeitől való megvédése céljából.” Az előzőknél is érdekesebb a következő pontjában megfogalmazott, a csaknem húsz évvel későbbi Krakkói Karta megközelítését előlegező gondolat: „7. Háborús pusztulást szenvedett műemlékek helyreállításánál sokféle módszert, lehetőséget alakítottak ki. A megfontolások sokasága minden egyes esetben helytálló. Az intő jelként konzervált romoktól a teljes restaurálásig terjedhet egy-egy műemlék megtartása, szimbolikus értéke vagy városképi helyzete szerint.”

Ennek a dokumentumnak az egyik fontos üzenete az lehet a mai olvasója számára, hogy a rekonstrukcióval kapcsolatos megközelítések, szakmai és társadalmi elvárások is alakulnak időben, térben és történeti összefüggésekben. Amikor tehát a jelenleg meglehetősen széles körben érzékelhető „rekonstrukciós hullám” értékelésével, értelmezésével és minősítésével foglalkozunk, illetve előremutató elvi és gyakorlati megfontolások megfogalmazására törekszünk, hasznos kontrollt jelenthet ennek – az alapelvek állandósága mellett, azzal együtt tudomásul veendő – relativitásnak az egyidejű szem előtt tartása.

4. *A régészeti örökség gondozásának és védelmének kartája, 1990 (Lausanne-i Karta)* – bár a Velencei Kartára hivatkozva foglalkozik a régészeti örökséggel kapcsolatos rekonstrukcióval, az abban foglaltaknál valójában jelentősen megengedőbb – igaz, nem a meglévő értékek megőrzése, hanem inkább a rekonstrukciónak az értelmezés-bemutató területén várható funkciója vonatkozásában:

„7. cikkely. Bemutató, információ, rekonstrukció [...] A bemutatást és információt a tudomány mindenkori állása közérthető előadásának kell tekinteni, s mint ilyet, gyakran kell felfrissíteni. Figyelembe kell venni a múlt megértésének többsíkú felfogását. A rekonstrukciók két fontos funkciót szolgálnak: a tudományos kutatását és a bemutatását. Mindemellett nagy óvatossággal kell eljárni, hogy elkerüljük a fennmaradt régészeti tények megkárosítását, és minden forrás eredményeit figyelembe kell venni ahhoz, hogy hitelesek legyenek. Ahol megoldható és lehetséges, a rekonstrukciót nem kell közvetlenül ráépíteni a régészeti maradványra, és megkülönböztethetőnek kell lennie.”

Ez a zárómondat nemcsak a régészeti emlékek, de minden olyan rekonstrukciós törekvés esetében megszívlelendő, amelynek során a töredékesen fennmaradt örökségi elemekre nézve veszélyt jelenthet a fizikailag rájuk épülő rekonstrukciós kiegészítés.

5. *A Nara Dokumentum a hitelességről (1994)* keletkezési idejét tekintve következő nemzetközi dokumentum, alapvetően nem azzal a szándékkal született meg, hogy a műemlékek esetleges-lehetséges rekonstrukciójával kapcsolatosan fogalmazzon meg iránymutatást, ajánlást. Ennek ellenére a dokumentumot megalkotó tanács-

kozás összehívása mégsem volt egészen független ettől a gondolatkörtől. Az UNESCO 1972-es Világörökség Egyezményének<sup>5</sup> a végrehajtása ugyanis e tekintetben is új kérdéseket, kihívásokat hozott felszínre. A központi kérdés a címben is megjelenő „hitelesség” fogalma, annak megítélése, értékelésének és alkalmazása mikéntjének fontossága és lehetőségei. A Világörökség Egyezmény sikere ugyanis nagymértékben hozzájárult ahhoz, hogy az építészeti (műemléki) konzerválásnak, restaurálásnak a Velencei Karta megalkotásának idejében még lényegében kizárólagosan az európai kultúrában gyökerező felfogása már nem adott a világ valamennyi nagy kulturális régiója számára világosan értelmezhető útmutatást, azaz szükségessé vált olyan, korábban axiomaticusnak gondolt fogalom, mint a *hitelesség* definiálása. Amelynek a definíciója egyébként nem szerepel a fogalmat meghatározó módon használt Velencei Kartában, nyilván abból a ki nem mondott megfontolásból, hogy mivel mindenki ugyanazt érti e fogalom alatt, nem szükséges azt definiálni. A hitelesség fogalmának értelmezése viszont nem utolsósorban éppen a nagy ázsiai kultúrákban a „rekonstrukciónak”, a fontos (kultikus, uralkodói stb.) épületeknek ciklikusan ismétlődő újbóli megépítésének a szélesebb szakmai körben is ismertté válása nyomán vált halaszthatatlan feladattá. Az immár klasszikusnak tekinthető példa, az isei sintó szentélyegyüttes 20 évenkénti teljesen új megépítése (váltakozva két teljesen egyforma helyszínen – az egyik az éppen használatban lévő szentély áll, a másikat pedig építik). Az ezeréves hagyományoknak megfelelő, minden tekintetben – anyaghasználat, szerkezet, technológia – a hagyományokat szigorúan követő megújulás eredményeként létrejövő régi-új alkotás hitelességének a megkérdőjelezése az adott kultúrában fel sem merül. Ennél már valamennyivel kérdésesebb a hagyományos építési kánonrendszer, szabályok és arányok, anyaghasználat alapján megvalósuló, az említett isei példával ellentétben azonban közvetlen folyamatosságot felmutatni nem tudó újjáépítések esete, amelyeket azonban az adott kultúrkörben éppúgy hitelesnek ismernek el. A Narai Dokumentum hangsúlyozza az *érték és a hitelesség* elválaszthatatlan összekapcsolódását, meghatározó jelentőségük általános érvényességét – ami azonban éppen nem jelenti azt, hogy e fogalmak tartalma minden kultúrában azonos és egységes. A dokumentumnak egymást követő és egymásra épülő pontjai ezt a következők szerint fogalmazzák meg:

„9. Bármely és bármely korból származó kulturális örökség konzerválása csak az örökséget meghatározó értékekkel igazolható. Ezeknek az értékeknek a lehető legégzaktabb észlelése többek között attól függ, hogy a róluk szóló információk mennyire hitelt érdemlőek. Ezen adatok forrásának ismerete és megértése, összefüggésben a kulturális örökség eredeti és későbbi jellegzetességeivel, mindennek értelmezése jelenti elengedhetetlen alapját annak, hogy valamit hitelesnek ismerhessünk el.

lines and recommendations regarding any possible reconstruction work to be carried out on the historic buildings. In spite of that, the convocation of the meeting issuing the document was not completely independent from this line of ideas. The enforcement of the 1972 UNESCO World Heritage Convention also brought new questions and challenges to the surface. The main issue was the concept of “authenticity” that appears in the title, too, its appraisal, the importance and the possibilities of its assessment and manner of application. The success of the World Heritage Convention was also due to the fact that the approach to architectural (historic building) preservation and conservation almost exclusively rooted in essence in the European culture at the time of the publication of the Venice Charter was no longer a clearly interpretable guideline for the major cultural regions in the world, and thus there was a need for defining the concept of *authenticity* that earlier had been considered axiomatic. Its definition cannot be found in the Venice Charter, which used the concept in a determining manner, obviously due to the unuttered consideration that as everyone understands the same thing from this concept, so there is no need for any definition whatsoever. However, interpreting the concept of authenticity became an urgent task, last but not least due to the “reconstructions”, the cyclic rebuilding of the important (cultic, royal, etc.) constructions in the major Asian cultures, which the profession became widely aware of. The already classical example in this sense is the complete reconstruction of the Ise Shinto Grand Shrine every 20 years (alternating on two entirely identical sites: on one of the sites stands the shrine in use and the other it is under construction). The authenticity of the old-new creation erected as a result of renaissance, compliant with the thousand-year traditions, and closely following the traditions in all aspects (use of materials, structure, and technology) is not even questioned in the given culture. The case of other reconstructions carried out according to the traditional, canonical system based on rules and proportions as well as material use is somewhat more questionable, as they cannot show the direct continuity in opposition to the example of the aforementioned Ise Shrine, which are however acknowledged as authentic by the given culture. The Nara Document emphasises the inseparable interconnection between *values and authenticity* and the general validity of their decisive importance, which however does not mean precisely that the content of the said concepts is identical and unitary in all cultures. The sequence of points resulting from each other in the document put it in the following manner:

“9. Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood

5 Magyar szövegét ld. ugyancsak a *Karták Könyvében* (FEJÉRDY 2011).



as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity.

10. *Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values.*<sup>4</sup> The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

11. All judgments about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgments of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.

12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.

13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

At first sight it could seem that this document is characterised by some kind of openness and a permissive approach in tackling the issue of reconstruction. Yet the emphasis on the expectations related to the decisive importance of the information and their authentic nature shows that the authenticity requirement, as defined in the Venice Charter, will actually still remain a condition. Acknowledging that this requirement could differ from culture to culture, still, authenticity has to be interpreted within a given culture according to the traditions and rules of the said culture. In European culture reconstructions cannot be justified by the concept of the rebuilding performed according to Japanese traditions; true, it is almost impossible to transpose it entirely due to the essential cultural differences. This obviously does not mean that the knowledge about the principles and practice of other cultures in this field could not be a source of inspiration: such as to a better understanding of our

10. Az így elfogadott és a Velencei Kartában kinyilvánított hitelesség az értékek lényegi meghatározó tényezője.<sup>6</sup> A hitelesség megértésének alapvető szerepe van a kulturális örökséggel kapcsolatos mindenfajta tanulmány, a konzerválási vagy restaurálási tervek, nemkülönben a világörökséggé nyilvánítási eljárás vagy bármilyen, a kulturális örökségre vonatkozó inventarizáció esetében.

11. Az örökség értékeinek megítélése, de éppúgy a rájuk vonatkozó információs források hihetősége kultúráról kultúrára változhat, sőt ez előfordulhat még azonos kultúrán belül is. Az érték és hitelesség megítélését ennél fogva nem lehet merev követelményekre alapozni. Ellenkezőleg: a kultúrák sokaságának tisztelete azt követeli meg, hogy az örökséget annak a kultúrának az összefüggésében határozzuk és ítéljük meg, amelyhez az tartozik.

12. Ebből eredően különlegesen fontos és sürgős, hogy elismerjük minden kultúrában azokat a sajátos jellegzetességeket, amelyek az örökség értékeire utalnak. Éppúgy az ehhez tartozó információs források hitelességét és valódiságát is.

13. A kulturális örökség természetéből és kulturális tartalmából eredően a hitelesség megítélése az információs források széles körével függ össze. E források vonatkozhatnak a koncepcióra és a formára, az anyagra és a tartalomra, a használatra és a funkcióra, a hagyományokra és a technikára, az elhelyezésre és a telepítésre, a szellemiségre és a benyomásokra, az eredeti állapotra vagy arra, amivé a történelem folyamán vált, az információs források immanens és külsődleges vonatkozásaira. Ezek a források lehetővé teszik a kulturális örökség sajátos művészi, történeti, társadalmi és műszaki jelentőségének meghatározását.”

Először megközelítésben úgy is tűnhet, hogy a rekonstrukció kérdésének megítélésében egyfajta nyitottság, sőt elfogadó megközelítés jellemzi ezt a dokumentumot. Azonban éppen az információk meghatározó jelentőségével és azok hitelt érdemlő mivoltával kapcsolatos elvárások hangsúlyozása jelzi, hogy valójában továbbra is ugyanúgy feltétel marad a Velencei Karta szerinti hitelesség követelménye. Elfogadva, hogy kultúránként eltérő lehet ez a követelmény, egy-egy adott kultúrán belül viszont továbbra is annak a kultúrának a hagyományai és szabályai szerint kell a hitelességet értelmezni. Európai kultúrkörben rekonstrukció igazolására nem alkalmazható például a japán hagyományok szerinti újbóli megépítések gondolata – igaz, nem is nagyon lehetne azt a maga teljességében átültetni, éppen az igen lényeges kulturális különbségek miatt. Ez természetesen nem jelenti azt, hogy a más kultúrák e területtel kapcsolatos elveinek és gyakorlatának az ismerete ne lehetne inspirációs forrás – például a saját kulturális örökségünk, s az azon elvégezhető hiteles beavatkozások jobb megértéséhez. Anélkül, hogy részletesebben belemennénk, érdemes e tekintetben megemlíteni például, hogy a hagyomány

<sup>4</sup> Highlighted by the author.

<sup>6</sup> Kiemelés a szerző által.

mányos helyi építészeti alkotások<sup>7</sup> esetében nem teljesen ismeretlen az (általában efemer anyagokból készült) szerkezetek időnkénti cseréje, amely az adott épületnél akár rekonstrukcióként is értelmezhető mértékű is lehet. Ugyanígy: a Velencei Karta elveivel nem ellentétes, úgynevezett kiegészítéses anastylosis esetében is a *mérték* lehet kérdéses: nagyobb mennyiségben az is ölthet erőteljes rekonstrukzív jelleget.

6. A *Krakkói Karta 2000* hangsúlyozottan és vállaltan a Velencei Karta bázisán a történeti épületek és együttesek megőrzésének, restaurálásának, méltó használatuk és bemutatásuk biztosításának területén kíván útmutatásul szolgálni. Ennek megfelelően számos tétele a „nagy előd” tételeinek a bővített, megerősített újrafogalmazása. Bár megalkotói eredeti szándékuk szerint ahhoz hasonlóan ugyancsak univerzális elfogadottságú dokumentumot kívántak létrehozni, az eredmény inkább az ausztrál Burra Karta egyfajta európai testvérének tekinthető. Ezzel a hasonlaltal természetesen semmiképpen nem szándékozom a Krakkói Karta 2000 értékét és jelentőségét kisebbiteni – annál is kevésbé, mivel a Burra Karta, annak ellenére, hogy szerzői a Velencei Karta egyfajta ausztráliai „helyi értelmezéseként” alkották meg, mégis világszerte alakítja, formálja a konzerválás-restaurálás szakmai közegét, gondolkodását. A Krakkói Karta 2000, más hasonlóan fontos és időszerű kérdések mellett – amelyekre itt és most nem fogok kitérni – egyértelműen és célzottan foglalkozik a rekonstrukcióval, külön részt szentelve ennek kérdésnek. Teszi mindezt már abban – a fogalomhasználatában is megjelenő – kontextusban, amely az időközben bekövetkezett paradigmaváltást is tükrözi: már nemcsak a műemlékek és műemlékhelyszínek, hanem az épített örökség az, amivel kapcsolatban megfogalmazza téziseit, ajánlásait.

A rekonstrukcióról szólva így fogalmaz ez a dokumentum: „4. A műemlék egészének vagy jelentős részének »az épület eredeti stílusában« történő rekonstrukcióját el kell kerülni. A fontos építészeti jelentőséggel bíró egészen kis részek rekonstrukciója kivételesen elfogadható, de csak akkor, ha a rekonstrukció vitathatatlanul pontos dokumentációk alapján készül. Ha az épület megfelelő használhatósága megkívánja, nagyobb térbeli és funkcionális egységek helyreállítása a kortárs építészet eszközeivel elfogadható. Fegyveres vagy természeti katasztrófának áldozatul esett teljes épület rekonstrukciója akkor fogadható el, ha annak az egész közösség önazonosságára nézve van kivételes társadalmi vagy kulturális motivációja.”

Az a fent idézett kitétel, amely szerint bizonyos körülmények, társadalmi elvárások indokoltá, elfogadhatóvá teszik a rekonstrukciót, világosan jelzi, hogy ennek a dolgnak az eldöntésében továbbra is fontos a „szakma”, és a szakszerűen, szakmailag megalapozott hitelesség, ugyanakkor a döntések meghozatalába a kulturális örökség fő tulajdonosa, azaz maga az örökös, a társada-

own cultural heritage and the authentic interventions to be performed on it. Without going in depth, for example in the case of traditional local architectural creations<sup>5</sup> it is worth dwelling on the not completely unknown periodical replacement of the structures (generally made of ephemeral materials), which could reach the extent and also be interpreted even as a reconstruction of the given building. Furthermore: the *extent* could be the question, too, in the case of the so-called anastylosis, with integration that does not come in contradiction with the principles of the Venice Charter: if the extent is higher, it could exhibit a strong reconstructive feature.

6. *The Charter of Cracow 2000* studiously and consciously wishes to become a guideline for the preservation, conservation, worthy use and presentation of historic buildings and ensembles, in the spirit of the Venice Charter. And, accordingly, many of its thesis is the expanded and reinforced redefinition of the “great predecessor’s” theses. Although the issuers’ original intention was to publish a document of universal acceptability, the outcome could rather be viewed as a kind of European sister of the Australian Burra Charter. I do not wish to diminish the value and importance of the 2000 Charter of Cracow by this analogy, so much the less as the Burra Charter still shapes and forms the medium and the thinking of the conservator-restorer profession around the world, despite the fact that its authors issued it as a kind of Australian “local interpretation” of the Venice Charter. Besides many other major and relevant topics that I will not deal with herein, the 2000 Charter of Cracow also clearly targets reconstruction, dedicating a special part to this subject matter. It does this in the context appearing also in the use of concepts, which reflects the paradigm change that occurred in the meantime: it words its theses and recommendations not only concerning historic buildings and sites, but also the built heritage.

The document speaks about reconstruction in the following manner: “4. The reconstruction of entire parts ‘in the style of the building’ should be avoided. Reconstruction of very small parts having architectural significance can be acceptable as an exception on condition that it is based on precise and indisputable documentation. If necessary, for a proper use of the building, completion of more extensive spatial and functional parts should reflect contemporary architecture. Reconstruction of an entire building, destroyed by armed conflict or natural disaster, is only acceptable if there are exceptional social or cultural motives that are related to the identity of the entire community.”

The passage quoted above according to which certain circumstances, social expectations would make

7 A vernakuláris architektúra értelmében, az általában használt „népi építészeti” kifejezésnél talán pontosabb „hagyományos helyi építészetről” szólni.

5 From the perspective of vernacular architecture, it would probably be more accurate to speak about “traditional local architecture” rather than “folk architecture”.

reconstruction justified and acceptable, shows clearly that the „profession” and the professionally established authenticity continue to be important in this decision, and upon making these decisions almost the same point is given to the argument by the standpoint that the main owner of the cultural heritage, i.e. the heir itself, society (the concerned communities) have to utter. This approach is implicitly reflected in the historic building and site categories too, in cases when the social expectations aim at the cessation of the fragmentary condition in relation to their elements or in the extreme, possibly a complete reconstructive restoration “arising from nothing”.

While the Venice Charter deals with the “ensembles” only in one paragraph, the Charter of Cracow tackles the issues related to bigger heritage elements, historic towns and villages, and their territorial setting in more detail and to the point. Although it does not detail the tasks related to their rejuvenation from the perspective of reconstruction and rehabilitation, it still expands the viewing angle of the value conservation approach, opening the way to the programmes emerging ever so often today aimed at the rehabilitation of larger historical ensembles implying certain reconstructive elements, too.

7. *The Riga Charter (2000)*. Although the circumstances of its publication are highly similar to the delivery of the Declaration of Dresden, it is still more significant in its content: in my opinion it is the most comprehensive and well-founded summary of the acceptable and traceable professional interpretation and approach on reconstruction up to our days. It would be worth quoting almost the entire text due to its exact and concise wording and noteworthy shortness. Its preamble, which is habitual but generally quite meaningless in most international documents, already contains an important statement. It reads: “[...] the body of international opinion [...] establish a presumption against reconstruction of the cultural heritage, excepting circumstances where reconstruction is necessary for the survival of the place; where a ‘place’ is incomplete through damage or alteration; where it recovers the cultural significance of a ‘place’; or in response to tragic loss through disasters whether of natural or human origin”. Then it clarifies the conditions in which reconstruction could be considered: “[...] providing always that reconstruction can be carried out without conjecture or compromising existing in situ remains, and that any reconstruction is legible, reversible, and the least necessary for the conservation and presentation of the site”. It argues in detail about the need of minimum interventions in accordance with the standpoint set forth by all the previous documents: “[...] the value of cultural heritage is as evidence, tangible or intangible, of past human activity, and that intervention of any kind, even for safeguarding, inevitably affects that evidential quality, and so should be kept to the minimum necessary”.

lom (az érintett közösségek) szava legalább ugyanolyan súllyal esik a latba. Ez a megközelítés értelemszerűen visszahat a műemlék, műemlékhelyszín kategóriára is olyan esetekben, amelyekben a társadalmi elvárás éppen azok elemeinek a vonatkozásában túzi ki célul a fennmaradt töredékes állapot megszüntetését, vagy – szélső esetben – akár egy, „a semmiből kibontakozó” teljes rekonstrukatív megépítést.

Míg a Velencei Karta csupán egy bekezdésben foglalkozik az „együttesekkel”, a Krakkói Karta érdemben és hosszabban tárgyalja a nagy kiterjedésű örökségi elemeknek, a történeti városoknak és falvaknak, illetve a tájnak a kérdéseit. Bár ezek rekonstrukatív-rehabilitációs megközelítésű megújításának a feladatait nem veszi sorra, mindenképpen kitágítja az értékmegőrző szemlélet látószögét, utat nyitva a napjainkban egyre gyakrabban felmerülő, a nagyobb történeti egységek bizonyos rekonstrukatív elemeket is tartalmazó rehabilitációját célul kitűző programok irányába.

7. *A Rigai Karta (2000)* – bár keletkezésének körülményei sok tekintetben hasonlíthatók a korábban tárgyalt Drezdai Nyilatkozathoz, tartalmában annál sokkal jelentősebb: megítélésem szerint ugyanis a mai napig a legteljesebb, legmegalapozottabb összefoglalása a rekonstrukcióval kapcsolatosan elfogadható és követhető szakmai értelmezésnek, megközelítésnek. Érdemes volna szinte a teljes szövegét beidézni, annak pontos és tömör megfogalmazása és figyelemre méltó rövidsége miatt. Már a nemzetközi dokumentumoknál szokásos, de általában eléggé semmitmondó preambulumban is fontos megállapítást tartalmaz. E szerint: “[...] a nemzetközi testületi álláspont [...] a kulturális örökség rekonstrukciója ellen foglal állást, kivéve bizonyos körülményeket, amely esetekben a rekonstrukció az adott helyszín továbbéltetéséhez szükséges; vagy amikor az örökségi »hely« hiányossá vált valamilyen károsító vagy átalakító hatás következtében; és amikor éppen a rekonstrukció tudja visszaadni a hely eredeti jelentőségét; illetve az ad választ valamely tragikus veszteségre, amelyet természeti vagy emberi eredetű katasztrófa okozott”. Ezt követően világossá teszi, hogy milyen feltételek között lehet szó rekonstrukcióról: “[...] a rekonstrukció akkor valósulhat meg, ha az semmilyen módon nem károsítja az »in situ« maradványokat, és a rekonstrukciós beavatkozás leolvasható, visszafordítható, és a legkisebb mértékre szorítkozik, amely a helyszín megőrzéséhez és bemutatásához elengedhetetlenül szükséges”. A minimális beavatkozás szükségességét – összhangban a minden korábbi dokumentumban rögzített állásponttal – részletesebben is indokolja: “[...] a kulturális örökség, legyen az anyagi vagy szellemi, az emberi tevékenység dokumentuma, és ezért bármilyen beavatkozás, történjék az akár a megőrzés szándékával, elkerülhetetlenül hat erre a dokumentatív minőségére, és ezért a beavatkozást a minimálisan szükséges szinten kell tartani”.

Az egyértelmű állásfoglalás érdekében a rekonstrukcióra vonatkozó hangsúlyos és pontos iránymutatása pedig így szól: „a helyreállítás-megőrzés (és/vagy a re-

konstrukció) célja a kulturális örökség jelentőségének fenntartása és visszaállítása [...]”.

Továbbá: „a kulturális örökségi elem utánzatként történő megvalósítása általában a múlt téves interpretációját eredményezi, és ezért minden építészeti alkotásnak a saját korát kell megjelenítenie, annak elfogadásával, hogy az illeszkedő új épületek jól fenn tudják tartani a környezeti kontextust. Ugyanakkor kulturális örökségi elem rekonstrukciója kivételes körülmények között megvalósítható: akkor, ha az akár a természet, akár az ember okozta veszteség miatt szükséges, ha a szóban forgó műemléknek kivételesen nagy művészeti, szimbolikus vagy környezetformáló jelentősége van (legyen az városi vagy vidéki környezet) az adott terület (régio) történetében, illetve kultúrájában; ha megfelelő és megbízható felmérési és történeti dokumentációk (ideértve a képi, levéltári, illetve fizikai jellegű dokumentumokat) állnak rendelkezésre. A rekonstrukció nem hamisíthatja meg az adott, átfogó települési vagy táji összefüggéseket; nem károsíthatja a meglévő és értékhordozó történeti részeket; és minden esetben biztosítottak kell lennie, hogy a rekonstrukcióról, annak szükségességéről és indokoltságáról a helyi és az országos szintű hatóságok és az érintett közösség bevonásával lefolytatott, széleskörű és nyílt konzultációs folyamattal határoznak.”

Csak ismételni lehet, hogy a Rigai Karta pontos és egyértelmű megfogalmazásaival, a rekonstrukcióval kapcsolatos elvi és gyakorlati kérdések mindegyikére nyújt iránymutatást. Különösen nagyra értékelhető, hogy nemcsak az egyedi épületekkel vagy épületkomplexumokkal foglalkozik, hanem a nagyobb összefüggő történeti-táji egységek rehabilitációjával összefüggő rekonstrukció lehetséges kihívásaival, eseteivel is.

## A rekonstrukcióval kapcsolatos elméleti és gyakorlati megfogalmazások

■ Az előzőkben elemzett dokumentumok egymásra épülő sorozatából kirajzolódó, levonható következtetések alapján megállapítható, hogy a részben vagy egészben elpusztult épített örökségi értékek fizikai, azaz anyagi valóságukban történő rekonstrukciójára való törekvéseket elsősorban társadalmi igények táplálják, legyenek azok valóban széles körben megalapozottak, vagy csupán a döntéshozók meggyőződése (politikai megfontolásai) szerint indokoltak. Ezek az igények, elvárások elsősorban szimbolikusak, közössége(ek) vagy egy egész nemzet identitásának kifejeződésével, történeti múltjának megjelenítésével kapcsolatosak, ugyanakkor számolni kell azzal is, hogy gyakorlati – például turisztikai vonzerő növelését célzó gazdasági – megfontolások is alátámaszthatnak rekonstrukciót eredményező döntéseket. Az örökségvédelmi szakma oldaláról rekonstruktív jellegű beavatkozások javaslatával ritkán találkozhatunk. Elsősorban a (műszaki-technikai) fenntarthatóság elérése érdekében válhat szükségessé (általában inkább

Its clearly stressed guidelines concerning reconstruction, shaping an unambiguous standpoint, reads: “the purpose of conservation (and/or reconstruction) is to maintain and reveal the significance of the cultural heritage [...]”.

Moreover: “replication of cultural heritage is in general a misrepresentation of evidence of the past, and [...] each architectural work should reflect the time of its own creation, in the belief that sympathetic new buildings can maintain the environmental context, but [...] in exceptional circumstances, reconstruction of cultural heritage, lost through disaster, whether of natural or human origin, may be acceptable, when the monument concerned has outstanding artistic, symbolic or environmental (whether urban or rural) significance for regional history and cultures; provided that appropriate survey and historical documentation is available (including iconographic, archival or material evidence), the reconstruction does not falsify the overall urban or landscape context, existing significant historic fabric will not be damaged; and providing always that the need for reconstruction has been established through full and open consultations among national and local authorities and the community concerned.”

One can just reiterate that the Riga Charter, with its concise and clear wording, offers guidelines to all the theoretical and practical issues concerning reconstruction. It is to be highly appreciated that it deals not only with buildings or building ensembles, but also with the possible challenges and cases of reconstruction in relation to the rehabilitation of the larger organic historic territorial units.

## Theoretical and practical approaches on reconstruction

■ Based on the conclusions emerging from the sequences of the aforementioned series of documents analysed above, one can ascertain that the ambitions aimed at the physical, i.e. material reconstruction of the partially or completely destroyed built heritage values are mostly fostered by social needs either widely well-grounded or justified only according to the decision-makers’ (political reasons) certitudes. These needs and expectations are mainly symbolic, regard the expression of a community’s/communities’ or an entire nation’s identity and the visualisation of its history, and what is more, one has to take into account that the decisions on reconstruction could also be supported by practical economic reasons aimed at increasing the tourist attractiveness of the site. We seldom encounter recommendations for reconstructive interventions coming from the heritage conservator profession. The (generally rather) partial reconstructive intervention could be needed mostly for achieving (technical) sustainability, which is slightly more than

a sort of integrative conservation. However, actual reconstruction could be acceptable and well-grounded in programmes aimed at the rehabilitation and revitalisation of larger building ensembles, in order to strengthen and renovate the integrity of the whole. The need arising from the cessation of the fragmentary condition in certain emblematic buildings by reconstructive interventions is particular, in a somewhat intermediate position from the perspective of the social and professional approach. It justifies the restoration of the whole by the needs for the environment required for condignly carrying forward the cult itself, whether it concerns architectural or ornamental elements.

## Generally acceptable requirements on reconstruction

■ Accordingly, the generally acceptable requirements on reconstruction can be summarised as follows:

- a) Reconstruction as „evocation, interpretation, restoration or replication of a previous form”<sup>6</sup>. It is a special instrument applicable in particularly well-founded cases aimed at the cessation of the tragic loss of natural or human origin of the cultural heritage, touching upon the elements bearing the identity of the given communities or even entire nations, or at least pertaining to them;
- b) Though it does not pertain to historic building preservation and conservation, the reconstruction of the cultural heritage values implies the need of using the knowledge and methods used in the former activities; authenticity has to be grounded by a manifold research that should take into account all possible information sources, also checking the authenticity of the sources themselves;
- c) In the case of reconstruction, the main viewpoint is the unspoiled preservation of the existing values, ensuring their perpetuance, including the documentary values they embody, as well as the immaterial “message”. It is totally unacceptable that the reconstruction interprets the historical (social and economic) reality, the historical (architecture and art history) interconnections falsely, in a manipulative or a willingly altered and controlled manner;
- d) *Rebuilding* can be considered as a particular version of reconstruction, acceptable almost without any limitations if it means the *implementation of the works within a short period of time after the destructions occurred*. In such cases, besides the data recorded and documented in various manners, the local knowledge of the contemporary citizens offer indispensable information that can support authenticity (see the

csak) részleges rekonstruktív beavatkozás, amely alig több mint egyfajta kiegészítéses restaurálás. Nagyobb együttesek rehabilitációs, revitalizációs programjai keretében, a nagy egész integritásának megerősítése, helyreállítása érdekében viszont tényleges rekonstrukció is elfogadható, indokolt lehet. Sajátos, a társadalmi és a szakmai megközelítést tekintve egyfajta köztes helyzetben van az egyes kultikus épületek esetében a töredékes állapotnak rekonstruktív beavatkozással való megszüntetésére felmerülő igény. Ez a kultusznak a méltó folytatásához szükséges környezetre vonatkozó követelményeivel indokolja a teljesség visszaállítását – legyen szó akár építészeti, akár dekorációs elemekről.

## A rekonstrukció általánosan elfogadott követelményei

■ A rekonstrukcióval szemben általánosan elfogadottnak tekinthető követelmények a következőkben foglalhatók össze:

- a) A rekonstrukció, mint „felidézés, interpretálás, egy korábbi forma helyreállítása vagy utánezatként történő megépítése”<sup>8</sup>. Az épített örökségnek az egyes közösségek vagy egész nemzetek identitását hordozó, vagy legalább ahhoz szorosan hozzátartozó elemei körét érintő – természeti vagy ember által okozott katasztrófa előidézte – tragikus veszteség megszüntetésére kivételesen indokolt esetekben alkalmazható sajátos eszköz;
- b) A kulturális örökségi értékek rekonstrukciója, bár nem tartozik a műemlék-konzerválás, műemlék-restaurálás körébe, az e tevékenységek esetében megkövetelt ismeretek és eljárási módszerek alkalmazását teszi szükségessé; a hitelességét mindenre kiterjedő, minden lehetséges információforrást tekintetbe vevő kutatással kell megalapozni, ellenőrizve e források hitelességét is;
- c) Rekonstrukció esetén is elsődleges szempont a meglévő értékek sértetlen megőrzése és fennmaradásuk biztosítása, beleértve az általuk megtestesített dokumentatív értékeket, a nem anyagiassult „üzenetet” is. Semmiképpen sem fogadható el, hogy a rekonstrukció manipulatív módon, tévesen, vagy szándékosan megváltoztatott-irányított módon interpretálja a történelmi (társadalmi, gazdasági) valóságot, a történelmi (építészettörténelmi, művészettörténelmi) összefüggéseket;
- d) Az újjáépítés a rekonstrukció sajátos, gyakorlatilag szinte korlátozás nélkül elfogadható változatának tekinthető, amennyiben a *pusztulás bekövetkezte utáni rövid időintervallumon belüli* megvalósításáról van szó. Ilyen esetekben a rendelkezésre álló, különféle módokon rögzített és dokumentált adatok mellett a kortársak személyes ismerete nyújt (a hitelességet is alátámasztani tudó) nélkülözhetetlen információkat (lásd a

6 The definition in the text of the Riga Charter (2000) (Notes).

8 A Rigai Karta (2000) szövegében (Jegyzetek) szereplő definíció.

velencei Campanile vagy a luzerni Kápolna híd újjáépítésének eseteit). Ebbe a körbe sorolhatók azok a – nyilvánvalóan egészen kivételes esetekben jelentkező – helyzetek is, amelyekben a meglévő értékek fenntarthatóságának, megőrzésének biztosításához egyetlen lehetséges megoldás a lebontás-újjáépítés egymást követő, a lehető legteljesebb mértékben az értékek megtartását szolgáló megvalósítása;<sup>9</sup>

- e) Esetenkénti megfontolás és mérlegelés tárgya kell hogy legyen a *rekonstrukció mértéke és módja*. Tekintetbe véve a Velencei Kartának a „kor jegyeire” vonatkozó elvárását, valamint a kortárs építészet plurális jellegét, nem zárható ki a rekonstrukciónak – akár a legnagyobb történeti „hitelességű” illúzióra törekvő, ugyanakkor egyértelműen – XXI. századi jegyeket felmutató kortárs parafrázisként történő megvalósítása.

## A XXI. századi új technikai eszközök alkalmazása

■ A XXI. században rendelkezésre álló új technikai (kiemelt módon IT) eszközök alkalmazásának lehetőségeiből következő kihívások – mind a valóságos, anyagában történő, mind pedig a virtuális rekonstrukció esetében.

Ezek az IT eszközök túlzás nélkül mondható, hogy forradalmasították a műemlékek restaurálásában – történetük, összetettségük stb. megértésében – mindig is rendkívül jelentős szerepet játszó elméleti rekonstrukciók pontosságát, variációs lehetőségeinek végigjárását. Gyakorlatilag korlátlan mennyiségű információ egybevetésével és rövid időn belüli feldolgozásával a lehetséges valószínűségek változatai elemzésének új és fontos eszköze. Ráadásul általában nagyon látványos megjelenítést is lehetővé tesz, amely aztán főleg, de nem kizárólag a laikusok számára jelent egyértelmű felhívást – mondjuk éppen a leglátványosabb elméleti rekonstrukció fizikai megvalósításának a kezdeményezésére. Döntéshozó pozícióban pedig könnyen bekövetkező logikus folytatás a rekonstrukcióhoz kapcsolódó ideológiai és/vagy gazdasági indokok kreatív „becsatolása”.

Az érem másik oldala, hogy ugyanezek az informatikai eszközök többnyire szükségtelenné tehetik a rekonstrukciók tényleges megépítését, különféle módokon megjelenítve a helyszíneken a virtuális kiegészítést – esetleg több lehetséges változatban is –, ami a ténylegesen megépített rekonstrukciók esetében nyilván nem lehetséges, az csak saját magát tudja adni, akár hiteles, akár nem az.

<sup>9</sup> Ilyen értelmű, nagyon meggyőző javaslatot fogalmazott meg a közelmúltban – a Budapesti Műszaki és Gazdaságtudományi Egyetem műemlékvédelmi szakmérnöki képzése keretében készített záródolgozatában – BÁTORI Gábor építész az egeri minaret restaurálására, egyfajta „programozott anastylosis”-ként.

reconstruction cases of the Campanile in Venice and the Chapel Bridge in Lucerne). The situations occurring in obviously extremely exceptional cases can be listed in this category, when, in order to ensure the sustainability and conservation of the existing values, there is one single solution, the implementation of a demolition-rebuilding sequence, while serving the preservation to the greatest extent;<sup>7</sup>

- e) *The extent and manner of reconstruction* must be subject to deliberation and evaluation from case to case. Given the expectations of the Venice Charter on the “signs of the age”, as well as the pluralistic feature of contemporary architecture, one cannot rule out the implementation of reconstructions striving both for the biggest illusion of historic “authenticity” and squarely as a contemporary paraphrase exhibiting 21<sup>st</sup> century marks.

## Challenges resulting from the new technical tools

■ The challenges resulting from the possibilities of use of new 21<sup>st</sup> century technical (especially IT) tools both in the real, material, and the virtual reconstruction.

Without exaggeration, these IT tools have revolutionised the accuracy as well as the variation possibilities of virtual reconstructions that have always played an important role in historic building conservation and the understanding of their history, complexity, etc. Actually, collecting and comparing huge amounts of information and processing it in a very short time, they have become the new important tool in the analysis of the possible versions of the variables. Moreover they can also display in general a spectacular picture, which clearly appeal to the lay but not only, let us say, precisely for the commencement of the actual implementation of the most spectacular virtual reconstruction. And in the decision-making position the easily occurring logical continuation is the creative “interconnection” of ideological and/or economic reasons with the reconstruction works.

The other side of the coin is that the very same IT tools could widely render useless the actual reconstruction by displaying the virtual integrations on the sites in various manners and maybe in many possible variants, which is practically impossible in the case of the physically rebuilt constructions, as the latter can only give itself, whether it is authentic or not.

<sup>7</sup> Architect Gábor BÁTORI has recently submitted a similar, highly convincing recommendation in his thesis submitted for the specialisation course on historic buildings conservation at the Budapest University of Economics and Technology, which regarded the conservation of the minaret in Eger as a kind of “scheduled anastylosis”.

## New international documents regarding the reconstruction of historic buildings

■ The possibility – need for any new international documents regarding the reconstruction of listed and unlisted historic buildings; who is the audience of this new future document?

The correlation between the new reconstruction wave and the change in the historic building/cultural heritage paradigm seems quite clear, which could mean that the conceptual, theoretical (and practical) guidelines on reconstruction are worth and justified to be debated on and developed in wider and vaster correlations.

So, it could be recommendable that a comprehensive international meeting or even a series of meetings be organised, which would analyse and interpret the aforementioned change in paradigm, its consequences and morals, and deal with reconstruction-related issues from this perspective. Yet, this task to be completed as soon as possible has to feature a multidisciplinary as well as a cross-disciplinary approach. One can expect a truly substantive, forward-looking and real outcome, displaying a positive effect, only if the specialists dealing with the historic buildings and sites discuss the said matters not only among themselves and not only with the involvement of the specialists focused on the preservation of the cultural heritage, but also together with the stakeholders of all fields of this heritage.

## A műemlékek rekonstrukciójával kapcsolatos új, nemzetközi dokumentum

■ A műemlékek, történeti épületek rekonstrukciójával kapcsolatosan esetlegesen megfogalmazandó új, nemzetközi dokumentum kidolgozásának lehetősége – szükségessége; kihez, kikhez kellene szólnia ennek a jövőbeli dokumentumnak?

A rekonstrukciós új hullám és a műemlék/kulturális örökség paradigmaváltás közötti összefüggés meglehetősen egyértelműnek látszik, ami tehát arra utal, hogy a rekonstrukcióval kapcsolatos elvi, elméleti (és gyakorlati) iránymutatást is érdemes és indokolt szélesebb körű összefüggéseiben tárgyalni, kidolgozni.

Ami tehát javasolható, az egy valóban átfogó nemzetközi tanácskozás, esetleg tanácskozássorozat, amely az említett paradigmaváltást, annak következményeit és tanulságait elemzi, értelmezi, és ebben az összefüggésben foglalkozik a rekonstrukcióval kapcsolatos kérdésekkel is. Ennek a minden bizonnyal mielőbb elvégzendő munkának azonban fontos tulajdonsága kell hogy legyen a multidiszciplinaritás, sőt transzdiszciplinaritás. Csak akkor várható valóban érdemi, előremutató és valóságos pozitív hatást kifejtő eredmény, ha a műemlékekkel, műemlékhelyszínekkel foglalkozó szakemberek nem csupán maguk között vitatják meg ezeket a kérdéseket, nem is csak a kulturális örökségvédelemmel foglalkozó szakmák képviselőinek a bevonásával, hanem az ezzel az örökséggel kapcsolatosan az összes érintett és érdekelt terület képviselőivel együtt.<sup>10</sup>

<sup>10</sup> Érdekeltek és érintettek = stakeholderek.

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## Re-Construct, Re-Generate, Su(pe)r-Vive(re)

■ **Abstract:** *In spite of opposing opinions, rebuilding a cultural heritage item that has (almost) been completely lost is no longer as strongly condemned as one generation ago. One argument in favour of this change in attitude is (among others) the fact that all the types of interventions meant to implement the preservation of historical monuments are nothing else but (the only) construction gestures able to extend their life or even to breathe a new life into them. As a consequence, reconstruction would basically not be that different from conservation. Still, it is crucial to distinguish which is which.*

■ **Keywords:** reconstruction, preservation, cultural heritage, ICOMOS, Bucharest, Romania

■ Seemingly, 17 years after it postponed to define its position in 1999 (DUSHKINA 2010, 195), only to adopt in 2011 a resolution recommending the initiation of a debate on the topic (Resolution 17GA 2011/39), which was eventually opened, but not before January 2014 (ICOMOS debate), the International Council on Monuments and Sites ICOMOS will, hopefully<sup>2</sup>, state its point of view with regard to reconstruction<sup>3</sup>, understood as the act of producing (rather more, than less) exact rebuilds of (rather more, than less) damaged historical monuments. In spite of the rather long time of reflection<sup>4</sup>, experts, not necessarily solely in preservation of cultural heritage, are still analysing this phenomenon, both *per se* and in relationship with the (concept of) historical monument (see e.g. JOKILEHTO 2015, 513), by means of its history or, more precisely,

## Re-construcție, re-generare, supra-viețuire

■ **Rezumat:** *În ciuda opiniilor contrare, refacerea monumentelor istorice pierdute (aproape) în totalitate nu mai este atât de categoric condamnată precum în urmă cu o generație. Un argument în favoarea acestei schimbări de atitudine este (între altele) faptul că orice tip de intervenție menită să prezeve patrimoniul cultural construit nu reprezintă nimic altceva decât (singurul) gest de construcție (construcții) apt să îi prelungească viața sau chiar să îi insuflă una nouă. Rezultă, în principiu, că reconstrucția nu ar fi atât de diferită de conservare. Cu toate acestea, distincția dintre cele două este crucială.*

■ **Cuvinte cheie:** reconstrucție, preservare, patrimoniu cultural, ICOMOS, București, România

■ Aparent, la 17 ani după ce a amânat definirea poziției sale în 1999 (DUSHKINA 2010, 195), doar pentru a adopta în 2011 o rezoluție prin care a recomandat inițierea unei dezbateri pe această temă (Resolution 17GA 2011/39), care în cele din urmă a fost deschisă, însă nu înainte de ianuarie 2014 (ICOMOS debate), Consiliul Internațional pentru Monumente și Situri ICOMOS va preciza, sperăm,<sup>2</sup> punctul său de vedere în ceea ce privește reconstrucția<sup>3</sup> – înțelegă ca

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2 The concluding statements of the colloquium that took place in Paris, at the ICOMOS headquarters, on March 4, 2016, on “Post-Trauma Reconstruction” are promising and, simultaneously, disappointing; the seminar to be held in September 2016 in order to submit proposals for revising the guidelines on reconstruction of world heritage sites should be accompanied by a 2 or 3 years’ discussion on philosophical and practical aspects (LAVENIR 2016, 27).

3 Both the colloquium that took place in Paris, on March 4, 2016, on “Post-Trauma Reconstruction” and the scientific symposium of the ICOMOS Europe Group Meeting held in Athens, on June 6 and 7, 2016, bearing the title “Reconstructions: European Perspective”, were meant to preface the one occasioned by the Annual General Assembly and Advisory Committee, scheduled to take place in Istanbul, on October 20, 2016, on “Post-disaster reconstruction” (Call for papers). Moreover, in order to better prepare the outcomes, an on-line questionnaire was launched on July 29 (Questionnaire), although it seems to be focused more on scientific events regarding reconstruction and less on this phenomenon and/or its outcomes (i.e. relevant results of these very events).

4 A span that is in fact far longer, as soon as one remembers not only that Warsaw was listed on the World Heritage List already in 1980 (Historic Centre), but also that the *Declaration of Dresden on the Reconstruction of Monuments Destroyed by War* was issued 2 years later (Declaration of Dresden).

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2 Declarațiile finale ale coloquiului care a avut loc în Paris, la sediul ICOMOS, la data de 4 martie 2016, cu tematica „Reconstrucții după traume”, sunt promițătoare și în același timp dezamăgitoare; seminarul care va avea loc în septembrie 2016 cu scopul de a înainta propuneri pentru revizuirea directivelor privind reconstrucția siturilor de patrimoniu mondial ar trebui acompaniat de o discuție de doi sau trei ani cu privire la aspecte filosofice și practice (LAVENIR 2016, 27).

3 Atât coloquiul care a avut loc în Paris la data de 4 martie 2016 cu tematica „Reconstrucții după traume”, cât și simpozionul științific Întâlnirea Grupului European ICOMOS care a avut loc în Atena la data de 6 și 7 iunie 2016 cu titlul de „Reconstrucții: perspective europene”, au avut scopul de a pregăti evenimentul prilejuit de Adunarea Generală Anuală și cea a Comitetului Consultativ, programată să aibă loc în Istanbul la data de 20 octombrie 2016, pe tema „Reconstrucții după dezastră” (Call for papers). De asemenea, pentru a pregăti cât mai bine rezultatele, s-a lansat un chestionar on-line în data de 29 iulie (Questionnaire), deși acesta pare să se concentreze mai mult pe evenimentele științifice privind reconstrucția și mai puțin asupra



acțiunea reproducerii (mai mult decât mai puțin) exacte a unor monumente istorice (mai mult decât mai puțin) deteriorate. În ciuda timpului destul de lung de gândire,<sup>4</sup> experții, nu neapărat doar cei din domeniul prezervării patrimoniului cultural, încă analizează acest fenomen, atât *per se* cât și în relație cu (de conceptul) monumentul istoric (a se vedea de ex. JOKILEHTO 2015, 513), prin intermediul istoriei sau, mai precis, al istoriilor sale,<sup>5</sup> încercând (încă) să se decidă asupra legitimității sale<sup>6</sup> și, în consecință, căutând (de asemenea) să găsească tipologii relevante în ceea ce privește diferitele tipuri de criterii (a se vedea de ex. HADŽIMUHAMEDOVIĆ 2012, 206-210). În mod surprinzător, deși intens abordat ca proces, reconstrucția este rareori văzută prin prisma rezultatelor sale și, la fel de ocazional, referitor la un aspect deosebit de important, și anume statutul acestor rezultate: ar trebui oare să fie privit ca element de patrimoniu o reconstrucție (recentă?) a unui monument istoric (înțeles prin prisma valorilor sale materiale și imateriale) (pierdut<sup>8</sup>)... sau nu? Desigur, de îndată ce se formulează această întrebare, oricine poate să înțeleagă de ce este evitată: ceva, orice, reconstruit (azi) nu poate fi nici istoric, nici moștenit (chiar de cei care l-au ridicat) – indiferent de cât de mult se pretinde a fi astfel.<sup>9</sup>

acestui fenomen și/sau a rezultatelor sale (adică rezultatele relevante ale acestor evenimente).

4 Un interval care de fapt este mult mai lung, de îndată ce ne amintim nu numai de faptul că Varșovia a fost inclusă pe Lista Patrimoniului Mondial în 1890 (Historic Centre), dar și de faptul că Declarația de la Dresda privind „Reconstrucția monumentelor distruse de război” a fost publicată cu doi ani mai târziu (Declaration of Dresden).

5 Ca subiect pentru evaluare, reconstrucția datează probabil din secolul al XIX-lea, însă în timp ce, în calitate de fenomen general, aceste rădăcini au fost legate de procesul de auto-legitimare a arhitecturii moderne prin respingerea “minciunilor” historicismului, ca eveniment intersectând domeniul conservării patrimoniului cultural, acesta putea să fi fost declanșat de distrugerea tot mai mare cauzată de industrializare și urbanizare (NERDINGER 2010, 10-11). Privind reperele documentelor de conservare a se vedea, de exemplu lucrarea lui Natalia DUSHKINA (2012, 195).

6 Ceea ce se pare să fie tendința, oricare ar fi argumentele, începând cu așa-numita „noua paradigmă a patrimoniului cultural” (ARAOZ 2012, 47-52), până la definirea reconstrucției ca instrument al prezervării (HADŽIMUHAMEDOVIĆ 2012, 210), în ciuda avertismentelor cu privire la pericolele care ar putea însoți aceasta (MAZZONI 2010; FEJÉRDY 2010; sau SIMCIC 2016, 32-33).

7 Reconstrucțiile executate în trecut pot fi apreciate în prezent tocmai pentru decizia și efortul de a reconstrui un obiect important dispărut și, în consecință, nu ar trebui să ridice atât de multe întrebări și probleme ca cele contemporane.

8 Atât timp cât monumentul istoric original încă există, orice reconstrucție a sa este o copie (duplicat, reproducere), o imitație/simulare (de la una exactă, adică o copie, până la una adaptată), o replică sau un citat – dacă este declarată ca atare – sau – în cazul în care nu este declarat – o contrafacere, un fals, o falsificare, o fraudă.

9 Autentic sau veritabil înseamnă „ceva cu adevărat ce se spune că este” [Traducere liberă]: <http://www.oxforddictionaries.com/definition/english/authentic>, precum și <http://www.oxforddictionaries.com/definition/english/genuine>, accesat în august 2016.



■ **Photo 1.** The Town Hall of the 1<sup>st</sup> District in Bucharest – the remains of the roof structure after the 2009 fire

■ **Foto 1.** Primăria Sectorului 1 din București – resturile șarpantei după incendiul din 2009

histories<sup>5</sup>, (still) trying to decide upon its legitimacy<sup>6</sup> and, consequently, attempting (also) relevant typologies with regard to different types of criteria (see e.g. HADŽIMUHAMEDOVIĆ 2012, 206-210). Surprisingly, although intensively approached as a process, reconstruction is definitely seldom viewed by means of its outcomes and, equally occasional, in terms of a most significant aspect, i.e. the status of its products: should the (fresh<sup>7</sup>) reconstruction of a (lost<sup>8</sup>) historical monument (understood as its tangible and intangible values) be a heritage item as well ... or not? Of course, once this question is asked, anyone can understand at least one reason for it being avoided: something, anything, built anew (today) can be neither historic, nor inherited (by the very ones who erected it) – no matter how hard it is pretended to be<sup>9</sup>.

At any rate, the latest development with regard to this aspect shows differences among the shared opinions, but the debate on this topic (logically to be expected) has not occurred (yet), maybe also due to possible political connotations (LÖFFLER 2016, 35) [as, for instance, in the case of delisting world heritage sites intentionally destroyed by others than their owners (HADŽIMUHAMEDOVIĆ 2016, 30)]. Clearly, these are neither comfortable,

5 As a subject for valuation, reconstruction probably dates back to the 19<sup>th</sup> century, but while, as a general phenomenon, its roots were linked to the modern architecture self-legitimation process, by rejecting the “lies” of historicism, as an occurrence intersecting the preservation of cultural heritage, it may have been triggered by the increasing destruction through industrialisation and urbanisation (NERDINGER 2010, 10-11). On landmarks within preservation documents, see, for instance, the work of Natalia DUSHKINA (2012, 195).

6 Which apparently is the trend whatever the arguments may be, starting with the so called “new heritage paradigm” (ARAOZ 2012, 47-52), up to defining reconstruction as conservation tool (HADŽIMUHAMEDOVIĆ 2012, 210) and in spite of warnings with regard to the dangers that may accompany it (MAZZONI 2010; FEJÉRDY 2010; or SIMCIC 2016, 32-33).

7 Reconstructions performed in the past may be valued in the present precisely for the decision and the effort to rebuild a significant vanished object and consequently should not raise as many questions and problems as a contemporary action.

8 As long as the genuine historical monument still stands, any of its rebuilds is a copy (duplicate, reproduction), an imitation/simulation (from an exact one, i.e. a copy, up to an adapted one), a replica or a quote – if declared as such – or – if this is not the case – a counterfeit, a fake, a forgery, a fraud.

9 Authentic or genuine means “truly what something is said to be”, as defined in <http://www.oxforddictionaries.com/definition/english/authentic>, as well as <http://www.oxforddictionaries.com/definition/english/genuine> (accessed in August 2016).

nor simple facets that have to be handled<sup>10</sup>, but the same experts who raise them acknowledge that there is no (longer) much time to find an optimum attitude required to deal with the problems. Moreover, this attitude may be already substantiated by those several ideas all agree upon and that have (already) been (even repeatedly) stated (including by means of international documents) – for instance, the fact that reconstruction should occur solely in exceptional circumstances<sup>11</sup> (apparently those following a trauma), as well as that it should never cause further losses of (still eloquent) cultural value. Then again, other concepts should be refined, as the request that reconstructions should be always carried out based on complete and detailed documentation (The Operational Guidelines) – a demand that cannot be fulfilled in the case of most architectural items, often too complex to be (cost)efficiently recorded fully (even if this would be possible by the most recent techniques and technologies).

Undeniably, at least with regard to cultural values, one main reason for some of the most difficult issues raised by the reconstruction product is, as expected, the fact that it is defined firstly with regard to the simple, yet elusive concept of authenticity; elusive because, in the end, it depends (also) on change.<sup>12</sup> If truth be told, from its very beginnings, the preservation of the built cultural heritage has more or less tacitly accepted all more or less minor repairs and replacements carried out in the past – maintenance eventually consists thereof<sup>13</sup> – which, as it happens, are included in the initial design of any architectural object meant to last.<sup>14</sup> As a consequence, most

În orice caz, cea mai recentă evoluție în ceea ce privește acest aspect arată diferențe între opiniile comune, însă dezbateră cu privire la subiect (de așteptat în mod logic) nu a avut (încă) loc, poate inclusiv din cauza unor posibile conotații politice (LÖFFLER 2016, 35) (ca de exemplu, în cazul declasării siturilor de patrimoniu mondial distruse în mod deliberat de către alții decât proprietarii acestora (HADŽIMUHAMEDOVIĆ 2016, 30)). În mod evident, acestea nu sunt aspecte nici confortabile, nici simple,<sup>10</sup> dar aceiași experți care le ridică recunosc că nu (mai) există mult timp pentru a găsi o atitudine optimă necesară pentru a face față problemelor. Mai mult, această atitudine poate fi deja fundamentată pe acele câteva idei în privința cărora există unanimitate de opinii și care au a fost (deja, chiar și în mod repetat) declarate (inclusiv prin intermediul unor documente internaționale) – de exemplu, faptul că reconstrucția ar trebui aplicată numai în situații excepționale<sup>11</sup> (se pare că acelea care urmează unei traume), sau că aceasta nu ar trebui să cauzeze pierderi suplimentare de valori culturale (încă semnificative). Desigur, și alte concepte ar trebui nuanțate, ca de exemplu cerința ca reconstrucțiile să fie întotdeauna executate pe baza unor documen-

10 On the other hand, preservation experts are not necessarily left alone as recent events prove it, like, for instance, the first trial before the International Criminal Court in The Hague on the destruction of world heritage – in Timbuktu (as well as the guilty plea and the apologies of the defendant) (UNESCO Director-General).

11 To be found already in the Declaration of Dresden on the “Reconstruction of Monuments Destroyed by War”, even if stated only for severely damaged historical monuments (Declaration of Dresden, Article 8), up to the 2015 World Heritage Operational Guidelines (The Operational Guidelines, Article 86), even if stated only for archaeological sites.

12 “It is the reality of permanent change that makes the authentic so fragile.” (LIPP 2010, 272).

13 The so-called “traditional approach” according to Jukka JOKILEHTO (2005, 6).

14 Otherwise it would be hard to imagine that the author/s of a wooden building has/have denied *a priori* any substitution of future rotten parts or that in the case of brick edifices the given author/s were not aware of the “sacrificial” character of protecting plaster, by far easier to be replaced than to repair a damaged bearing wall.

10 Pe de altă parte, experții în conservare nu sunt neapărat lăsați singuri, precum vededesc evenimentele recente, cum ar fi, de exemplu, primul proces în fața Curții Penale Internaționale de la Haga privind distrugerea patrimoniului mondial – în Timbuktu (precum și pledarea vinovăției și scuzele inculpatului) (UNESCO Director-General).

11 Prezent deja în Declarația de la Dresda privind „Reconstrucția monumentelor distruse de război”, chiar dacă este indicată numai pentru monumentele grav avariate (Declaration of Dresden, art. 8), până la Directivele operaționale ale patrimoniului mondial din 2015 (The Operational Guidelines, art. 86), chiar dacă este indicată numai pentru siturile arheologice.



■ **Photo 2.** The Town Hall of the 1<sup>st</sup> District in Bucharest – the new roof structure in 2015 © Gabriel CĂRSTEA

■ **Foto 2.** Primăria Sectorului 1 din București – noua șarpantă în 2015 © Gabriel CĂRSTEA

tații complete și detaliate (The Operational Guidelines) – care nu pot fi realizate în cazul celor mai multe obiecte de arhitectură, frecvent prea complexe pentru a fi documentate pe deplin în mod eficient (și rentabil) (chiar dacă acest lucru ar fi posibil datorită celor mai recente tehnici și tehnologii).

Incontestabil, o sursă pentru unele din cele mai dificile probleme ridicate de produsul reconstrucției rezidă în faptul că aceasta din urmă este definită în primul rând prin prisma conceptului de autenticitate, concept simplu, dar evaziv.<sup>12</sup> Adevărul este că, încă de la începuturile sale, preservarea patrimoniului cultural construit a acceptat, mai mult sau mai puțin în mod tacit, toate reparațiile și înlocuirile, mai mult sau mai puțin minore, efectuate în trecut – în cele din urmă întreținerea constă din acestea<sup>13</sup> – care, în fond, fac parte din conceptul inițial al oricărui obiect arhitectural menit să dureze.<sup>14</sup> Ca o consecință, cele mai multe edificii istorice sunt deja reconstruite într-o anumită măsură și, de aceea, cel puțin reconstrucția parțială ar trebui să fie o alegere validă pentru preservarea contemporană ...sau nu?

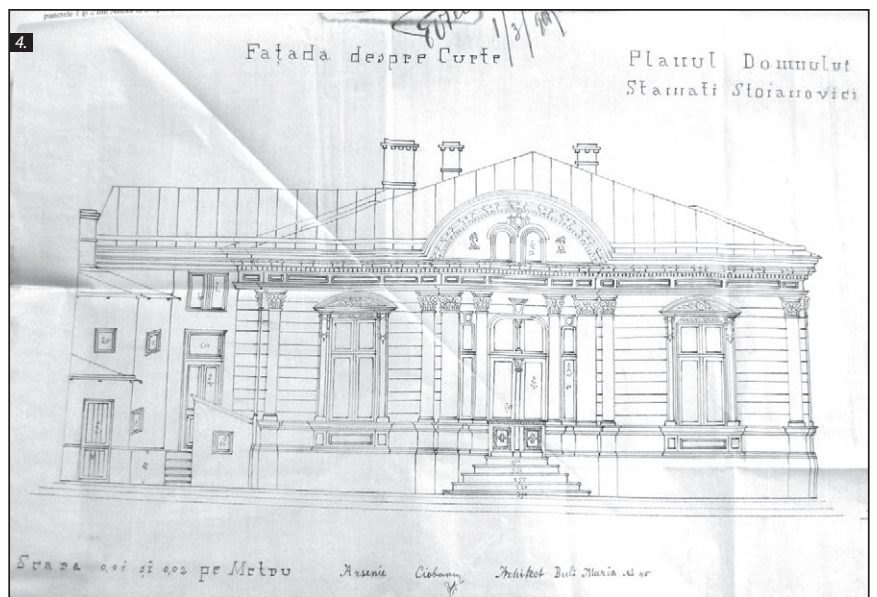
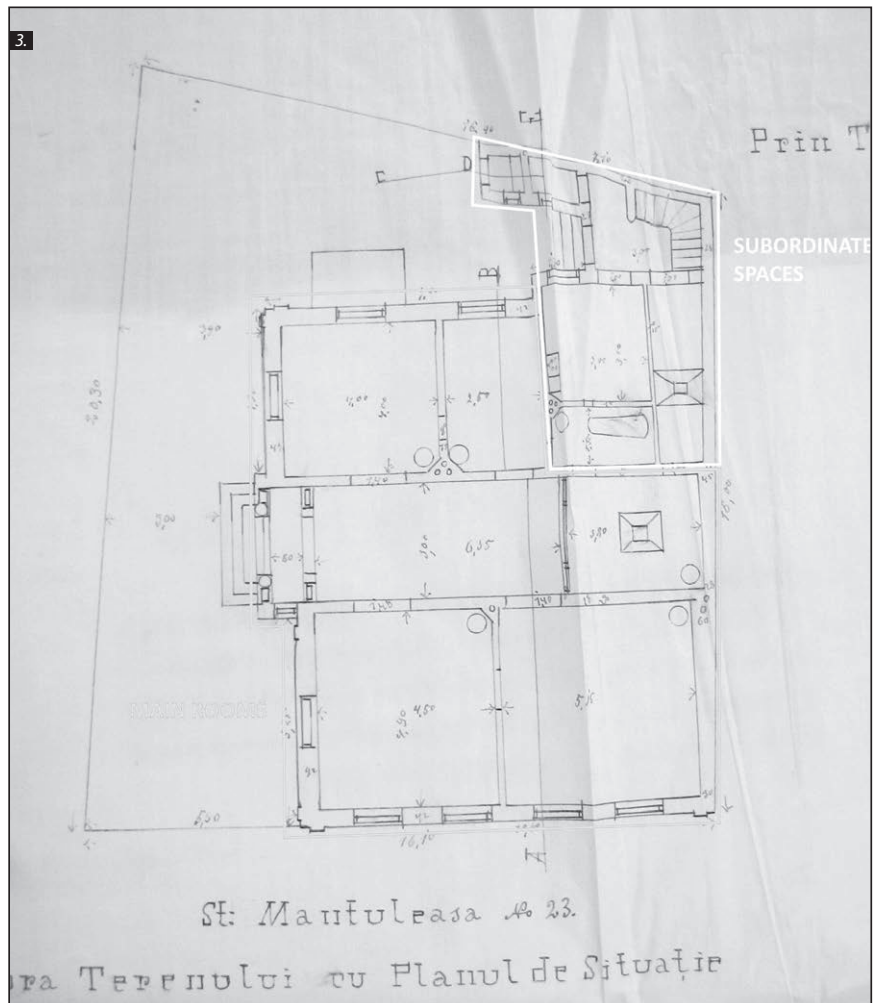
În orice caz, practica profesională contemporană, inclusiv cea din România, este, cel puțin uneori (sau chiar frecvent), în favoarea unei distincții. Este, de exemplu, cazul primăriei sectorului 1 din București. După ce, în 2009, un incendiu accidental a distrus aproape toată șarpanta (foto 1), clădirea nu a fost completată prin reconstrucție, ci cu un concept nou (foto 2).<sup>15</sup> Tehnic vorbind, intervenția a fost o reparație fiindcă, în mod evident, a lăsa edificiul fără acoperiș nu era (deloc) o opțiune și, dat fiind faptul că o șarpantă a fost înlocuită cu una nouă (și nu cu un acoperiș terasă), *stricto sensu*, la scara întregului obiect arhitectural, reparația a fost realizată prin reconstrucție, adică prin producerea unui acoperiș în patru ape identic. Numai că, deoarece forma interioară (și în consecință spațiul interior rezultat), materialul și tehnicile de construcție (inclusiv realizarea legăturii cu materialul istoric preservat) sunt diferite, ar fi mai corect să ne referim la rezultat ca la o „re-construcție”, adică un gest bazat pe echilibrul dintre păstrarea a ceea ce există deja și încă există (restul clădirii) și crearea a ceea ce încă nu exista (o nouă

<sup>12</sup> “It is the reality of permanent change that makes the authentic so fragile.” [Este realitatea schimbărilor permanente care face autenticul atât de fragil. Traducere liberă] (LIPP 2010, 272).

<sup>13</sup> Așa-numita „abordare tradițională” conform Jukka JOKILEHTO (2005, 6).

<sup>14</sup> În caz contrar, ar fi greu de imaginat că autorul (autorii) unei clădiri din lemn ar fi negat a priori orice substituție a viitoarelor părți degradate sau că, în cazul edificiilor de cărămidă autorul respectiv (autorii respectivi) nu ar fi fost conștient (conștienți) de caracterul „sacrificial” al tencuielii protectoare, mult mai ușor de înlocuit decât repararea unei zidării portante deteriorate.

<sup>15</sup> Pentru mai multe informații, însă și acestea sumare, a se vedea articolul de Hanna DERER și Gabriel CÂRSTEA (2012, 168-173). Întregul proces de restaurare realizat între 2010 și 2015 a fost bazat pe proiectarea coordonată de arhitectul Gabriel CÂRSTEA (pentru întreaga echipă a se vedea literatura de specialitate), care la rândul său a fost fundamentat de studii de cercetare (DERER, NICOLAE & STAN 2010).



■ **Photo 3.** 17 Mântuleasa Street in Bucharest – the ground floor in the 1901 design. Processed excerpt from file 130/1901 in the National Archives of Romania, Bucharest Department, Technical Stock Bucharest Town Hall © Simina STAN

■ **Photo 4.** 17 Mântuleasa Street in Bucharest – southern elevation in the 1901 design. Excerpt from file 130/1901 in the National Archives of Romania, Bucharest Department, Technical Stock Bucharest Town Hall © Simina STAN

■ **Foto 3.** Str. Mântuleasca nr. 17 din București – parterul în proiectul din 1901. Extras prelucrat din dosarul nr. 130/1901 al Arhivelor Naționale ale României, Direcția Municipiului București, Fond Tehnic Primăria Municipiului București © Simina STAN

■ **Foto 4.** Str. Mântuleasca nr. 17 din București – fațada de sud în proiectul din 1901. Extras din dosarul nr. 130/1901 al Arhivelor Naționale ale României, Direcția Municipiului București, Fond Tehnic Primăria Municipiului București © Simina STAN



■ **Photo 5.** 17 Mântuleasa Street in Bucharest – the main entrance hall in 2012

■ **Photo 6.** 17 Mântuleasa Street in Bucharest – the corridor to the kitchen in 2012

■ **Foto 5.** Str. Mântuleasca nr. 17 din București – vestibulul principal în 2012

■ **Foto 6.** Str. Mântuleasca nr. 17 din București – coridorul către bucătărie în 2012

historic edifices are already rebuilt to a certain extent and, accordingly, at least partial reconstruction should be a valid choice for contemporary preservation ... or not?

At all events, now-a-days practice, including in Romania, is, at least sometimes (or even often), in favour of a distinction. It is, for instance, the case of the Town Hall of the 1<sup>st</sup> District in Bucharest. After an accidental fire destroyed, in 2009, almost the whole roof structure (Photo 1), the building was not completed with a reconstruction, but with a new concept (Photo 2).<sup>15</sup> Technically speaking, the given intervention was a repair for, obviously, leaving the edifice without a roof was not (at all) an option and, as a (slope) roof structure was replaced with another (and not with a flat roof), *stricto sensu*, at the scale of the whole architectural object, the repair was carried out by reconstruction, i.e. by producing an identical cross hipped roof. Only that, as the inner shape (and consequently the resulting inner space), the building material, and building techniques (including the connection to the preserved historic matter) are different, it may be more accurate to refer to the result as at a “re-construction”, i.e. a gesture based upon the balance between keeping the already and still in being (the rest of the building) and creating the not yet existing (a new roof structure), in brief, on the balance between old and new. Besides all other reasoning (starting with the loss of built material dating back to the first stage in the historic time line of the edifice and the fact that the destroyed roof structure was, as proven by the existing documentation, an ordinary one), a main motive for choosing a “re-construction” instead of a reconstruction consisted in the fact that the latter would have meant only a shallow modification. As a matter of fact, a contemporary roof structure erected accurately according to the existing documentation, but with (necessarily) new building materials and building techniques would have meant only a vapid input into the reasonable continuous transformation, menacing thus to break it. In other

<sup>15</sup> For further, still brief information, see the work of Hanna DERER and Gabriel CÂRSTEA (2012, 168-173). The whole preservation process carried out between 2010 and 2015 was based on design coordinated by architect Gabriel CÂRSTEA (for the whole team, see the literature), which was, for its part, substantiated by research studies (DERER, NICOLAE & STAN 2010).

șarpantă), pe scurt, echilibrul dintre vechi și nou. Pe lângă toate celelalte considerente (începând de la pierderea materialului construit care data din prima etapă a timpului istoric al edificii și până la faptul că șarpanta distrusă era, așa cum s-a demonstrat prin documentația existentă, una obișnuită), un motiv principal pentru alegerea unei „re-construcții” în loc de o reconstrucție a constat în faptul că cea din urmă ar fi însemnat doar o modificare superficială. De fapt, o șarpantă contemporană construită cu acuratețe, în conformitate cu documentația existentă, dar (în mod necesar) cu materiale și tehnici de construcție noi, ar fi însemnat doar o contribuție insipidă la procesul firesc de transformare continuă, amenințând astfel să-l întrerupă. Cu alte cuvinte, o reconstrucție și rezultatul său (rezultatele sale) are (au) puțin sau aproape nimic în comun cu fenomenul schimbării istorice care a asigurat, prin „re-construcții” practic permanente, supraviețuirea clădirii.

Afirmația anterioară devine cu atât mai relevantă cu cât procesul metamorfozei trecute este privit în întreaga sa complexitate, adică incluzând nu doar reparații și înlocuiri, ci și „aportul valabil al tuturor epocilor la edificarea unui monument” (International Charter, art. 11) pe care prezervarea își propune să îl respecte. Evident, în momentul conceperii și realizării, aceste intervenții din trecut, relevante astăzi, au fost acțiuni destinate numai îmbunătățirii acestor imobile, inclusiv ca valoare de piață (prin orice mijloace disponibile, începând de la extinderi ale suprafeței utile până la dotări tehnice sau decorațiuni conforme tendințelor contemporane). În cele din urmă, în majoritatea cazurilor, tocmai această serie de modificări anterioare pragmatice a fost cea care nu numai că a permis edificiilor vechi să supraviețuiască până în prezent, dar, de asemenea, a ajutat în aprecierea acestora pentru mai mult decât valoarea lor de utilizare contemporană. Ca o consecință, putem afirma nu numai că monumentul istoric este rezultatul unei transformări continue, dar și că primul (și probabil cel mai dificil) pas pentru păstrarea sa este separarea modificărilor rezonabile de cele lipsite de valoare precum cea a rezultatelor acestora (FURRER 2010, 220). Și atâta timp cât prezentul pretinde drept de judecată asupra trecutului, nu există motive să ne așteptăm la mai puțin de la intervențiile contemporane în ceea ce privește valoarea (valorile) adăugată (adăugate) de acestea.

Un studiu de caz elocvent este oferit de imobilul din str. Mântuleasa nr. 17 din București (DERER, NICOLAE & STAN 2012).<sup>16</sup> Probabil datorită faptului că primul proprietar nu și-a permis o parcelă mai mare și, prin urmare, o locuință mai confortabilă, cu o aripă separată, nu doar pentru servitori, ci și pentru bucătărie și baie, proiectul conceput în 1901 (foto 3) este un compromis, fapt indicat clar de contrastul puternic dintre aspectul corpului principal al clădirii și cel aferent celui secundar (foto 4). Această

<sup>16</sup> Alte aspecte relevante din punct de vedere științific referitoare la acest monument istoric se găsesc în articolele scrise de Hanna DERER (2011, 7-13; 2012, 46-51).

diferențiere crasă a fost executată exact ca în proiect, împreună cu un contrast la fel de mare privind spațiile interioare corespunzătoare, de la dimensiuni până la decorație (foto 5, 6). Pentru meritele evidente ale corpului principal, proprietatea a fost clasată ca monument istoric în anul 1992, în pofida modestiei izbitoare a componentei secundare, în fapt complet neadecvată pentru a o însoți pe principală pe calea ascendentă de la o locuință destul de modestă, supusă unor sacrificii, la un monument istoric prețios. Prin urmare, când proprietarul actual a fost pregătit să intervină – prin mijloacele prezervării – s-a folosit această șansă pentru a spori atât confortul (printr-o utilizare mai eficientă a suprafeței construite) cât și compoziția (prin diminuarea, dar nu și anularea contrastului dintre cele două corpuri ale clădirii). Fără îndoială, această decizie a fost luată numai după o evaluare atentă a stării constatate, efectuată pentru a identifica și defini cu precizie toate rupturile în țeșutul valorilor culturale – pentru că o astfel de evaluare pregătește o nouă etapă în cadrul metamorfozei unui monument istoric.

În acest caz, după ce s-a stabilit cu certitudine că valoarea culturală nu va fi lezată prin înlocuirea componentei secundare a clădirii, reconstrucția a fost respinsă, deoarece ar fi oferit doar un spațiu interior mai mare și, prin urmare, doar un confort sporit. În plus față de o astfel de augmentare, un concept complet nou – încă subordonat corpului principal, dar cu un aspect mai elabo-

words, a reconstruction and its product(s) have little or nothing in common with the phenomenon of historic change that has ensured, by constant “reconstructions”, the survival of the building.

The statement above becomes even stronger as soon as the process of previous metamorphosis is viewed in its entire complexity, i.e. including not only repairs and replacements, but also those “valid contributions of all periods to the building of the monument” (International Charter, art. 11) preservation aims to respect. Obviously, at the time of being designed and carried out, these involvements of the past, relevant today, were actions only intended to improve the given property, including its market value (by any available means, starting with enlargements of the effective surface, and up to technical endowments or plain embellishments according to the given trends). Only that, eventually, in most cases, it is precisely this series of earlier pragmatic modifications that not only allowed old edifices to reach the present, but also to be appreciated for more than their contemporary use values. As a consequence, not only that the historical monument is the result of continuous transformation, but the first (and, probably, most difficult) step for preserving it is to discern between the reasonable and the worthless changes and their results (FURRER 2010, 220). As long as the present claims its right to judge the past, there are no reasons to expect less from contemporary interventions with regard to the value(s) of their input.

An eloquent case study is offered by the property at 17, Mântuleasa Street in Bucharest (DERER, NICOLAE & STAN 2012).<sup>16</sup> Probably because the first owner did not afford a larger plot and thus a more comfortable dwelling, with a wing dedicated not only to servants, but also to the kitchen and bathroom, the design drawn up in 1901 (Photo 3) is a compromise,

<sup>16</sup> Other scientifically relevant aspects referring to this historical monument are to be found in the articles of Hanna DERER (2011, 7-13; 2012, 46-51).



■ **Photo 7.** 17 Mântuleasa Street in Bucharest – the present condition of the southern elevation © Arthur ȚINȚU

■ **Foto 7.** Str. Mântuleasca nr. 17 din București – starea actuală a fațadei sudice © Arthur ȚINȚU

clearly indicated by the sharp contrast between the appearance of the main body of the building and that of the subordinate one (Photo 4). This crass difference was taken over exactly from the design, along with the equally huge distinction between the corresponding inner spaces, from sizes to decoration (Photos 5 and 6). For the evident merits of the principal body, the property was listed in 1992, even if, equally strikingly, the secondary component was less than humble and thus by far inadequate to accompany the main one on its ascending road from a rather modest dwelling, obliged to sacrifices, to a treasured historical monument. Therefore, when the now-days owner was prepared to intervene – by means of preservation – the opportunity was used to enhance both comfort (through a more effective use of the built area) and layout (by decreasing, but not annulling the contrast between the two bodies of the building). Undoubtedly, this decision was made only after the thorough evaluation of the found condition, carried out to identify and define precisely all breaches in the fabric of cultural values – for such an evaluation prepares one further step within the metamorphosis of a historical monument.

In this very case, after definitively establishing that the cultural resource would not be harmed by replacing the secondary component of the building, the reconstruction was rejected, because this would have offered only an increased inner room and thus only a higher comfort. In addition to such an augmentation, a completely new concept – still subordinated to the main body, but with a more elaborate look and consequently with its own character – was expected to enhance also the “aesthetic” design of the property, resulting thus in a contribution more likely to be considered valid in the future than a reconstruction (Photos 7-9<sup>17</sup>). Likewise, at least (but not only) in this case, the reviving “re-construction” – a “re-generation”<sup>18</sup> – related itself both to the past and to the future of the given building. This also means that a present improvement (be it just mere conservation) takes place only “in between” the (already and still existing) valuable components (both material and incorporeal<sup>19</sup>), its main goal being their greater life-span. Obviously, the complete (as well as the almost complete) reconstruction cannot create

17 The design was coordinated by architect Gabriel CÂRSTEA. For the whole team see the literature.

18 In terms of contemporary use values, the contemporary intervention has upgraded the historical building from an obsolete dwelling to a modern and flexible building.

19 Not to be mistaken with “tangible” and “intangible” items.



■ **Photo 9.** Mântuleasa Street in Bucharest – inside the “re-generated” subordinated body of the building © Arthur ȚINȚU

■ **Foto 9.** Str. Mântuleasca din București – interiorul corpului secundar „re-generat” al clădirii © Arthur ȚINȚU



■ **Photo 8.** Mântuleasa Street in Bucharest – the present condition of the main entrance hall © Arthur ȚINȚU

■ **Foto 8.** Str. Mântuleasca nr. 17 din București – starea actuală a vestibulului principal © Arthur ȚINȚU

rat și, în consecință, cu propriul său caracter – e de natură să sporească inclusiv aspectul „estetic” al proprietății, determinând într-o contribuție mai susceptibilă a fi considerată validă în viitor decât o reconstrucție (foto 7-9<sup>17</sup>). De asemenea, cel puțin în acest caz (dar nu numai), „re-construcția” revigorantă – o „re-generare”<sup>18</sup> – este legată atât de trecutul cât și de viitorul clădirii respective. Acest lucru înseamnă, de asemenea, că o îmbunătățire prezentă (chiar dacă este vorba doar de o simplă conservare) are loc doar „între” componentele valoroase (deja și încă existente) (atât materiale, cât și incorporală<sup>19</sup>), obiectivul principal fiind o mai mare durată de viață pentru acestea. Evident, reconstrucția completă (precum și cea aproape completă) nu poate crea astfel de legături, pentru că în loc să umple „lacune” în valori, ea trebuie să ocupe un întreg gol.<sup>20</sup>

17 Proiectarea a fost coordonată de arhitectul Gabriel CÂRSTEA. Pentru întreaga echipă a se vedea literatura de specialitate.

18 În ceea ce privește valorile utilizării contemporane, intervenția contemporană a transformat monumentul istoric dintr-o locuință învechită într-o clădire modernă și flexibilă.

19 A nu se confunda cu categoriile „material” (tangible) și „imaterial” (intangibile).

20 Indubitabil, în anumite cazuri, tratamentul social al acestor goluri necesită reconstrucție, dar, pe de altă parte, fiecare comunitate ar trebui să creeze valori noi (FURRER 2010, 219). De asemenea, în cazul în care statele și-ar declara angajamentul față de reconstrucție, ar putea descuraja într-adevăr distrugerea intenționată a monumentelor istorice de către inamici și teroriști (FREY & ROHNER 2007, 248), însă acest lucru nu înseamnă neapărat că și rezultatele trebuie să fie declarate (imediat) monumente istorice (a se vedea nota de subsol 11).

În ciuda opiniilor contrare, refacerea monumentelor istorice pierdute (aproape) în totalitate nu mai este atât de categoric condamnată precum în urmă cu o generație. Un argument în favoarea acestei schimbări de atitudine este (între altele) faptul că orice tip de intervenție menit să prezeve patrimoniul cultural construit nu reprezintă nimic altceva decât (singurul) gest de construcție (construcții) apt să îi prelungească viața sau chiar să îi insuflă una nouă. Rezultă, în principiu, că reconstrucția, nu ar fi atât de diferită de conservare. Cu toate acestea, distincția dintre cele două este crucială.

such connections for, instead of filling “gaps” in values, it has to occupy an entire void.<sup>20</sup>

In spite of opposing opinions, rebuilding a cultural heritage item that has (almost) been completely lost is no longer as strongly condemned as one generation ago. One argument in favour of this change in attitude is (among others) the fact that all the types of interventions meant to implement the preservation of historical monuments are nothing else but (the only) construction gestures able to extend their life or even to breathe a new life into them. As a consequence, reconstruction, basically, would not be that different from conservation. Still, it is crucial to distinguish which is which.

20 Undeniable, in specific cases, the social treatment of such voids requires reconstruction, but, on the other hand, each community should create new values (FURRER 2010, 219). Also, if the states would declare their commitment to reconstruct, this may really discourage intentional destruction of historical buildings by war enemies and terrorists (FREY & ROHNER 2007, 248), but this does not necessary mean that the products have to be as well declared (immediately) historical buildings (see footnote 11).

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■ Bogdan-Raul FODOR<sup>1</sup>

## Enhancement and Reconstruction Issues Related to the Roman Camp and the Medieval Castle in Bologna

■ **Abstract:** This article presents considerations regarding the history and the method of conservation and enhancement of the Roman camp and the mediaeval castle in Bologna. A series of reconstructions are proposed for the camp, and conservation as close as possible to the current ruined condition and for the castle.

■ **Keywords:** Bologna, mediaeval castle, Roman camp, reconstruction, enhancement

### Introduction

■ The settlement of Bologna, Sebesvár in Hungarian, is located in Cluj County, at the confluence of the rivers Crișul Repede and Săcuieu. Two important historic buildings can be found on this settlement: the Roman camp and the mediaeval castle. Between 2015 and 2016, the two historic buildings were subject of studies and projects aiming at their conservation and enhancement.

### The Roman camp in Bologna

■ The Roman camp is one of the best-preserved archaeological monuments of its type in Europe. It is located at the north-western border of Dacia, on the left side of Crișul Repede River, between the villages Bologna and Morlaca, on a plateau nearby the confluence of the rivers Săcuieu and Criș.

A typical Roman camp, as the one in Bologna, used to have wooden barracks on the front and rear sides, where soldiers were accommodated. The headquarters building (*principia*) in the middle was enclosed by the commander's building (*praetorium*), by granaries or storehouses (*horrea*).

The Roman camp was built already in the first years after the conquest of Dacia, as an important element on the western border, with a strategic role in defending the *limes* against the tribes from the west of Dacia. As in most similar examples, the camp's precinct and buildings were originally built in wood and, at some point dur-

## Probleme de punere în valoare și reconstrucție a castrului roman și a cetății medievale de la Bologna

■ **Rezumat:** Articolul prezintă câteva considerații asupra istoricului și a modului de conservare și punere în valoare a castrului roman și a cetății medievale de la Bologna. Pentru castru se propun o serie de reconstrucții, iar pentru cetate o conservare cât mai apropiată de starea ruinată actuală.

■ **Cuvinte cheie:** Bologna, cetate medievală, castru roman, reconstrucție, punere în valoare

### Introducere

■ Localitatea Bologna, Sebesvár în limba maghiară, se află în județul Cluj, la confluența râurilor Crișul Repede și Săcuieu. Pe teritoriul acestei localități se află două monumente importante: castrul roman și cetatea medievală. În intervalul 2015-2016, cele două monumente au făcut obiectul unor studii și proiecte care vizează conservarea și punerea lor în valoare.

### Castrul roman de la Bologna

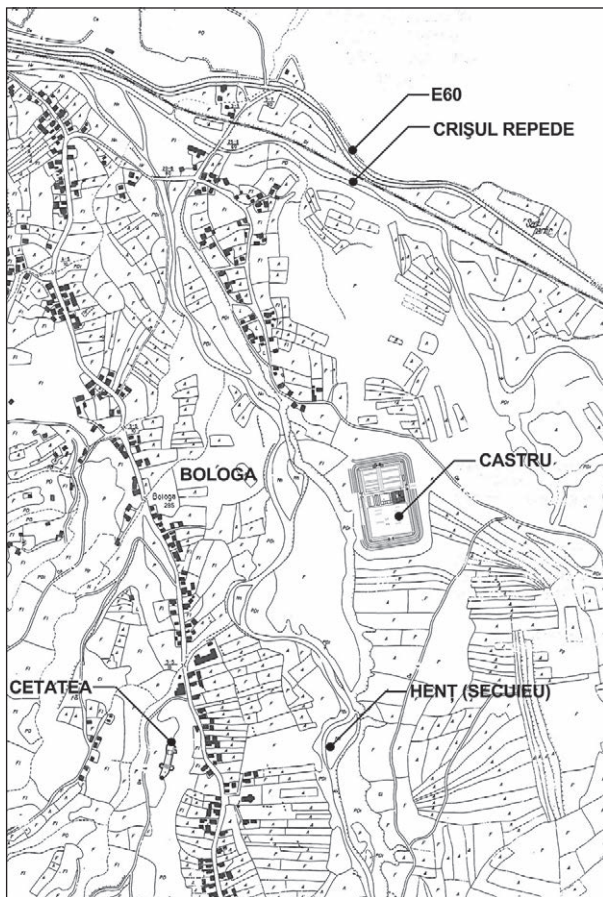
■ Castrul roman este unul dintre cel mai bine păstrate monumente arheologice de genul lui din Europa. Este localizat la granița de nord-vest a Daciei, în stânga Crișului Repede, între satele Bologna și Morlaca, pe o terasă înălțată în apropierea locului de vărsare a râului Săcuieu în Criș.

Un castru tipic, ca cel de la Bologna, avea în partea din față și din spate barăci de lemn în care erau cazați soldații, iar în mijloc clădirea comandamentului (*principia*) mărginită de clădirea comandantului (*praetorium*) și grânare sau magazii (*horrea*).

Castrul a fost construit ca un element important la granița de vest încă din primii ani de după cucerirea Daciei, cu rol strategic în apărarea *limes*-ului împotriva triburilor de la vest de Dacia. Ca în majoritatea exemplelor similare, incinta castrului și clădirile au fost inițial construite din lemn și au fost reconstruite din piatră la un moment dat pe parcursul celor aproximativ 150 de ani de existență. După forma turnurilor și porților, se știe că ele au fost reconstruite din piatră la sfârșitul secolului al II-lea sau începutul secolului al III-lea. Foarte probabil pe parcursul secolului al II-lea au fost reconstruite din piatră și clădirile importante din zona centrală a castrului (MARCUS & CUPCEA 2016, 6).

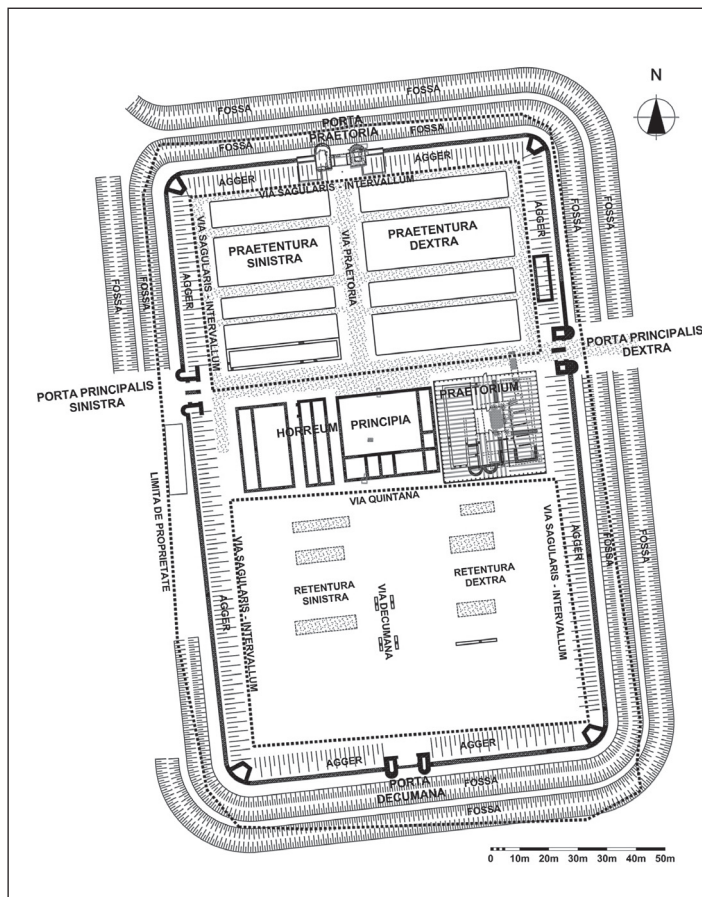
<sup>1</sup> Arhitect at the Atelier FKM Ltd., Cluj-Napoca, Romania.

<sup>1</sup> Arhitect la SC Atelier FKM SRL, Cluj-Napoca, România.



■ Fig. 1. Amplasamentul celor două monumente pe planul cadastral al localității. Prelucrare © Atelier FKM

■ Figure 1. The location of the two historic buildings on the cadastral plan of the village. Processing © Atelier FKM



■ Fig. 2. Castrul roman. Plan de situație cu evidențierea intervențiilor propuse © Atelier FKM

■ Figure 2. The Roman camp. General layout outlining the proposed interventions © Atelier FKM

## Intervenții propuse

■ Conceptul de punere în valoare și conservare se bazează pe intenția de a sugera amploarea incintei fortificate, a densității construcțiilor, a dimensiunilor și volumetriei unora dintre ele și de a proteja elementele valoroase descoperite până în prezent.

La baza propunerilor de intervenții stau lucrările de cercetare efectuate anterior.<sup>2</sup>

Suprafața terenului aflat în proprietatea Consiliului Local Poieni nu acoperă întreaga suprafață a castrului, intervențiile limitându-se doar la elementele aflate pe acest teren.

Una dintre intervențiile de bază este continuarea investigațiilor arheologice, cu scopul de a identifica planimetria exactă a construcțiilor din interiorul fortificației și fazele de construire, precum și recuperarea de material arheologic relevant.

Celelalte intervenții sunt marcarea, după cercetare, a conturului fortificației, implicat a porților de acces și a turnurilor, a planimetriei clădirilor de pe terenul studiat (*principia* și cele două *horrea*), realizarea unei construcții care să protejeze ruinele *praetorium*-ului și reconstituirea volumetrică a *porții praetoria*.

ing the approximately 150 years of existence, they were rebuilt in stone. Considering the shape of the towers and gates, it is assumed that they were rebuilt in stone in the late 2<sup>nd</sup> or early 3<sup>rd</sup> century. It is very likely that the most important buildings in the central area of the camp were also rebuilt in stone during the 2<sup>nd</sup> century (MARCU & CUPCEA 2016, 6).

### Proposed interventions

■ The enhancement and conservation concept is based on the intention of suggesting the magnitude of the fortified enclosure, the construction density, and the dimensions and shapes of some of them, as well as of protecting the valuable items discovered so far.

The intervention proposals are based on earlier researches.<sup>2</sup>

The surface area of the land owned by the Poieni Local Council does not cover the entire area of the Roman camp, and the interventions are limited only to items found on this lot.

<sup>2</sup> The archaeological research report – see bibliography – is based on the descriptions of Nicolae GUDEA, after the excavations of the late 1960s, and also on older authors, starting with Károly TORMA. The archaeological investigations were resumed in 2012 by Felix MARCU and George CUPCEA and continue to this day.

<sup>2</sup> Raportul de cercetări arheologice – vezi bibliografia – se bazează pe descrierile lui Nicolae GUDEA, în urma săpăturilor de la sfârșitul anilor 1960, dar și pe ale autorilor mai vechi, începând cu ale lui Károly TORMA. Cercetările arheologice au fost reluate în 2012 de către Felix MARCU și George CUPCEA și continuă și în prezent.



■ **Foto 1.** Fotografie aeriană a castrului. Se evidențiază fundațiile porții praetoria și ruinele praetorium-ului © Felix MARCU, 2015

■ **Photo 1.** Aerial photograph of the Roman camp. It highlights the foundations of the praetoria gate and the ruins of the praetorium © Felix MARCU, 2015

In order to identify the exact layout and construction phases of the buildings located inside the fortification and to recover relevant archaeological material, one of the main interventions consists of the continuation of archaeological investigations.

Other interventions consist in marking the contour of the fortification, after research, and thus of the access gates, towers and the other buildings on site (*principia* and the two *horrea*), in building a construction to protect the ruins of the *praetorium* and in reconstructing the shape of the *praetoria gate*.

Gabions built with local stone from the nearby quarries will mark the contour of the Roman camp and the layout of the masonry buildings. This marking method

Marcarea conturului fortificației și a planimetriei clădirilor de zidărie din incintă se va face cu gabioane, utilizându-se piatră din carierele învecinate. Această metodă de marcarea nu induce în eroare asupra tehnicilor de construcție romane. După cercetarea lor, elementele originale vor fi acoperite cu un strat de pământ pus peste o folie de polipropilenă, iar gabioanele vor fi amplasate pe acest strat suport.

Partea cea mai bine păstrată a castrului relevată în săpăturile de până acum este *praetorium*-ul.

Pentru că starea de conservare este relativ bună și sunt prezente elemente constructive interesante, respectiv o zonă de hipocaust și zidurile de compartimentare cu structură mixtă, se propune acoperirea întregului contur al clădirii pentru ca vestigiile să poată fi admirate în forma lor originală. Acoperirea se va face pe un contur mai larg cu circa 1,5 m decât conturul original al construcției, pe arealul fostelor drumuri, afectând astfel minimal situl. Structura care va acoperi aceste ruine va fi o construcție simplă, cu caracter utilitar, neutră din punct de vedere formal.



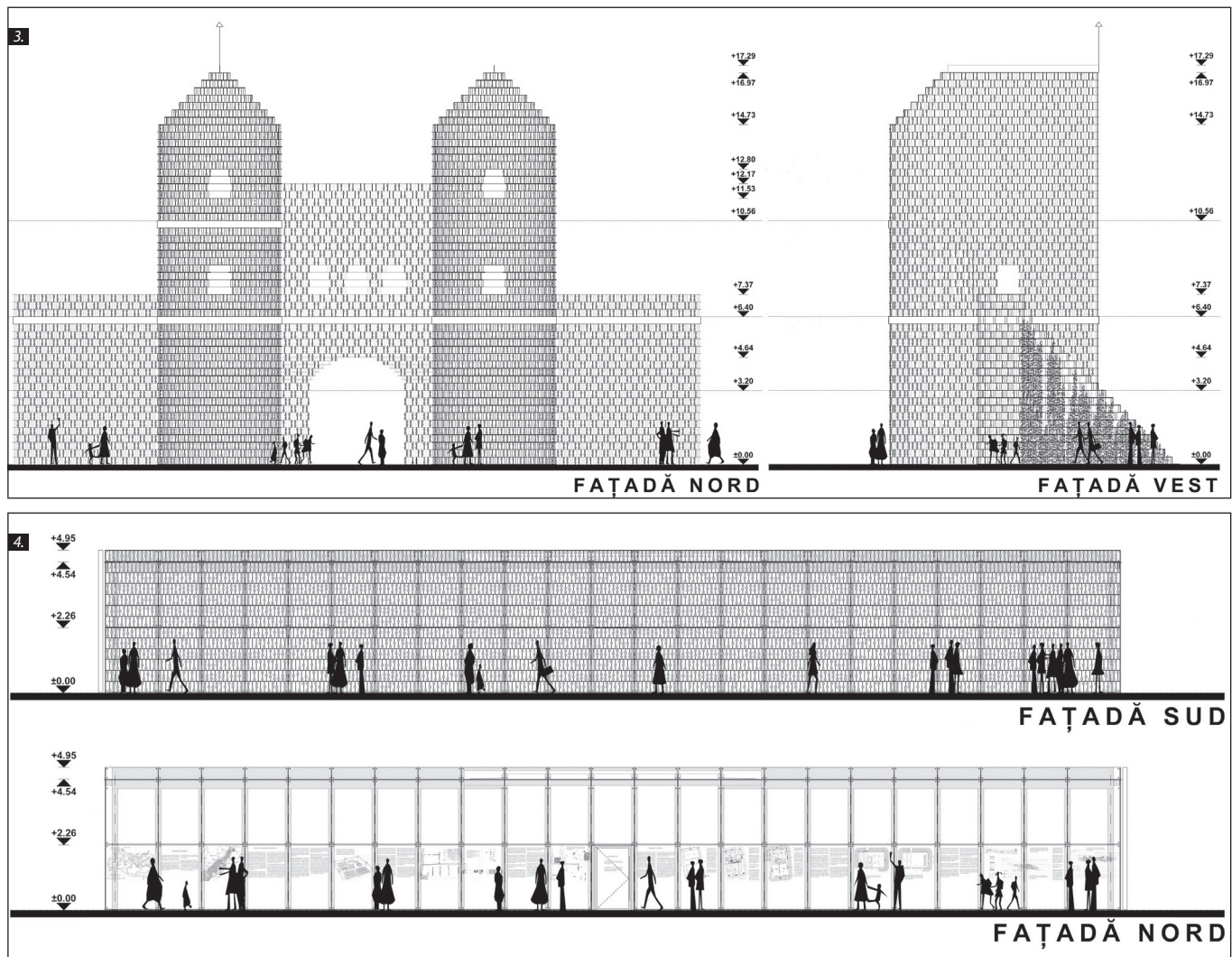
■ **Foto 2.** Săpătură porta praetorium © Felix MARCU, 2013

■ **Photo 2.** Excavation of the porta praetorium © Felix MARCU, 2013



■ **Foto 3.** Săpătură praetorium © Felix MARCU, 2014

■ **Photo 3.** Excavation of the praetorium © Felix MARCU, 2014



■ Fig. 3. Fațade reconstrucție porta praetorium. Extras din proiectul Atelier FKM, 2016  
 ■ Fig. 4. Fațade structură de protecție pentru praetorium. Extras din proiectul Atelier FKM, 2016  
 ■ Figure 3. Elevation reconstruction of the porta praetorium. Extract from the design of Atelier FKM, 2016  
 ■ Figure 4. Elevation protection structure for the praetorium. Extract from the design of Atelier FKM, 2016

O structură metalică cu deschideri relativ mari va fi anvelopată cu sticlă. Pentru a preîntâmpina efectul razelor solare, se propun parasolare pe laturile sudică și vestică și deasupra învelitorii de sticlă. Aceste parasolare conțin elemente metalice și piatră. Anvelopa care nu este umbrită va deveni suport pentru expunerea grafică a informațiilor legate de istoria, formația și cercetarea castrului.

În interiorul anvelopei se va amplasa o serie de trei pasarele care vor permite vizualizarea ruinelor fără a păși în interiorul conturului hipocaustului.

Partea cea mai provocatoare a proiectului este reconstituirea volumetrică a porții praetoria. Ultimele cercetări au scos la iveală că aceste structuri au fost mult mai înalte decât se credea până în urmă cu puțin timp.<sup>3</sup> Reconstituirea volumului a fost făcută pe baza ultimelor studii publicate. Provocarea este de a reconstitui un volum fără a folosi materiale sau tehnici originare, pe poziția originală, fără a afecta pe cât posibil fundațiile păstrate *in situ*.

S-a optat pentru o structură spațială care să sugereze volumul, dar care să dematerializeze cât mai mult elementele constructive. Este o alcătui-

does not mislead over the Roman building techniques. After analysis, the original elements will be covered with a layer of soil placed over a polypropylene sheet. The gabions will be placed over this support layer.

The *praetorium* is the best preserved part of the excavations surveyed so far.

Because the state of conservation is relatively good and interesting design elements are present, like a hypocaust and partition walls with mixed structure, the proposal consists in covering the entire outline of the building for the remains to be admired in their original form. Coverage will be on contours broader by approximately 1.5 m than the original contour of the building, on the former roads' area, thus the site is minimally affected. The structure covering these ruins will consist of a simple utilitarian construction having a neutral shape.

A metal structure with relatively large openings will be covered with glass. To prevent sunlight effect, sunshades are proposed on the southern, western and top sides of the building. These sunshades contain metal and stone elements. The surface of the building's envelope that is not shaded will

3 O parte din aceste studii au fost publicate de Bayerischen Landesamtes für Denkmalpflege în revista *Bericht des Bayerischen Bodendenkmalpflege* nr. 56/2015, München și în *Römische Wehrbauten. Befund und Rekonstruktion*, seria „Schritenreihe des Bayerischen Landesamtes für Denkmalpflege” nr. 7/2013, München, Volk Verlag.

become support for graphical presentation of information on the history, conformation, and research of the Roman camp.

A series of three bridges will be placed inside the envelope allowing visitors to view the ruins without stepping inside the hypocaust contour.

The most challenging part of the project is reconstructing the volume of the *praetoria gate*. Latest research has revealed that these structures were much higher than originally thought until not long ago.<sup>3</sup> The volume reconstruction is based on the latest published studies. The challenge is to restore a volume without using original materials and techniques, on the original position, without affecting as much as possible the foundations preserved *in situ*.

The choice was to adopt a spatial structure that suggests volume, but dematerialises as much as possible the constructive elements. It is a redundant combined structure made of metal strips and pillars placed

<sup>3</sup> Some of these studies were published by the Bayerischen Landesamtes für Denkmalpflege in the journal *Bericht des Bayerischen Bodendenkmalpflege* no. 56/2015, München, and in *Römische Wehrbauten. Befund und Rekonstruktion*, series „Schritenreihe des Bayerischen Landesamtes für Denkmalpflege” no 7/2013, München, Volk Verlag.

ire redundantă din platbande și țevi metalice amplasată pe un eșafodaj deasupra fundațiilor originale. Eșafodajul este alcătuit dintr-un raster de grinzi metalice sprijinite pe piloți din beton. Conturul pilotat este în exteriorul fundațiilor găsite.

Pentru a sugera materialele originare ale porții, zidurilor și valului, între platbande sunt amplasate calupuri din piatră cubică, iar pe versantul care sugerează valul se va întinde un sistem pe care va crește iederă. În interiorul conturului sugerat al turnului estic al porții se propune un sistem de scări care conduc spre nivelurile superioare și asigură accesul spre drumul de gardă.

## Cetatea medievală

■ Cetatea se situează pe promontoriul nordic al Dealului Cetății, la vest de satul Bologa, la o înălțime de circa 60 m deasupra satului, peste râu de castrul și așezarea civilă de epocă romană. Cetatea se compune dintr-un donjon bitronconic pe plan circular, zidul de incintă, un turn patrulater, două bastioane și o barbacană.

Prima atestare a existenței cetății datează din 1319, când este amintit castelanul Desideriu ELEFÁNTI. În această perioadă cetatea a fost o fortificație administrată direct de curtea regală, făcând parte din comitatul Bihor. În jurul anului 1362, cetatea a fost atribuită voievodului Transilvaniei și transferată în administrația comitatului Cluj. Sub domnia regelui Sigismund de Luxemburg (1387-1437), cetatea ajunge pentru o scurtă



■ Foto 4. Fotografie aeriană a cetății © Felix MARCU, 2015

■ Photo 4. Aerial photograph of the mediaeval castle © Felix MARCU, 2015



■ Foto 5. Fotografie de ansamblu a interiorului cetății © Atelier FKM, 2015

■ Photo 5. Overview photo of the castle's interior © Atelier FKM, 2015

perioadă de timp în posesia lui Mircea cel Bătrân. În 1433, domeniul cetății ajunge în posesia familiei BĂNFFY, unde a rămas până la mijlocul secolului al XX-lea. Importanța cetății a crescut în secolul al XVII-lea, după cucerirea Oradiei de către turci. În timpul războiului de eliberare (1703-1711) condus de Francisc RÁKÓCZI al II-lea, cetatea a fost aruncată în aer de lobonți, pentru a nu cădea în mâinile curuților (GRUIA & AGRIGOROAIE s.a.). În anul 1910, arhitectul Károly KÓS a făcut o evaluare generală a situației cetății și a coordonat lucrări de restaurare a donjonului acesteia, căruia i-a refăcut acoperișul, însă acesta s-a pierdut la mijlocul secolului al XX-lea.

## Intervenții propuse

■ Conceptul de reabilitare propune cercetarea și conservarea monumentului în stare de ruină și accesibilizarea lui. Intervențiile noi (scări de acces, platforme, balustrade) vor fi tratate în manieră contemporană, atât ca formă, cât și ca materiale și tehnici de realizare, substanța istorică fiind pusă în valoare prin contrast cu elementele noi.

Înainte de începerea propriu-zisă a lucrărilor, se propune o cercetare arheologică sistematică, din care vor rezulta informații legate de nivelurile inițiale de călcare, de conformația construcției, fazele de construire și modul de viață din cetate.

Proiectul propune îndepărtarea integrală a vegetației de pe ruinele zidurilor, din interiorul incintei și din vecinătatea acesteia. Prin îndepărtarea vegetației înalte din vecinătatea cetății se va asigura și vizibilitatea acesteia.

Punerea în siguranță și consolidarea ruinelor se va face prin reșeseri, rostuirii și completări ale zidăriei, blocându-se cu această ocazie și accesul în cetate peste ruinele zidurilor. Intervențiile propuse sunt minimale pentru a nu altera caracterul de ruină.

Pentru protecția coronamentului zidurilor originale se va folosi metoda *soft wall capping*, care constă în aplicarea unui strat controlat de vegetație spontană joasă pe coronamentul zidului pe un strat de protecție din geotextil. Acolo unde măsurile de siguranță impun zone de zid reconstruite, coronamentul va fi protejat prin realizarea unui strat de zidărie de sacrificiu.

Accesibilizarea monumentului se va face prin revenirea la cotele de călcare inițiale, realizarea a patru scări și a unor planșee în donjon.

Accesul original de pe latura estică va redeveni funcțional prin realizarea unei scări și a unei platforme metalice la nivelul golului original.

on a scaffold above the original foundations. The scaffolding is made up of a raster of steel beams supported by concrete piles. The outline of the piles is found on the outside of the existing foundations.

To suggest the original materials of the gate, walls, and earth rampart, cobblestones will be placed between the metal strips, and a system with growing ivy will be placed on the flank suggesting the earth rampart. A system of stairs leading to the upper levels and ensuring access to the wall walk is proposed within the boundary of the eastern tower of the gate.

### The mediaeval castle

■ The castle is situated on the northern headland of the Castle Hill, west of Bologna Village, at a height of approximately 60 m above the village, across the river from the fort and civilian settlement from the Roman era. The castle consists of a circular keep with its walls widening towards one third of its height, an enclosure wall, a quadrangular tower, two bastions, and a barbican.

The first evidence of the castle's existence dates back to 1319, when Desideriu ELEFÁNTI is mentioned as castellan. During this period, the castle was a fortification administered directly by the royal court, being part of the Bihar County. Around 1362, the castle was assigned to the Voivode of Transylvania and transferred in Cluj County's administration. Under the reign of King Sigismund of LUXEMBOURG (1387-1437), the castle falls for a short while in possession of Mircea cel Bătrân. In 1433, the castle fell in the possession of the BĂNFFY family, where it remained until the mid-20<sup>th</sup> century. The importance of the castle grew in the 17<sup>th</sup> century, after the Turks' conquest of Oradea. During the liberation war (1703-1711) led by Francis RÁKÓCZI II, the castle was blown up by the Habsburg loyalists for it not to fall into the hands of the kuruc troops (GRUIA & AGRIGOROAIE s.a.). In 1910, architect Károly KÓS made a general assessment of the castle's situation and coordinated the conservation of the keep, rebuilding the roof, which was however lost in the mid-20<sup>th</sup> century.

### Proposed interventions

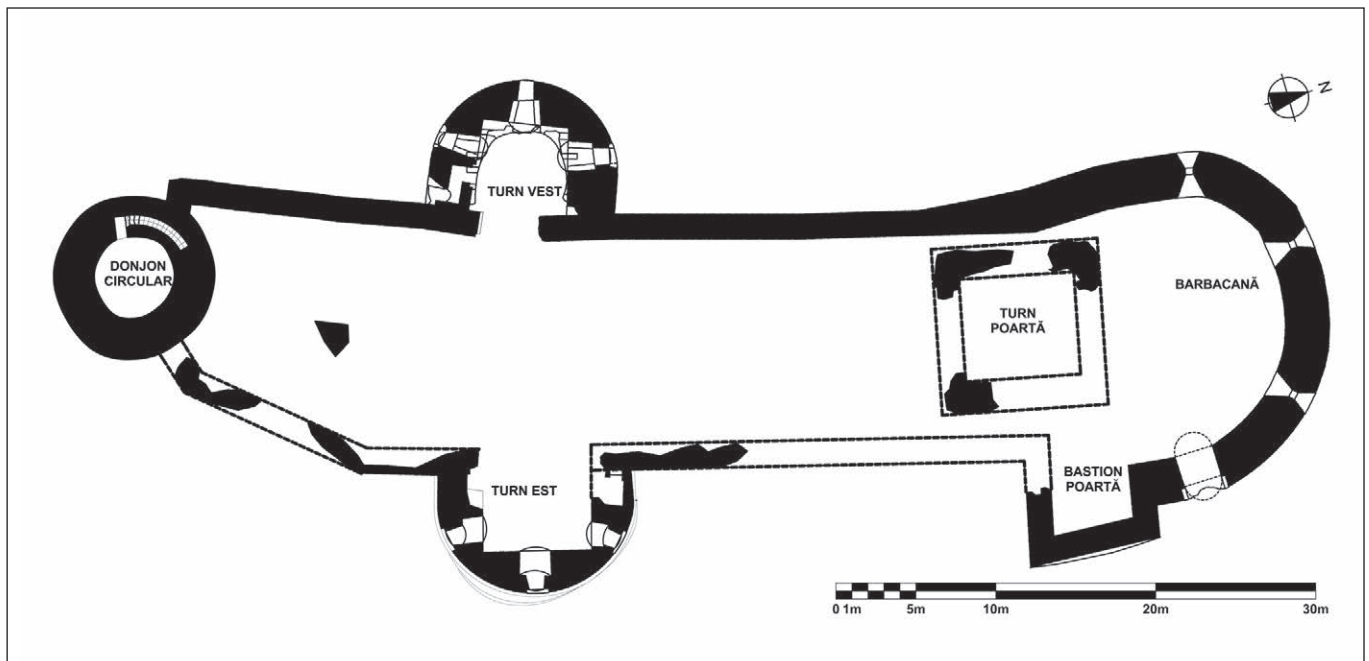
■ The conservation concept proposes the research and conservation of the historic building in its state of ruin and the improvement of its accessibility. The new interventions (access stairs, platforms, railings) will be treated in a contemporary way, as both shape, and building material and techniques, enhancing the historical substance by placing it in contrast with the new elements.

Before starting the actual work, a systematic archaeological research is proposed,

O a doua scară metalică adiacentă zidului de curtină estic va facilita accesul între nivelul de călcare din incintă și golul de acces în donjon, cea de-a treia scară va realiza accesul către nivelul inferior al turnului estic, iar cea de-a patra scară va face accesibil nivelul orb al donjonului.

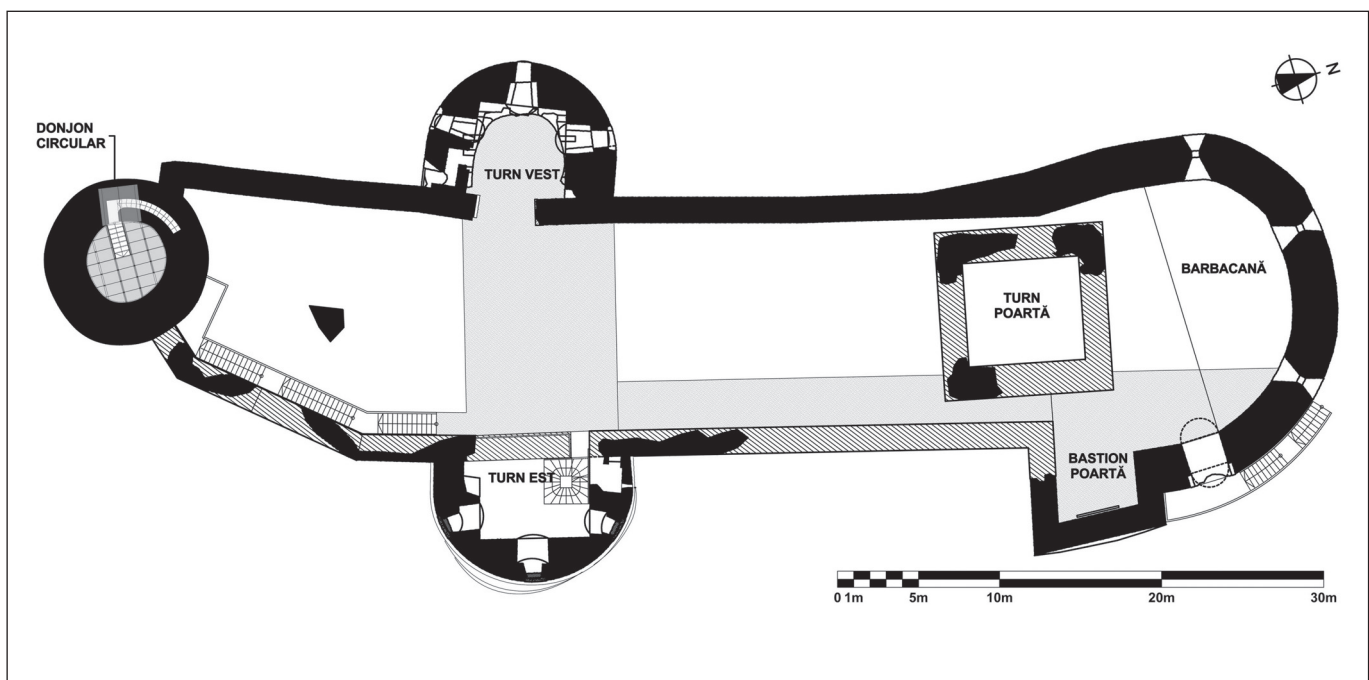
În interiorul donjonului se vor reface planșeele celui de-al doilea și al treilea nivel cu ajutorul unor grinzi metalice fixate în locașurile grinzilor originale. Planșeul celui de-al doilea nivel se va amplasa în poziția originală, iar cel al celui de-al treilea va fi liftat astfel încât să permită utilizatorilor să privească deasupra coronamentului existent.

Căile de circulație din interiorul incintei vor fi pavate cu piatră recuperată din săpături, suplimentată cu piatră similară din carierele învecinate, montată în pat de nisip.



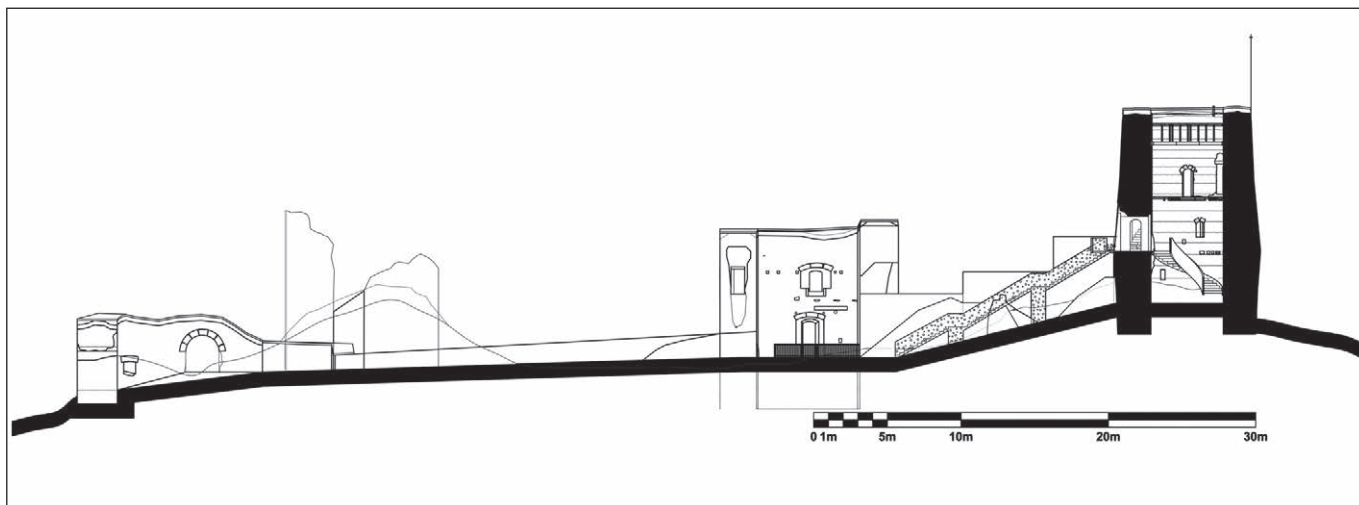
■ Fig. 5. Planul cetății. Extras din proiectul Atelier FKM, 2015

■ Figure 5. Castle ground plan. Extract from the design of Atelier FKM, 2015



■ Fig. 6. Planul cu intervențiile propuse asupra cetății. Extras din proiectul Atelier FKM, 2016

■ Figure 6. The ground plan with the proposed interventions on the castle. Extract from the design of Atelier FKM, 2016



■ Fig. 7. Secțiune cu intervențiile propuse asupra cetății. Extras din proiectul Atelier FKM, 2016

■ Figure 7. Cross section with the proposed interventions on the castle. Extract from the design of Atelier FKM, 2016

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which will reveal information related to the initial floor levels, the castle conformation, and the phases of construction, as well as the way of life at the castle.

The project proposes the complete removal of vegetation from the walls, the enclosure, and its vicinity. By removing the tall vegetation in the vicinity of the castle, its visibility will be ensured.

The securing and strengthening of the ruins will be made by reweaving, repointing, and additions of masonry, blocking on this occasion the access to the castle over the ruins of the walls. The proposed interventions are minimal in order not to distort the character of ruin.

The *soft wall capping* method will be used to protect the battlements of the original walls, which consists in applying a layer of controlled spontaneous low vegetation over a protective layer of geotextile on the upper part of the walls. Where safety requires rebuilt walls, the battlements will be protected by making a sacrificial layer of masonry.

The accessibility of the historic building will be ensured by returning to the original elevation grades, constructing four stairs and some platforms inside the keep.

The original access on the eastern side will become functional by constructing a metal stair and platform at the original opening. A second metal stair adjacent to the eastern curtain wall will facilitate the access between the ground level of the site and the access to the main tower, the third stair will ensure access to the lower level of the eastern tower and the fourth one will make the lower level of the keep accessible.

Inside the keep, the floors of the second and third level will be rebuilt using metal beams fixed inside the slots of the original beams. The second level floor will be placed in its original position and the third one will be raised to allow users to view above the existing battlements.

The pedestrian routes within the precinct will be paved with stone recovered from excavations, supplemented with similar stone from the nearby quarries, mounted on a sand bed.



## The Reconstruction of Transylvanian Historic Residential Parks

■ **Abstract:** Once designs developed as background for the residence and place for outdoor leisure, the Transylvanian historic residential parks are currently mostly in ruins. The article addresses the issue of Transylvanian historic residential parks from the perspective of their possible reconstruction. Which were and remained the values of the Transylvanian historic residential parks? Why would we talk about rehabilitation through reconstruction and not about rehabilitation through simpler works of liberation and completion? May we aspire to a full reconstruction or just to a partial reconstruction accompanied by innovation? What are the possible preparatory steps of reconstruction? Who are the actors needed to take the preparatory steps of the reconstruction? These are the main topics that this paper highlights, in the attempt to establish an intervention methodology tailored to the specifics of the situation of Transylvanian historic residential parks.

■ **Keywords:** 18<sup>th</sup> century, 19<sup>th</sup> century, 20<sup>th</sup> century, inventory, topographic survey, soil examination, architectural survey, vegetation survey

### Introduction

■ Once arranged as a frame for the residence and a place for outdoor leisure, signs of status with clear representation values, the Transylvanian historical residential parks are now mostly ruined.

■ *What do we understand by Transylvanian historical residential park?* (Figure 1) The Historic Gardens Charter (Florence, 1981) defines in its first article the *historical garden* as “an architectural and horticultural composition of interest to the public from the historical or artistic point of view” (Historic Gardens, Article 1). Thus defined, the historic garden may stand alone or be associated to any architectural programme, acquiring obviously, based on the situation, different characteristics. This work is focused on historical parks related to, at the moment of their creation, the *residential* programme, i.e. leisure parks in the architectural composition of

■ Andreea MILEA<sup>1</sup>

## Reconstrucția parcurilor istorice rezidențiale transilvănene

■ **Rezumat:** Pe vremuri amenajări elaborate drept cadru al reședinței și loc al destinderii în aer liber, parcurile istorice rezidențiale transilvănene sunt în prezent, în cea mai mare parte, în ruină. Lucrarea propusă abordează problematica parcurilor istorice rezidențiale transilvănene din perspectiva posibilei lor reconstrucții. Care au fost și care au rămas valorile parcurilor istorice rezidențiale transilvănene? De ce am vorbi despre o restaurare prin reconstrucție și nu despre o restaurare prin mai simple lucrări de eliberare și reîntregire? Putem aspira la o reconstrucție integrală sau doar la o reconstrucție parțială însoțită de inovație? Care sunt posibili pași pregătitori ai reconstrucției? Care sunt actorii necesari pentru parcurgerea pașilor pregătitori ai reconstrucției? Acestea sunt principalele teme pe care lucrarea le punctează în tentativa de a stabili o metodologie de intervenție croită pe specificul situației parcurilor istorice rezidențiale transilvănene.

■ **Cuvinte cheie:** secolul XVIII, secolul XIX, secolul XX, inventar, ridicare topografică, investigații ale solului, relevu arhitectural, relevu al vegetației

### Introducere

■ Amenajate pe vremuri drept cadru al reședinței și loc al destinderii în aer liber, semne ale statutului cu clare veleități de reprezentare, parcurile istorice rezidențiale transilvănene sunt în prezent, în cea mai mare parte, în ruină.

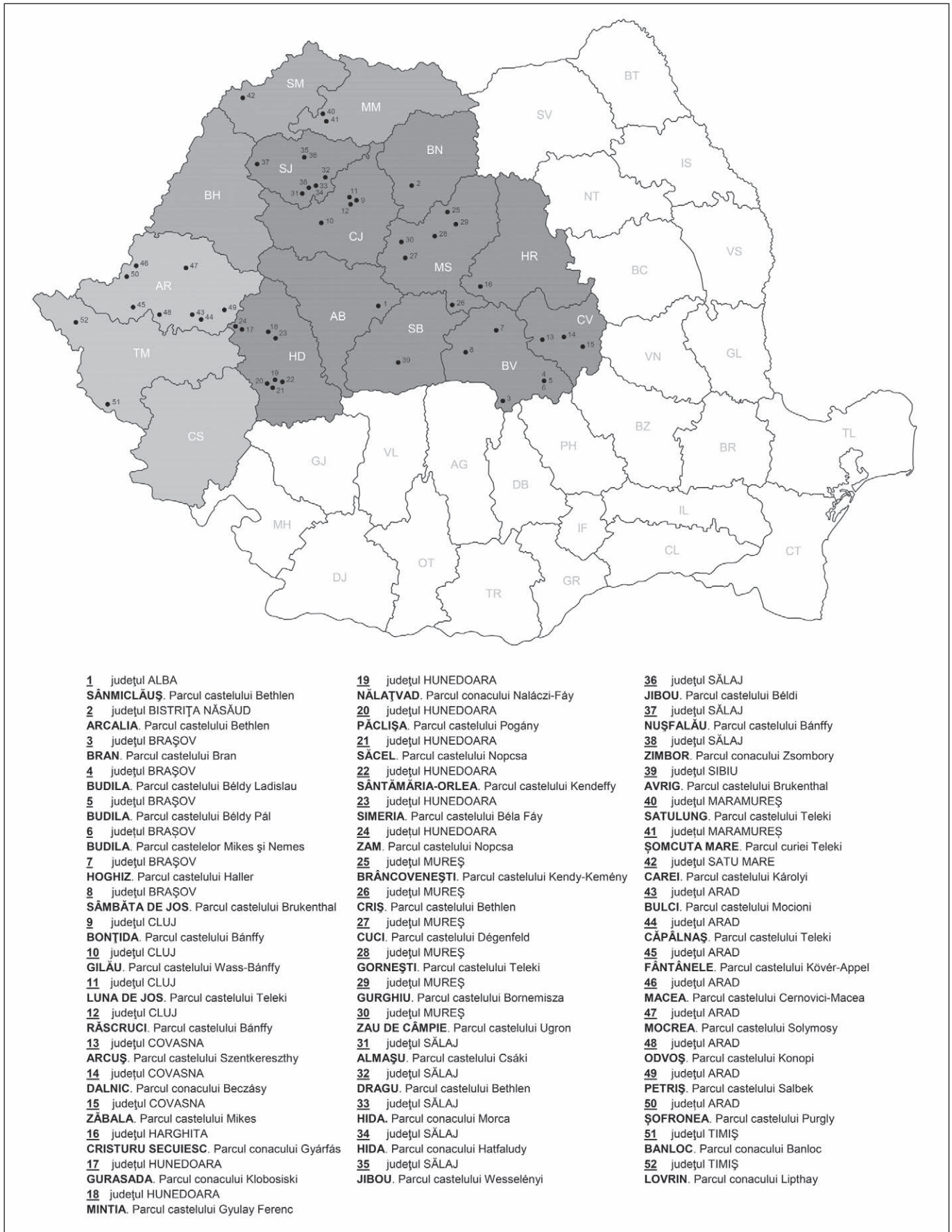
■ *Ce înțelegem prin parc istoric rezidențial transilvănean?* (fig. 1) Carta Grădinilor Istorice (Florența 1981) definește în primul său articol *grădina istorică* drept „o compoziție arhitecturală și horticolă care, din punct de vedere istoric sau artistic, prezintă un interes public”.<sup>2</sup> Astfel definită, grădina istorică poate fi de sine stătătoare sau poate fi asociată oricărui program arhitectural, dobândind evident, în funcție de situație, caracteristici diferite. Lucrarea de față se concentrează asupra parcurilor istorice aferente, la momentul creării lor, programului *rezidențial*, adică parcuri de agrement în a căror compoziție arhitecturală regăsim și reședințele propriu-zise. Delimitarea continuă prin selectarea doar a parcurilor clasate deja drept monumente istorice, care oferă o paletă tipologică suficient de largă pentru studiul nostru. Conform datelor culese din Lista Monumentelor Istorice<sup>3</sup> dar și prin cercetarea izvoarelor și documentelor, perioa-

1 Arhitect, dr., lector la Universitatea Tehnică din Cluj-Napoca, România.

2 „A historic garden is an architectural and horticultural composition of interest to the public from the historical or artistic point of view” (în text, în traducerea autoarei) (Historic Gardens, Article 1).

3 Urmărită în variantele sale succesive din 2004, 2010, respectiv 2015, nu prezintă actualizări în ceea ce privește parcurile istorice aferente programului rezidențial.

1 Architect, PhD, assistant professor at the Technical University of Cluj-Napoca, Romania.



■ Fig. 1. Parcuri istorice rezidențiale transilvănene clasate drept monumente istorice © Andreea MILEA

■ Figure 1. Listed Transylvanian historic residential parks © Andreea MILEA

which we also find the residences themselves. The delimitation continues through the exclusive selection of parks already listed, which offer a typological range sufficiently large for our study. According to the data from the Historic Buildings List<sup>2</sup>, but also through the study of documents, the maximum interest period for the creation and eventual reorganisation of these residential parks unfolds during the 18<sup>th</sup> and 19<sup>th</sup> centuries, and finishes in the first decades of the 20<sup>th</sup> century.<sup>3</sup> Thus, for the mentioned period, the area relevant to the study is superposed over that of the Great Principality of Transylvania, to which are added to the west and north, until the current borders, those areas of Crișana, Sătmar, Historical Maramureș and Banat<sup>4</sup> that were not a part of the Principality. The current counties included in this area are Alba, Arad, Bihor,<sup>5</sup> Bistrița Năsăud, Brașov, Caraș-Severin,<sup>6</sup> Cluj, Covasna, Harghita, Hunedoara, Maramureș, Mureș, Sălaj, Satu Mare, Sibiu, and Timișoara.

With few exceptions – Gyárfás Manor House Park in Cristuru Secuiesc (Harghita County), Wesselényi Manor House Park in Jibou (Sălaj County), and Károlyi Manor House Park in Carei (Satu Mare County) –, the Transylvanian historic residential parks are currently in rural areas, as they also were at the moment of their creation.

■ *Which were and which are now the values of the Transylvanian historic residential parks?* A park is composed of various elements: some of them are durable, others ephemeral. We could be tempted to believe that buildings are part of the durable category. Obviously, a residence is built to last, and, if maintained, it can last for hundreds of years. However, the park buildings (greenhouses, gazebos, glories, etc.) are often less resistant: designed as lightweight structures, some open, they are affected to a larger degree by the weather, they undergo repairs, change of

da de interes maxim pentru crearea și eventuala reamenajare a acestor parcuri rezidențiale se desfășoară pe parcursul secolelor XVIII, XIX și se finalizează în primele decenii ale secolului al XX-lea.<sup>4</sup> Astfel, pentru perioada menționată, arealul relevant studiului se suprapune celui al Marelui Principat al Transilvaniei, la care se adaugă spre vest și nord, până la actuala graniță, acele porțiuni ale Crișanei, Sătmarului, Maramureșului Istoric și Banatului<sup>5</sup> care nu făceau parte din Principat. Actualele județe incluse în acest areal sunt: Alba, Arad, Bihor,<sup>6</sup> Bistrița Năsăud, Brașov, Caraș-Severin,<sup>7</sup> Cluj, Covasna, Harghita, Hunedoara, Maramureș, Mureș, Sălaj, Satu Mare, Sibiu, Timișoara.

Cu puține excepții – parcul conacului Gyárfás din Cristuru Secuiesc (județul Harghita), parcul castelului Wesselényi din Jibou (județul Sălaj) și parcul castelului Károlyi din Carei (județul Satu Mare) –, parcurile istorice rezidențiale transilvănene se află în prezent în mediul rural, așa cum se aflau și la momentul creării lor.

■ *Care au fost și care au rămas valorile parcurilor istorice rezidențiale transilvănene?* Un parc este alcătuit din elemente diverse: unele dintre ele durabile, altele efemere. Am putea fi tentați să apreciem că din categoria celor durabile fac parte construcțiile. Evident, o reședință e clădită să dureze, iar dacă este întreținută poate dura sute de ani. Totuși, construcțiile de parc (sere, foisoare, glorie etc.) sunt adesea mai puțin durabile: realizate ca structuri ușoare, unele deschise, ele sunt în mai mare măsură afectate de intemperii, supuse reparațiilor, înlocuirii materialelor, schimbării. Amenajările pe sol au, de asemenea, o anumită fragilitate. Terenul are mișcările sale, solicitat fiind și de felul în care se circulă pe suprafața sa. Limitele aleilor sau ale straturilor de plante sunt alterate de apa pluvială dar și de invazia ierburilor neascultătoare. Iar vegetația, vie fiind, este în sine efemeră. Chiar dacă arborii pot avea o viață îndelungată, aspectul lor se modifică în timp.<sup>8</sup> Pe de altă parte, modificările care survin într-un parc istoric pot fi intenționate, urmărind moda de amenajare din epocă sau dictate fiind de personalitatea grădinarului ori a proprietarului. Schimbarea funcțiunii sitului conduce la modificări ale amenajării. Amenajările pot să dispară prin vandalism dar și prin neîntreținere, lăsând locul pradă buruienilor și sălbătăciei.

De toate acestea au avut parte și parcurile istorice rezidențiale transilvănene. Parcul castelului Bánffy din Bonțida (județul Cluj) (fig. 2) și parcul castelului Brukenthal din Avrig (județul Sibiu) (fig. 3) sunt exemple consacrate pentru modificarea și completarea amenajărilor de parc

2 Followed in its successive versions from 2004, 2010, respectively 2015, it does not have any updates regarding historic parks related to the residential programme.

3 There are no preserved landscape designs previous to the 18<sup>th</sup> century, and new ones were not created after the third decade of the 20<sup>th</sup> century. Modifications subsequent to the fifth decade of the 20<sup>th</sup> century are, overwhelmingly, alterations or destructions of historical landscape designs.

4 We have to mention, however, the different characteristics of residences from Banat, both in terms of house and park, reason for which they could constitute the subject of a separate study. On the other hand, in terms of the eventual reconstruction of residential parks from Banat, we consider the issue and methodology presented in this study to be applicable. The main differences noticed in residences from Banat are related to the preponderant horizontality of the landscape, a more consistent relationship of the residence's interior with the exterior (through porticos, terraces, large balconies), but also a more representational formal language.

5 Currently, in Bihor County, there are no listed residential parks.

6 Currently, in Caraș-Severin County, there are no listed residential parks.

4 Amenajări premergătoare secolului al XVIII-lea nu s-au păstrat, iar altele noi nu au fost create după cel de-al treilea deceniu al secolului al XX-lea. Modificările ulterioare deceniului al cincilea al secolului al XX-lea sunt, în proporție covârșitoare, alterări sau distrugerii ale amenajărilor istorice.

5 Trebuie menționat, totuși, caracterul diferit al reședințelor bănățene, atât în ceea ce privește casa cât și în ceea ce privește parcul, motiv pentru care ele ar putea constitui cu ușurință subiectul unui studiu aparte. Pe de altă parte, în ceea ce privește eventuala reconstrucție a parcurilor reședințelor bănățene, problematica și metodologia prezentată în acest studiu considerăm că este aplicabilă. Principalele diferențe prin care se remarcă reședințele bănățene se referă de la preponderanța orizontalitate a peisajului în care se încadrează, o relaționare mai consistentă a interiorului reședinței cu exteriorul (prin portice, terase, balcoane ample), dar și un limbaj formal cu caracter de reprezentare mai pronunțat.

6 În prezent, în județul Bihor nu există niciun parc rezidențial clasat drept monument istoric.

7 În prezent, în județul Caraș-Severin nu există niciun parc rezidențial clasat drept monument istoric.

8 „The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable” – „Grădina istorică reprezintă o compoziție arhitecturală ale cărei componente sunt în cea mai mare parte vegetale și astfel vii, ceea ce înseamnă că sunt perisabile și posibil de reînnoit” (traducerea autoarei) (Historic Gardens, Article 2; a se vedea de asemenea CURINSCHI VORONA 1996, 376).



■ **Fig. 2.** Parcul castelului Bánffy din Bonțida, județul Cluj, în prima ridicare topografică militară a Imperiului Habsburgic (1763-1787) (stânga) și în cartarea Regatului Maghiar (1869-1887) (dreapta). Observăm, în amenajarea parcului, trecerea de la modelul rectiliniu al aleilor caracteristic etapei baroce la modelul sinuos caracteristic etapei romantice © Österreichisches Staatsarchiv, Arcanum Adatbázis Kft., 2016

■ **Figure 2.** Bánffy Manor House Park in Bonțida, Cluj County, in the First Military Survey of the Habsburg Empire (1763-1787) (left) and in the Mapping of the Kingdom of Hungary (1869-1887) (right). We notice, in the layout of the park, the transition from the rectilinear model of the alleys characteristic to the Baroque period, to the winding model characteristic to the Romantic period © Österreichisches Staatsarchiv, Arcanum Adatbázis Kft., 2016

în scopul alinierii la tendințele epocii. Astfel, în ambele parcuri, fazei baroce, a amenajărilor formale, geometrice, îi urmează faza romantică, a amenajărilor libere, de factură peisageră (MARCUS 1957 15-22; FEYER & RICHTER 2007, 110-126).<sup>9</sup> În urma naționalizării, toate amplasamentele considerate în studiul de față și-au pierdut funcțiunea rezidențială, pe ele succedându-se adesea numeroase alte funcțiuni: Cooperativa Agricolă de Producție (C.A.P.), școli, sanatorii etc. Toate aceste funcțiuni aduc un număr mai mare de persoane pe sit și determină o folosire a locului diferită de cea de dinainte, conducând de cele mai multe ori la dispariția amenajărilor ornamentale (straturi decorative etc.), a celor create în scopul agrementului și destinderii (lacuri, oglinzi de apă), dar și la replantări cu caracter utilitar (mici livezi) sau de reprezentare convențională în zonele de acces. Pierderile s-au datorat în egală măsură vandalizării. Perioada post-decembristă, cu abandonarea completă a unora dintre aceste situri și, în consecință, cu completa lor neglijare, a expus siturile degradărilor firești rezultate din neîntreținere.

Trăsăturile valoroase ale parcurilor în epoca creării lor constau în: apartenența la stilul de amenajare specific epocii; grija pentru planul și topografia ansamblului (compoziția arhitecturală a parcului datorită căreia, în funcție de principiile întrebuintate, reședința dobânda adesea o poziție strategică); dispunerea atentă a vegetației (folosind specii arborescente, arbustive și ierboase); echiparea cu mici construcții de parc (foișoare, gloriete), dar și cu mobilier și piese decorative (fie ele cu rol sculptural, fie ca recipiente pentru plante ornamentale); și nu în ultimul rând, prezența apei, fie prin includerea unui curs de râu, fie prin crearea unui lac sau iaz, fie prin dotarea cu fântâni arteziene. Adăugăm la toate acestea dispozitivele arhitecturale de intermediere între interiorul reședinței și parc, dar și atenția acordată definirii zonei de acces. Spațialitatea creată

materials, alterations. The elements on land have, as well, a certain fragility. The terrain has its movements, being also affected by the circulations on its surface. The limits of the alleys or flowerbeds are altered by rainwater, but also by the invasion of unruly grasses. And the vegetation, being alive, is ephemeral in itself. Even if the trees may have a long existence, their aspect changes over time.<sup>7</sup> On the other hand, the alterations of historical parks can be intentional, following the landscaping fashion of the moment or being dictated by the personality of the gardener or owner. The change in the functionality of the site may lead to alterations in the landscaping. The landscaping elements may disappear through vandalism but also through a lack of maintenance, leaving place for weeds and wilderness.

Transylvanian historic parks have experienced all of these. The Bánffy Manor House Park in Bonțida (Cluj County) (Figure 2) and the Brukenthal Manor House Park in Avrig (Sibiu County) (Figure 3) are acknowledged examples for the alteration and completion of landscaping elements in order to align them to the tendencies of the time. Thus, in both parks, the Baroque phase, that of the formal, geometric landscaping, was followed by the Roman-

<sup>7</sup> "The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable" (Historic Gardens, Article 2; see also CURINSCHI VORONA 1996, 376).

<sup>9</sup> Pentru descrierea cuprinzătoare a caracteristicilor stilurilor geometric, peisager și mixt în amenajarea grădinilor, a se vedea publicația lui Ana-Felicia ILIESCU (2003, 43-64).



■ **Fig. 3.** Parcul castelului Brukenthal din Avrig, județul Sibiu, în prima ridicare topografică militară a Imperiului Habsburgic (1763-1787) (stânga) și în cartarea Regatului Maghiar (1869-1887) (dreapta). Observăm extinderea suprafeței parcului, cu adoptarea de dispuneri specifice amenajărilor romantice alături de cele păstrate din etapa barocă a existenței parcului © Österreichisches Staatsarchiv, Arcanum Adatbázis Kft., 2016  
 ■ **Figure 3.** Brukenthal Manor House Park in Avrig, Sibiu County, in the First Military Survey of the Habsburg Empire (1763-1787) (left) and in the Mapping of the Kingdom of Hungary (1869-1887) (right). We notice the extension of the park area, with the adoption of layouts specific to Romantic landscaping, along with those preserved from the Baroque stage of the park © Österreichisches Staatsarchiv, Arcanum Adatbázis Kft., 2016

tic phase, of free landscaped style designs (MARCUS 1957 15-22; FEYER & RICHTER 2007, 110-126).<sup>8</sup> Following nationalisation, all sites considered by the present study have lost their residential function, on them succeeding often many other functions: C.A.P. (Ro: Cooperativa Agricolă de Producție – En: Agricultural Production Cooperative), schools, nursing homes, etc. All these functions bring a larger number of persons on the site and cause a change in the usage of the place, different from the one before, and leading most of the time to the disappearance of the ornamental elements (flowerbeds etc.), of those created with the purpose of leisure and relaxation (lakes, water mirrors), but also to utilitarian replanting (small orchards) or replanting with conventional representations in the entrance areas. The losses were caused in equal measure by vandalism. The post-1989 period, with the complete abandonment of some of these sites and, consequently, with their complete neglect, has exposed the sites to the natural degradation resulting from lack of maintenance.

The valuable characteristics of the parks in the era of their creation consisted of: their belonging to the landscape design style of the period; the care for the layout and topography of the ensemble (the architectural composition of the park, due to which, based on the principles used,

astfel, caracteristicile parcursului, perspectivele urmărite – fie înspre peisaj, fie în arealul parcului –, defineau atmosfera specifică a fiecăreia dintre amenajări.

Cele mai multe dintre parcurile rezidențiale transilvănene clasate drept monumente istorice au pierdut din aceste valori în proporție covârșitoare. Putem semna parcul castelului Bran (județul Brașov), parcul castelului Szentkereszthy din Arcuș (județul Covasna) (MILEA 2013a) (foto 1), parcul castelului Béla-Fáy din Simeria (județul Hunedoara), parcul castelului Bornemisza din Gurghiu (județul Mureș), parcul castelului Brukenthal din Avrig (județul Sibiu), drept amplasamente care au avut șansa de a păstra caracterul amenajărilor lor istorice, chiar dacă și în aceste cazuri s-au produs alterări sau pierderi. Alte amplasamente, precum parcul castelului Wesselényi din Jibou (județul Sălaj) (MILEA 2015a), parcul castelului Károlyi din Carei (județul Satu Mare) (MILEA 2013b), parcul castelului Cernovici-Macea din Macea (județul Arad), în stare bună în prezent, au avut parte de intervenții mai consistente care au adus schimbări de imagine și atmosferă față de ceea ce în special documentele iconografice ne transmit. Cât privește celelalte amplasamente (foto 2), pierderile au fost mult mai mari. Ceea ce mai putem regăsi sunt urmele unor elemente majore ale fostei amenajări (cum ar fi urma unui lac), exemplare arborescente care au supraviețuit, vestigii ale pieselor decorative (cum ar fi ale vreunui bazin de piatră sau ale urnelor pentru plante decorative). În aceste cazuri, de multe ori, reședința însăși se află într-o stare precară.

■ *De ce am vorbi despre o restaurare prin reconstrucție și nu despre o restaurare prin mai simple lucrări de eliberare și reîntregire?* După cum știm, lucrările de eliberare ar presupune degajarea monumentului – în cazul nostru a parcului – de „suprapuneri, stratificări și adaosuri lipsite de valoare” (CURINSCHI VORONA 1996, 46). În cazul parcurilor istorice, ar putea fi vorba de înlăturarea plantațiilor recente [cum ar fi mica

<sup>8</sup> For the comprehensive description of the geometric, landscaped and mixed landscape design, see the publication of Ana-Felicia ILIESCU (2003, 43-64).



■ **Foto 1.** Parcul castelului Szentkereszthy din Arcuș, județul Covasna, unul dintre puținele parcuri istorice rezidențiale transilvănene întreținut de-a lungul timpului, aflat și în prezent în stare bună, chiar dacă elemente minore ale amenajării au fost deteriorate sau s-au pierdut. Lucrări de eliberare și reîntregire a amenajării ar putea fi efectuate © Andreea MILEA, 2009

■ **Photo 1.** Szentkereszthy Manor House Park in Arcuș, Covasna County, one of the few Transylvanian historic residential parks continuously maintained over time, currently in a good state, even if minor elements of the landscape design were deteriorated or lost. Liberation and completion works could possibly be carried out © Andreea MILEA, 2009

livadă alăturată fațadei estice a castelului Bethlen din Dragu, județul Sălaj, (MILEA 2014) (foto 3)] sau de înlăturarea construcțiilor ulterioare [cum ar fi terasa betonată, situată la buza țărnelui Târnavei Mici în parcul castelului Bethlen din Sânmiclăuș, județul Alba, (MILEA 2016b) (foto 4)]. Lucrările de *reîntregire* se asociază firesc lucrărilor de eliberare, cu înlocuirea părților aflate într-un stadiu avansat de degradare sau cu completarea părților lipsă, reconstituite pe bază de documente sau prin analogie (CURINSCHI VORONA 1996, 46). Replantarea rondoului de la capătul aleii de acces la castelul Bethlen din Sânmiclăuș (județul Alba) (MILEA 2016b), după modelul vizibil în fotografiile de la începutul secolului al XX-lea și, bineînțeles, după eliberarea lui de plantațiile actuale, ar putea fi un exemplu al lucrărilor de reîntregire (foto 5). Dacă o lucrare propriu-zis de *reconstrucție* presupune reeditarea unui monument dispărut pe baza unor documente care să permită reconstituirea integrală (CURINSCHI VORONA 1996, 46), totuși limita dintre categoriile de reîntregire și reconstrucție nu este întotdeauna precisă. Astfel, dacă repararea unor elemente știrbite este în mod clar reîntregire (cum ar fi restaurarea și repunerea în funcție a fântânii arteziene, din care s-a păstrat doar bazinul de piatră, în parcul castelului Bánffy din Râșcruci, județul Cluj, (MILEA 2016a) foto 6), iar reeditarea unui monument distrus este în mod clar reconstrucție (cum ar fi un parc complet distrus și dispărut, ceea ce

the residence often gained a strategic position); the careful placement of vegetation (using tree, bush and grass species); the equipping with small park buildings (gazebos, gloriettes), but also with park furniture and decorative objects (either with a sculptural role or as recipients for decorative plants); and, not least, the presence of water, either by the inclusion of a river, or by the creation of a lake or pond, or through the creation of fountains. We add to all these the architectural devices for the mediation between the interior of the residence and the park, but also the attention given to the access area. The spatiality thus created, the characteristics of the route, the sought for views – opening either on the landscape or within the park –, defined the atmosphere specific to each of these landscapings.

Most of the listed Transylvanian residential parks have lost these values to an overwhelming extent. We may signal the Bran Castle Park (Brașov County),

the Szentkereszthy Manor House Park in Arcuș (Covasna County) (MILEA 2013a) (Photo 1), the Béla-Fáy Manor House Park in Simeria (Hunedoara County), the Bornemisza Manor House Park in Gurghiu (Mureș County), and the Brukenthal Manor House Park in Avrig (Sibiu County), as sites that had the chance to preserve their historic landscaping, even if losses or alterations were suffered in these cases as well. Other sites, such as the Wesselényi Manor House Park in Jibou (Sălaj County) (MILEA 2015a), the Károlyi Manor House park in Carei (Satu Mare County) (MILEA 2013b), and the Cernovici-Macea Manor House Park in Macea (Arad County), currently in a good state, were subject to more consistent interventions that brought changes of image and atmosphere compared with what is transmitted to us, especially through iconographic documents. Regarding the rest of the sites (Photo 2), the losses were greater. What we are still able to find are traces of some major elements of the former landscaping (such as the trace of a lake), surviving tree specimens, and vestiges of decorative elements (such as the remains of a stone basin or of the urns for decorative plants). In these cases, many times, the residence is also in a precarious state.

■ *Why would we talk about rehabilitation through reconstruction and not rehabilitation through simpler works of liberation and completion?* As we know, the liberation works would suppose the releasing of the monument – in our case of the park – from “overlaps, stratifications and additions lacking in value”<sup>9</sup> (CURINSCHI VORONA 1996, 46). In case of historic

9 Free translation from Romanian.

cu greu am putea totuși afirma despre vreunul din parcurile discutate), refacerea unei componente dispărute (cum ar fi lacul în parcul castelului Csáki din Almașu, județul Sălaj, foto 7), poate fi considerată în același timp reîntregire (raportat la ansamblul parcului) sau reconstrucție (raportat la componenta dispărută în sine) (CURINSCHI VORONA 1996, 247, 249). Încadrarea într-o categorie sau alta poate fi determinată de aspectul cantitativ (CURINSCHI VORONA 1996, 247), iar ponderea mare a pierderilor sau distrugerilor în cazul majorității parcurilor istorice rezidențiale transilvănene ne orientează astfel, mai degrabă, spre categoria reconstrucției.<sup>10</sup>

■ *Putem aspira la o reconstrucție integrală sau doar la o reconstrucție parțială însoțită de inovație?* Existența sau nu a documentelor pe baza cărora lucrările s-ar realiza, poate determina încadrarea lor în categoriile reîntregirii, respectiv reconstrucției (în cazul existenței documentelor), sau dimpotrivă, în categoria inovației (în cazul lipsei documentelor) (CURINSCHI VORONA 1996, 46). În cazul parcurilor istorice rezidențiale transilvănene, izvoarele și documentele constă în general în ridicări topografice militare (cu marcarea, în cel mai bun caz, a parcului și cu schițarea aleilor principale), inventare, ilustrate și fotografii. Planurile originale pe baza cărora amenajarea să fi fost creată sunt ca și inexistente. Astfel, izvoarele și documentele de care dispunem ne oferă indicii, dar nu ne oferă informații complete, tehnice, care să răspundă întrebărilor sau să înlăture ambiguitățile într-un eventual proces de reconstrucție. Reconstrucția va fi parțială, în spiritul fostei amenajări, recurgându-se în mod inevitabil la lucrări de *inovație* pentru reeditarea unor componente dispărute, pentru a căror reconstituire lipsesc documente (cum ar fi desenul straturilor ornamentale în majoritatea cazurilor), dar și pentru includerea în cadrul ansamblului a unor elemente noi, cerute de nevoile vieții contemporane (cum ar putea fi parcare auto-vehiculelor).

10 Categoria concretă de lucrări pentru fiecare caz în parte, cu eventuala reincadrare, se poate stabili pe baza cercetărilor preliminare.



■ **Photo 2.** Parcul conacului Nalácz-Fáy din Nălațvad, județul Hunedoara, unul dintre multele parcuri istorice rezidențiale abandonate, ale căror amenajări s-au pierdut, descifrabile fiind doar urme. Vegetația este sălbătică, iar vestigiile ale pieselor ornamentale de odinioară se regăsesc sporadic pe teren © Andreea MILEA, 2010

■ **Photo 2.** Nalácz-Fáy Manor House Park in Nălațvad, Hunedoara County, one of the many abandoned historic residential parks, whose landscape designs were lost, only traces remaining decipherable. The vegetation is wild and vestiges of ornamental elements are found scattered on the site © Andreea MILEA, 2010



■ **Foto 3.** Pomi fructiferi plantați în dreptul fațadei estice a castelului Bethlen din Dragu, județul Sălaj; posibil subiect al lucrărilor de eliberare, în cazul acesta eventual cu relocare © Andreea MILEA, 2007  
 ■ **Photo 3.** Fruit trees planted next to the eastern elevation of the Bethlen Manor House in Dragu, Sălaj County; possible subject of liberation works, in this case with a possible relocation © Andreea MILEA, 2007

Trebuie să menționăm totodată că prin astfel de intervenții, de reconstrucție extensivă cu noi materiale, dar și de inovație, parcurile riscă să își piardă atributul „istoric”.<sup>11</sup>

■ *Care sunt posibili pași pregătitori ai reconstrucției?* Fără intervenții, urmele amenajărilor vor continua doar să se estompeze, dispărând într-un final cu totul. Pentru unele amplasamente, acest scenariu pare de neevitat. Chiar și păstrarea amintirii a ceea ce mai avem în prezent cere o inventariere. La demararea unui scenariu de reconstrucție, inventarierea stării actuale a amplasamentelor este cu atât mai necesară, permițând o primă evaluare a lucrărilor trebuincioase ca tip și cantitate, prin urmare a amplitudinii procesului și a resurselor necesare. Cercetarea nemijlocită pe teren reprezintă un mijloc de a obține primele informații despre caracterul și particularitățile sitului sub aspect formal și funcțional, dar și despre etape de amenajare sau intervenție, precum și despre starea în care se află.

*Inventarierea stării actuale prin observație directă* a parcurilor istorice rezidențiale transilvănene este ceea ce personal m-a preocupat începând cu anul 2005, odată cu demararea studiilor doctorale, finalizate în anul 2011. Elaborarea tezei *Grădini istorice în Transilvania* (MILEA 2011)<sup>12</sup> mi-a dat ocazia observării directe a mării majorități a parcurilor istorice rezidențiale transilvănene clasate drept monument istoric (46 de amplasamente vizitate din 52 clasate) dar și a unui număr echivalent de situri de potențial interes în ceea ce privește amenajarea exterioară, chiar dacă neclasate monument istoric, aferente unor reședințe clasate drept monument istoric. Observațiile colectate pe parcursul acestor expediții au semnalat faptul că numărul siturilor de potențial interes ar putea fi mult

11 „Where a garden has completely disappeared or there exists no more than conjectural evidence of its successive stages a reconstruction could not be considered a historic garden” – „Dacă o grădină a dispărut cu totul sau dacă doar dovezi ipotetice mai există despre etapele sale succesive [de amenajare], o reconstrucție nu va putea fi considerată drept grădină istorică” (traducerea autoarei) (Historic Gardens, Article 17).

12 Susținută în 9 decembrie 2011.

parks, it could mean the removal of recent plantings (such as the small orchard next to the eastern elevation of the Bethlen Manor House in Dragu, Sălaj County, (MILEA 2014) Photo 3) or the removal of subsequent buildings (such as the concrete terrace, placed at the edge of the Târnavă Mică riverbank in the Bethlen Manor House Park in Sânmiclăuș, Alba County, (MILEA 2016b) Photo 4). The *completion* works are naturally associated to the liberation works, with the replacement of the parts in an advanced state of deterioration or with the completion of the missing pieces, reconstituted based on documentation or analogy (CURINSCHI 2016b). Replanting the round lawn at the end of the alley of access to the Bethlen Manor House in Sânmiclăuș (Alba County) (MILEA 2016b), following the model visible in the photos from the beginning of the 20<sup>th</sup> century and, of course, after its liberation from the current plantations, would be an example for the completion works (Photo 5). If an actual *reconstruction* work assumes the re-editing of a disappeared historic monument based on documents that permit a complete reconstitution (CURINSCHI VORONA 1996, 46), still the limit between completion and reconstruction is not always precise. Thus, if repairing broken elements is clearly a completion (as would be the rehabilitation and reinstatement of the fountain, from which only a stone basin is preserved, in the Bánffy Manor House Park in Râscruți, Cluj County, (MILEA 2016a) Photo 6), and the remaking of a destroyed historic monument is clearly reconstruction (such as a completely destroyed and disappeared park, which would still be difficult to say about any of the discussed parks), the remaking of a lost component (such as the lake in the Csáki Manor House Park in Almașu, Sălaj County, Photo 7), can be considered both completion (related to the ensemble of the park) and reconstruction (related to the lost component itself) (CURINSCHI VORONA 1996, 247, 249). The classification in categories can be determined by the quantitative aspect (CURINSCHI VORONA 1996, 247), and the large share of losses or destructions in case of most Transylvanian historic residential parks guides us rather to the reconstruction category.<sup>10</sup>

■ *Can we aspire to a full reconstruction or only to a partial reconstruction accompanied by innovation?* Whether or not the documents that could form the basis for the works exist, can determine their belonging to completion, respectively reconstruction (in case the documents exist), or to innovation (in case the documents are missing) (CURINSCHI VORONA 1996, 46). In the case of Transylvanian historic residential parks, the sources and documents generally consist of military topo-

10 The actual category of works for each case, with the possible reclassification, can be established based on preliminary research.



graphic surveys (at best, with the marking of the park and the sketch of its main alleys), inventories, postcards, and photos. The original plans based on which the landscaping was created are practically non-existent. Thus, the sources and documents at hand offer us clues, but not complete, technical information that would answer our questions or remove ambiguities in an eventual reconstruction process. The reconstruction will be partial, in the spirit of the former landscaping, inevitably using innovation works for the recreation of lost components, for the reconstruction of which documents are missing (such as the drawings of the ornamental beds in most cases), but also for the inclusion in the ensemble of new elements, requested by the needs of contemporary life (such as parking areas for cars).

We must also mention that through such interventions, of intensive reconstruction with new materials, but also innovation, the parks risk losing their “historic” character.<sup>11</sup>

■ *What are the possible preparatory steps of reconstruction?* Without interventions, the traces of the landscape designs will only continue to fade, in the end disappearing completely. For some sites, this scenario seems unavoidable. Even preserving the memory of all we currently have left requires an inventory. At the start of a reconstruction scenario, the inventory of the current state of the sites is all the more necessary, allowing a first assessment of the type and quantity of the needed works, therefore of the scale of the process and the needed resources. The direct field research represents a means to obtain the first information on the character and particularities of the site in terms of form and function, but also on the landscaping or intervention stages, as well as on the current state.

*The inventory of the current state through direct observation* of the Transylvanian historic residential parks is what has personally preoccupied me starting with the year 2005, with the beginning of the PhD studies, finalised in 2011. The development of the thesis *Historical Gardens in Transylvania* (MILEA 2011)<sup>12</sup> gave me the chance to directly observe the large majority of the listed Transylvanian historic residential gardens (46 sites visited, of the 52 listed ones) but also an equal number of sites with a potential of interest in terms of landscape design, even if not listed, belonging to residences listed as historic monuments. The observations collected along these expeditions signalled the fact that the number of potential interest sites could be much



■ **Foto 4.** Terasă betonată, situată la buza țărnavului Târnavei Mici în parcul castelului Bethlen din Sânmiclăuș, județul Alba; posibil subiect al lucrărilor de eliberare © Andreea MILEA, 2006

■ **Photo 4.** Concrete terrace placed at the edge of the Târnavă Mică riverbank in the Bethlen Manor House Park in Sânmiclăuș, Alba County; possible subject of liberation works © Andreea MILEA, 2006

mai mare.<sup>13</sup> La vremea respectivă, intenția studiului a fost de a schița condițiile istorice de formare a acestor amenajări, de a le descifra compoziția și totodată de a le documenta starea prezentă. Observația directă, descoperirea unor teme recurente, precum și confruntarea cu izvoare, documente și literatura de specialitate din domeniul arhitecturii peisagere, mi-a permis în cele din urmă să schițez o metodologie de abordare a inventarierii parcurilor istorice rezidențiale transilvănene. Prezentată și în articolul de debut al rubricii *Grădini istorice* găzduită de revista *Transsylvania Nostra* începând cu anul 2012 (MILEA 2012), această metodologie propune culegerea următoarelor date în cadrul inventarierii:

- date generale despre proprietari, etape de construcție, stil arhitectural, constructori;
- peisaj (formațiuni principale de relief, cursuri de apă, prezența unor elemente dominante);
- amplasament (localizare în cadrul așezării, forma generală a sitului, caracterul limitelor);
- relief local și dispunerea elementelor majore (topografia sitului, localizarea elementelor majore pe sit: zona de acces, reședința, parcul, alte elemente naturale sau construite);
- amenajările de acces (localizarea acceselor – pe proprietate și în reședință – și descrierea amenajărilor aferente);
- reședința și relația sa cu amenajările exterioare (descrierea volurilor principale ale reședinței și a dispozitivelor de legătură cu exteriorul);

<sup>13</sup> Așa cum o arată și cartarea grădinilor istorice prezentată în proiectul „Transylvanian Castle Gardens”, elaborat în cadrul Universității Corvinus din Budapesta, proiect premiat în anul 2014 în competiția Europa Nostra la secțiunea *cercetare și digitalizare*. Acest proiect semnalează 93 de situri aflate mare parte dintre ele de-a lungul râului Mureș, dar și de-a lungul Târnavei Mici, Târnavei Mari, Someșului Mic, Someșului Mare, iar câteva dintre ele nu sunt neapărat relaționate direct cu văile acestor râuri; totodată, în cartarea prezentată nu sunt cuprinse toate siturile declarate drept parc monument istoric în arealul studiat (Transylvanian Castle Gardens).

<sup>11</sup> “Where a garden has completely disappeared or there exists no more than conjectural evidence of its successive stages a reconstruction could not be considered a historic garden” (Historic Gardens, Article 17).

<sup>12</sup> Defended on December 9, 2011.



■ **Foto 5.** Rondoul de la capătul aleii de acces la castelul Bethlen din Sânmiclăuș, județul Alba; posibil subiect al lucrărilor de eliberare și reîntregire © Andreea MILEA, 2006

■ **Photo 5.** Round lawn at the end of the access alley at the Bethlen Manor House in Sânmiclăuș, Alba County; possible subject of liberation and completion works © Andreea MILEA, 2006

- amenajarea exterioară propriu-zisă (compoziție, dispunerea vegetației, elemente de vegetație, paviment, obiecte ornamentale, construcții ornamentale).<sup>14</sup>

Înțelegerea și interpretarea observațiilor directe culese pe teren nu poate avea loc fără *cercetarea izvoarelor și documentelor*. Ridicările topografice militare, inventarele, ilustratele și fotografiile de epocă sunt surse valoroase de informații în ceea ce privește caracterul fostelor amenajări.<sup>15</sup>

*Ridicări topografice actuale*, dar și *investigații ale solului* sunt necesare. Astfel, pe lângă cunoașterea formei actuale a terenului, față de care propunerile de reconstrucție să se poată raporta, pot fi descoperite zonele în care s-a intervenit asupra terenului, poate fi stabilită succesiunea intervențiilor, dar pot fi descoperite, prin investigații pedologice, și speciile de plante care au crescut în acel sol.

*Releveul arhitectural* va înregistra grafic, în desene specifice, caracteristicile formale ale reședinței dar și ale celorlalte construcții de pe amplasament. Prin releveul arhitectural pot fi semnalate modificările aduse construcțiilor, inclusiv modificări în ceea ce privește relaționarea clădirii cu parcul.

Pe baza ridicării topografice actuale, *releveul vegetației* va cartografi exemplarele vegetale existente pe sit, speciile, vârsta, caracteristicile formale, semnalând astfel exemplarele supraviețuitoare ale amenajării istorice.

■ *Care sunt actorii necesari pentru parcurgerea pașilor pregătitori ai reconstrucției?* Putem aprecia că de *proprietari* depinde în cea mai mare măsură atât accesibilitatea la sit pentru cercetări, cât și, la o reconstrucție concretă, decizia asupra modului în care situl va fi folosit, relaționându-l, bineînțeles, cu programul arhitectural atribuit clădirilor, program care poate

<sup>14</sup> Mai putem semnală tentative de inventariere în proiectul deja amintit „Transylvanian Castle Gardens”, elaborat în cadrul Universității Corvinus din Budapesta (Transylvanian Castle), dar și în baza de date Central European Historic Garden Database (Central European).

<sup>15</sup> Sinteze realizate pe baza acestor două tipuri de cercetări – observație directă asociată cercetării izvoarelor și documentelor –, pot fi urmărite atât în publicațiile autoarei – colecția articolelor din rubrica „Grădini istorice” a revistei *Transsylvania Nostra* –, precum și în publicațiile lui Albert FEKETE, dintre care amintim *Az erdélyi kertművészet. Maros menti kastélykertek* (FEKETE 2007).

larger<sup>13</sup> At the time, the aim of the study was to sketch the historic conditions for the formation of these landscape designs, to decipher their composition and also to document their current state. Direct observation, the discovery of recurrent themes, as well as the confrontation with the sources, documents and scholarly literature from the field of landscape architecture, allowed me finally to sketch a methodology for the approach to the inventory of Transylvanian historic residential parks. Also presented in the debut article of the *Historic Gardens* column, hosted by the *Transsylvania Nostra* Journal starting with 2012 (MILEA 2012), this methodology proposes the collection of the following data within the inventory process:

- general data on the owners, construction stages, architectural style, constructors;
- landscape (main landforms, water courses, the presence of dominating elements);
- placement (placement within the settlement, the general shape of the site, the characteristics of the limits);
- local relief and the location of major elements (the site's topography, the placing of the major elements on the site: access area, residence, park, other natural or built elements);
- access elements (location of the accesses – on the site and to the residence – and the description of the related elements);
- the residence and its relationship with the landscape design (description of the main volumes of the residence and of the devices connecting it with the exterior);
- the landscape design itself (composition, placement of the vegetation, vegetation elements, pavement, ornamental objects, ornamental buildings).<sup>14</sup>

The understanding and interpretation of the direct observations collected in the field cannot take place without the *study of the sources and documents*. The military topographic surveys, inventories, postcards, and photos from the period are valuable sources of information regarding

<sup>13</sup> As also shown by the mapping of the historic gardens presented in the project “Transylvanian Castle Gardens”, developed within the Corvinus University in Budapest, project awarded in 2014 in the Europa Nostra competition in section *research and digitalisation*. This project highlights 93 sites found largely along the Mureș River, but also along the Târnava Mică, Târnava Mare, Someșul Mic, and Someșul Mare rivers, and some of them are not necessarily related directly with these river valleys; moreover, in the presented mapping are not included all the listed sites of the studied area (Transylvanian Castle Gardens).

<sup>14</sup> We can also signal inventory attempts in the already mentioned project “Transylvanian Castle Gardens”, developed within the Corvinus University in Budapest (Transylvanian Castle), but also in the Central European Historic Garden Database (Central European).

the characteristics of the former landscape designs.<sup>15</sup>

Current *topographic surveys*, but also *soil investigations* are needed. Thus, besides knowing the current shape of the site, to which the reconstruction proposals could relate, the areas where interventions on the terrain were carried out, the succession of the interventions can be established, but there also can be discovered, through pedological investigations, the plant species that grew in that soil.

The *architectural survey* will graphically register, through specific drawings, the formal characteristics of the residence and of the other buildings on the site. Through the architectural survey the alterations brought to the building can be signalled, including modifications related to the relationship of the building with the park.

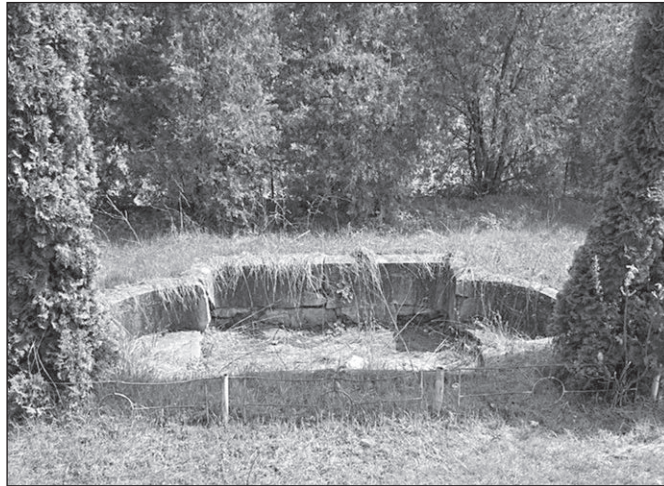
Based on the current topographic survey, the *vegetation survey* will map the plant specimens on site, as well as their species, ages, formal characteristics, signalling thus the surviving specimens of the historic landscaping.

■ *Who are the actors needed for taking the preparatory steps of the reconstruction?* We can consider that the *owners* are those on which depends to the largest extent both the site's accessibility for research, as well as, in case of a concrete reconstruction, the decision on the way the site will be used, relating it, of course, with the architectural programme of the buildings, programme that can regain a residential character, or can become public.<sup>16</sup> The speciality assistance is, however, necessary even from this point, in order for the atmosphere of the historic park not to suffer because of the new function, but, on the contrary, to be highlighted.<sup>17</sup>

15 Summaries created based on these two types of research – direct observation associated to the study of documents –, can be followed both in the author's publications – the articles belonging to the "Historic Gardens" column of the *Transsylvania Nostra* Journal, as well as in Albert FEKETE's publications, of which we mention *Az erdélyi kertművészet. Maros menti kastélykertek* (FEKETE 2007).

16 In order to establish a continuous research strategy for Transylvanian historic residential parks, analysis of the current property regime would be useful. In the last ten years (from the start of the study of Transylvanian historic gardens by the author), a considerable number of sites was subject to the retrocession process. Thus, some sites came back to private ownership (such as the Mikes Manor House ensemble in Zăbala, Covasna County), others are managed by institutions (like the Bethlen Manor House ensemble in Arcalia, Bistrița Năsăud County), and yet others are in the care of the local administration (like the Bánffy Manor House ensemble in Râșcruci, Cluj County). It may be estimated that, from now on, the property regime of some of the sites will suffer modifications, caused by both the retrocession processes and also by the difficulty in finding them a use and maintenance means.

17 Regarding the use of historic gardens, the Florence Charter stipulates: restricting the access based on the size and vulnerability of the garden; preserving a quiet atmosphere in the great part of the time, with the possible definition of festival moments on rare occasions; the separation of the areas intended for noisy games; the primacy of the maintenance and conservation of the garden over any other public activity; the unaltered preservation of the limits of the garden, if they contribute to defining the atmosphere of the place (Historic Gardens Articles 18-22).



■ **Foto 6.** Bazinul de piatră, în parcul castelului Bánffy din Râșcruci, județul Cluj; restaurarea sa și repunerea în funcție a fântânii arteziene ar putea constitui o lucrare de reîntregire © Monumente Uitate, cca. 2010

■ **Photo 6.** Stone basin in the Bánffy Manor House Park in Râșcruci, Cluj County; its conservation and reinstatement of the fountain could be considered a completion work © Monumente Uitate, around 2010

redobândi un caracter rezidențial sau poate deveni public.<sup>16</sup> Asistența de specialitate este totuși necesară încă din această etapă așa încât, prin noile funcțiuni, atmosfera parcului istoric să nu aibă de suferit ci, dimpotrivă, să poată fi valorificată.<sup>17</sup>

Atât inventarierea amplasamentelor cât și investigațiile, constând în cercetarea izvoarelor și documentelor, ridicări topografice, investigații ale solului, relevee arhitecturale și relevee ale vegetației, solicită contribuția de *specialiști* din diverse domenii: arhitecți și arhitecți peisagiști, istorici, topografi, horticultori, etc. Mediul academic dar și eventuale instituții de cercetare interesate au, de bună seamă, potențialul de a aborda coerent și de a desfășura pe termen lung astfel de lucrări pregătitoare, cu menținerea unei baze de date folositoare fie doar în scopul cunoașterii, fie ca instrument de lucru la demararea propriu-zisă a unor lucrări de reconstrucție. Colectarea datelor, absolut necesară, va cere un efort susținut și de lungă durată, iar coordonarea colectării datelor și arhivarea lor centralizată ar reprezenta un avantaj, simplificând ulterior procesul de documentare.<sup>18</sup>

16 Pentru stabilirea unei strategii de cercetare continuă a parcurilor istorice rezidențiale transilvănene, ar fi folositoare o analiză a regimului de proprietate actual. În ultimii zece ani (de la demararea studiului grădinilor istorice transilvănene de către autoare), un număr considerabil de amplasamente a făcut subiectul proceselor de retrocedare. Astfel, unele amplasamente au revenit în proprietate privată (cum ar fi ansamblul castelului Mikes din Zăbala, județul Covasna), altele sunt în gestiunea unor instituții (cum ar fi ansamblul castelului Bethlen din Arcalia, județul Bistrița Năsăud), iar altele se află în grija administrației locale (cum ar fi ansamblul castelului Bánffy din Râșcruci, județul Cluj). Se poate estima că, în continuare, regimul de proprietate al unora dintre amplasamente va suferi modificări, datorită atât proceselor de retrocedare cât și dificultății de a le găsi o utilizare și mijloace de întreținere.

17 În ceea ce privește utilizarea grădinilor istorice, Carta de la Florența prevede: restricționarea accesului în funcție de mărimea și vulnerabilitatea grădinii; păstrarea unei atmosfere liniștite în cea mai mare parte a timpului, cu eventuala definire a momentelor festivaliere în ocazii rare; separarea zonelor destinate jocurilor zgomotoase; întâietatea lucrărilor de întreținere și conservare a grădinii față de orice activitate publică; păstrarea nealterată a delimitărilor grădinii dacă acestea contribuie la definirea atmosferei locului (Historic Gardens Articles 18-22).

18 „No restoration work and, above all, no reconstruction work on a historic garden shall be undertaken without thorough prior research to ensure that such work is scientifically executed and which will involve everything from excavation to the assembling of records relating to the garden in question and to similar gardens” – „Nicio lucrare de restaurare și, îndeosebi, nicio lucrare de reconstrucție a unei grădini istorice nu va fi întreprinsă fără o cercetare prealabilă meticuloasă care să asigure că o astfel de lucrare este executată în mod științific, și care va implica totul de la excavații până la colectarea mărturiilor privitoare la grădina respectivă și la grădini similare” (traducerea autoarei) (Historic Gardens Article 15).



■ **Foto 7.** Urma lacului în parcul castelului Csáki din Almașu, județul Sălaj; refacerea sa ar putea fi considerată în același timp reîntregire (raportat la ansamblul parcului) sau reconstrucție (raportat la lacul în sine) © Andreea MILEA, 2007

■ **Photo 7.** The trace of the lake in the Csáki Manor House Park in Almașu, Sălaj County; its recreation could be considered both completion (related to the site's ensemble) and reconstruction (related to the lake itself) © Andreea MILEA, 2007

Îndeosebi în cazul în care amplasamentul nu poate redobândi un caracter rezidențial, nevoile și interesele *comunității locale* pot determina o nouă orientare funcțională. Dat fiind că marea majoritate a acestor amplasamente este relativ izolată față de centre urbane importante iar accesul la amplasamente, de asemenea, nu este întotdeauna facil, implicarea comunității locale pentru folosirea și întreținerea acestor amplasamente nu poate fi decât de dorit, în scopul asigurării unei utilizări continue a locului. Comunitatea locală, alături de *ONG-uri* specializate pot deveni actori în administrarea amplasamentelor, venind în sprijinul *administrației locale*, în cazurile în care aceasta le gestionează.<sup>19</sup>

## Concluzie

■ De cele mai multe ori, valorile păstrate ale parcurilor istorice rezidențiale transilvănene sunt puține: formele majore ale reliefului local (urme de lacuri, taluzuri proeminente), urma vreunei alei principale năpădită oricum de vegetație, eventuale exemplare arborescente. Cu puține excepții, siturile prezintă o vegetație sălbătică, din care amenajările minore s-au pierdut, la fel și mobilierul de parc. Uneori, limitele însele ale parcurilor au fost alterate. Ponderea mare a pierderilor față de ceea ce s-a păstrat, atât ca dispuneri cât și ca material propriu-zis, înclină balanța posibilităților de restaurare mai degrabă spre categoria lucrărilor de reconstrucție decât înspre cea a lucrărilor de eliberare și reîntregire. Dar nici premisele unei reconstrucții integrale nu există. În ceea ce privește amenajările de odinioară, documentația disponibilă nu este una tehnică și nici nu este foarte bogată: ridicări topografice militare, inventare, ilustrate și fotografii. Astfel, reconstrucția ar putea fi una în spiritul fostei amenajări, însoțită, vrând-nevrând de inovație, acolo unde lacunele rămase în urma documentării vor lăsa teren liber interpretării. Reconstrucția parcurilor istorice transilvănene poate fi un fenomen cu manifestări punctuale, acolo unde vor fi existând interesul și mijloacele. Pe de altă parte, cercetarea parcurilor istorice transilvănene poate pregăti demersul reconstrucției, asigurând o bază de date necesară, posibil de folosit ulterior în scopul reconstrucției sau doar ca instrument al cunoașterii a ceea ce a fost și a ceea ce s-a păstrat până la un moment dat. Inventarierea stării actuale prin observație directă, cercetarea izvoarelor și documentelor, ridicări topografice, investigații ale solului, relevee arhitecturale și relevee ale vegetației sunt acțiuni necesare, solicitând o abordare pluridisciplinară și corelarea rezultatelor în scopul unei interpretări corecte. Proprietarii amplasamentelor sunt primii pe lista actorilor necesari pentru parcurgerea pașilor pregătitori ai reconstrucției, asigurând accesul pentru studiu și având un

19 „[...] e nevoie de cooperarea dintre public și sectoarele privat și civic pentru a administra pe termen lung un parc sau un spațiu public. Și toate părțile trebuie să fie respectate pentru ceea ce pot aduce la masă. A avea pretenția ca primăria să rezolve tot este un act responsabil și un model al trecutului.” (ZIPIȘI 2016, 20).

Both the inventory of the sites, as well as the investigations, consisting of the study of sources and documents, topographic surveys, soil investigations, architectural and vegetation surveys need the contribution of *specialists* from different fields: architects and landscape architects, historians, topographers, horticulturists, etc. Academia, but also any interested research institutes have, of course, the potential to approach coherently and carry out on a long-term basis this type of preparatory work, with the maintenance of a database used either for study or as a working tool at the actual start of the reconstruction works. The vital collection of data will require a sustained and long-term effort, and the coordination of the data collection and their centralised archival would represent an advantage, subsequently simplifying the documentation process.<sup>18</sup>

Especially in the case where the site cannot regain a residential character, the needs and interests of the *local community* can determine a new functional orientation. Given that the large majority of such sites is relatively isolated from the important urban centres and the access to the site is also not always easy, the involvement of the local community in the use and maintenance of these sites is only to be desired, with the aim of ensuring a continuous use of the place. The local community, along with specialised *NGOs* can become actors in the administration of the sites, coming to the support of the *local administration*, in the cases where it is the one that manages them.<sup>19</sup>

18 “No restoration work and, above all, no reconstruction work on a historic garden shall be undertaken without thorough prior research to ensure that such work is scientifically executed and which will involve everything from excavation to the assembling of records relating to the garden in question and to similar gardens” (Historic Gardens Article 15).

19 “[...] the cooperation between the public and private and civic sectors is needed for the long-term management of a park or a public space. And all parties must be respected for what they can bring to the table. To claim that a mayor's office should solve all problems is an irresponsible act and a model of the past” (ZIPIȘI 2016, 20). (free translation from Romanian)

## Conclusion

■ Most times, the preserved values of Transylvanian historic residential parks are few: the major shapes of the local relief (traces of lakes, prominent embankments), the trace of some main alley overrun by vegetation, possible tree specimens. With few exceptions, the sites show a wild vegetation, from which the minor elements, as well as the park furniture have been lost. Sometimes, the parks' limits themselves have been altered. The large share of losses compared with what has been preserved, both in terms of layout and material itself, tilts the balance of possible rehabilitation interventions more towards reconstruction than liberation and completion works. But the premises of a full reconstruction do not exist either. Regarding the former landscape designs, the available documentation is neither technical nor very rich: military topographic surveys, inventories, postcards, and photos. Thus, the reconstruction could be one in the spirit of the former landscaping, accompanied in any case by innovation, where the remaining gaps left behind the documentation will leave the field open to interpretation. The reconstruction of Transylvanian historic residential parks can be a phenomenon with local manifestations, where the interest and means exist. On the other hand, the research on Transylvanian historic residential parks may prepare the approach to reconstruction, ensuring a necessary database, possible to be used in the future for reconstruction or just as an instrument for the study of what was and what was preserved up to a point. The inventory of the current state through direct observation, the study of sources and documents, topographic surveys, soil investigations, architectural and vegetation surveys are necessary actions, requiring a multidisciplinary approach and the correlation of the results for a correct interpretation. The owners of the sites are the first on the list of actors needed for taking the preparatory steps of reconstruction, ensuring the access on site and having a decisive role in determining the ways in which the site is used and managed. They are joined by research institutes, respectively the academic environment, which can study and maintain the necessary database. The local community, specialised NGOs can be engines for the activation of these sites, as well as actors in their management, coming to the support of the local administration, where the sites are managed by it.

rol hotărâtor în stabilirea modului în care amplasamentul este folosit și gestionat. Lor li se alătură instituții de cercetare, respectiv mediul academic, care pot studia și asigura baza de date necesară. Comunitatea locală, ONG-uri specializate pot fi motoare ale activării acestor situri, precum și actori în administrarea lor, venind în sprijinul administrației locale, acolo unde amplasamentele intră în gestiunea acesteia.

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## Intervenții de reconstrucție a șarpantei corpului neoclasic al castelului Kornis din Mănăstirea

■ **Rezumat:** Exponent al Renașterii transilvănene, castelul Kornis din Mănăstirea (județul Cluj) a rezistat mai bine de patru secole, evoluând în timp prin diferite extinderi și adăugări de corpuri noi, inclusiv în perioada neoclasică. A doua jumătate a secolului al XX-lea a adus cu sine evenimente care i-au provocat grave deteriorări, starea sa actuală fiind în mare parte cea de ruină. Acest articol urmărește o analiză a șarpantei pavilionului neoclasic, o scurtă inventariere a valorilor păstrate, respectiv un studiu asupra posibilității de reconstrucție - un pas în direcția readucerii la viață a întregului ansamblu, cu implicațiile pe care aceasta le are asupra autenticității.

■ **Cuvinte cheie:** castelul Kornis din Mănăstirea, șarpantă, reconstrucție, autenticitate, valori de patrimoniu, analiză structurală

### Scurt istoric și situația actuală

■ Ansamblul castelului Kornis, a cărui clădire principală a fost ridicată de Kristóf KERESZTURI între anii 1573-1593 (MILEA 2011, 15) în stil renescentist, a fost mereu extins cu clădiri adiacente. Construit în 1825 (MILEA 2011, 24) în partea de nord a vechiului ansamblu, când proprietari figurau Czeczilia KEMÉNY (soția lui Zsigmond KORNIS) și Anna TELEKI (soția lui Ignác KORNIS) (KÁDÁR 1901), pavilionul neoclasic<sup>2</sup> este prima clădire care se descoperă vizitatorului. Planimetric, discutăm de un dreptunghi alungit dezvoltat pe un nivel parter și demisol parțial, mărginit pe două laturi de un portic alcătuit din douăzeci și nouă de coloane fără bază, având capiteli dorice (fig. 1). Inițial, compoziția s-a dorit a fi una simetrică, axul central fiind marcat de două volume în rezalit, închise la partea superioară printr-un fronton triunghiular. Acestea adăposteau o terasă și o posibilă grădină de iarnă, constituind în același timp zonele de acces principal în clădire (MILEA, 2011, 24). Ulterior, porticul de pe latura sudică a fost închis, porțiuni ale coloanelor putând fi observate în pereții încăperilor nou create. Interiorul prezintă modificări vizibile, ca urmare a unor intervenții de recompartimentare, închideri sau modificări de goluri, datând cel mai probabil din perioada când pavilionul a funcționat ca școală.

Astăzi, clădirea este lipsită de funcțiune. Școala care își desfășura aici activitatea a primit un nou sediu - construcție nouă, amplasată la doar câțeva zeci de metri distanță. Astfel, treptat, din cauza întreținerii din ce în ce mai deficitare, pavilionul s-a degradat, ajungând în situația în care o parte

## Interventions for Reconstructing the Roof Structure of the Neoclassical Building of the Kornis Castle in Mănăstirea

■ **Abstract:** The Kornis Castle in Mănăstirea (Cluj County), as Renaissance element in Transylvania, has survived for more than four centuries, and it has progressed in time through various extensions and additions of new bodies, including during the neoclassical period. The second half of the 20<sup>th</sup> century had brought in events causing serious damage to the castle, and its current condition is mainly that of a ruin. This article is intended to make an analysis of the roof structure of the neoclassical pavilion, a short inventory of the safeguarded values, and a study on the possibility of reconstruction - a step towards bringing the whole ensemble back to life, with all its implications on authenticity.

■ **Keywords:** Kornis Castle in Mănăstirea, roof structure, reconstruction, authenticity, heritage values, structural analysis

### Short History and Current Condition

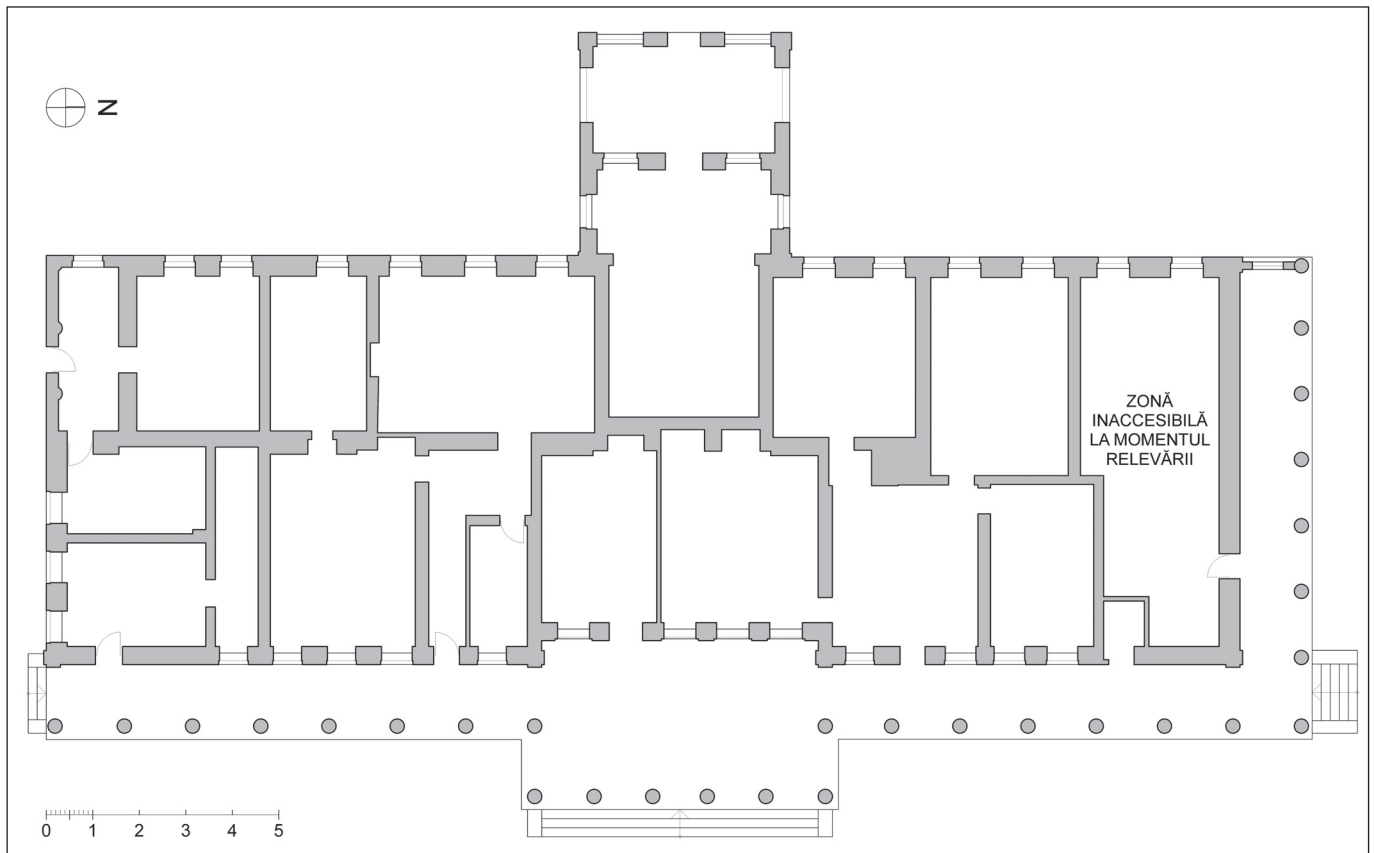
■ The Kornis Castle ensemble, whose main building was built by Kristóf KERESZTURI between 1573 and 1593 (MILEA 2011, 15) in Renaissance style, had been extended several times with additional buildings. Built in 1825 (MILEA 2011, 24) to the northern part of the old ensemble, when Czeczilia KEMÉNY (Zsigmond KORNIS's wife) and Anna TELEKI (Ignác KORNIS's wife) were recorded as owners (KÁDÁR 1901), the neoclassical pavilion<sup>2</sup> is the first building unveiling to the visitor. In planimetry terms, a long rectangle, developed on one ground floor and partially one semi-basement is bounded on two sides by a porch made up of twenty-nine columns without basis, with Doric capitals (Fig. 1). The composition was initially intended to be symmetrical, with the central axis marked out by two jutting volumes, ending in a triangular gable in the upper side. These volumes used to host a terrace and a potential winter garden, being used as the main access to the building

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■ Fig. 1. Planul corpului neoclasic. © Adrian TUDOREANU

■ Figure 1. Layout of the neoclassical body. © Adrian TUDOREANU

(MILEA 2011, 24). Subsequently, the porch on the southern side was closed down, as parts of columns may be noticed in the walls of the new rooms. Visible changes can be noticed inside, as a result of interventions for sub-dividing, such as closures or changes of openings, most probably dating from the time the pavilion operated as a school.

The building is currently out of operation. The school that used to function here has received new headquarters – a new building, located only some tens of meters away. The pavilion has thus deteriorated gradually because of poorer and poorer maintenance, reaching a point when part of the roof structure and of the ceilings over the ground-floor collapsed (Photo 1). The partial absence of the roof has led to masonry deterioration, and part of the cornice profiles detached. A visual comparison between the building condition in 2014 and in 2016 (Photo 2) reveals the accelerated rhythm of deterioration – which is a warning for emergency intervention with a view to safeguarding this heritage value.

### Structural system

■ In structural terms, we can talk about load-bearing diaphragms and brick masonry columns, adjoining timber beams ceilings and eclectic wooden roof structure. The gable is made up of brick masonry, and the

a șarpantei și a planșelor peste parter s-au prăbușit (foto 1). Lipsa parțială a acoperișului a condus la degradări ale zidăriei, parte din profilaturile cornișei desprinzându-se. O comparație vizuală între starea clădirii din anul 2014 și cea din 2016 (foto 2) evidențiază ritmul accelerat în care avansează gradul de deteriorare – un semnal de alarmă pentru o intervenție de primă necesitate în vederea salvării acestei valori de patrimoniu.



■ Foto 1. Zona de acces. © Adrian TUDOREANU

■ Photo 1. Access area. © Adrian TUDOREANU



■ Foto 2. Imagini comparative: **a** – 2014; **b** – 2016. © Adrian TUDOREANU  
 ■ Photo 2. Comparative images: **a** – 2014; **b** – 2016. © Adrian TUDOREANU

## Sistem structural

■ Din punct de vedere structural, discutăm de diafragme portante și coloane din zidărie de cărămidă, planșee din grinzi de lemn alăturate și șarpantă din lemn având caracter eclectic. Frontonul este realizat din zidărie de cărămidă, iar cornișa de deasupra porticului este susținută de câte o pereche de grinzi din lemn.

Șarpanta este concepută în sistem cu dispozitiv de suspendare și clești forfecăți (SZABÓ & KIRIZSÁN, 2011, 375) (foto 3). Cuprinde un total de nouă ferme principale (fig. 2a), având deschiderea de 17,90 m, între care se intercalează câte trei perechi de căpriori rezemați pe pane (fig. 2b). Panta căpriorilor este de 33,2°, iar înălțimea la coamă de 6,10 m (deasupra nivelului corzilor). Pe direcție longitudinală este utilizat un sistem planar de rigidizare alcătuit din pane, bare de agățare și contrafișe (fig. 3). Lipsa cleștilor sub primul rând de pane a condus la apariția solicitării de compresiune axială în cele două bare de agățare dispuse simetric față de axul de simetrie; astfel, aceste elemente au de fapt rol de popi, ce implică introducerea unor reazeme intermediare – lucru care contravine concepției generale de șarpantă istorică, ce presupune doar reazeme laterale, supra-puse peste pereții exteriori (fig. 4a, 4b).



■ Foto 3. Șarpanta. Vedere spre nord. © Adrian TUDOREANU  
 ■ Photo 3. The roof structure. View to the north. © Adrian TUDOREANU

cornișe above the porch is supported by pairs of wooden beams.

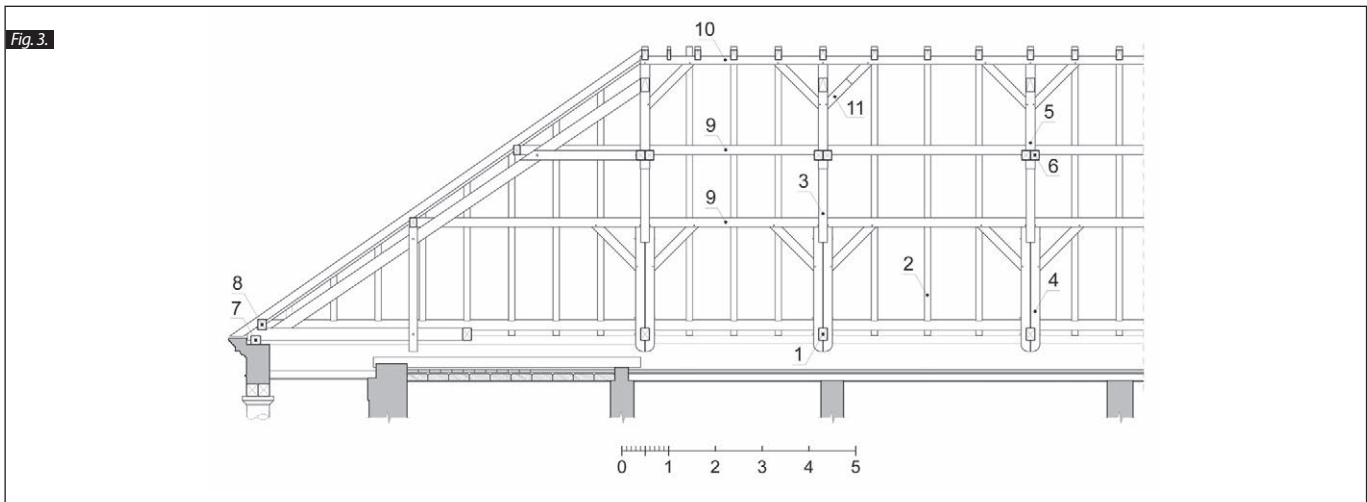
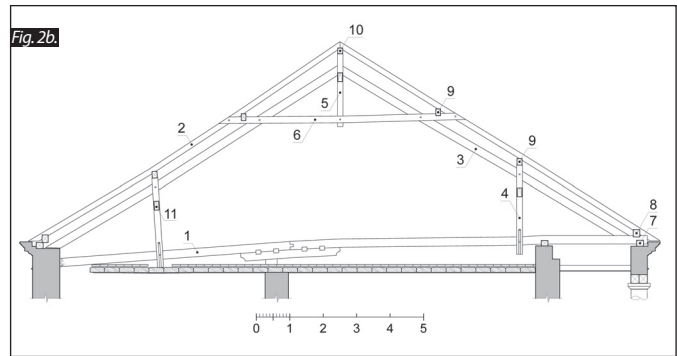
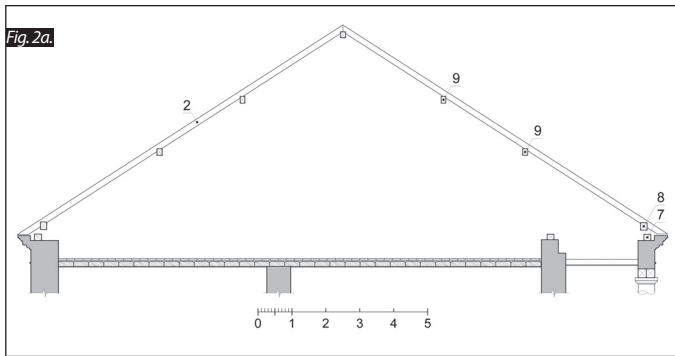
The roof structure is designed as frames with hanging truss and pairs of sheared tongs (SZABÓ & KIRIZSÁN, 2011, 375) (Photo 3). It contains nine main trusses in total (Fig. 2a), with a 17.90 m span, with three pairs of common rafters supported on purlins (Fig. 2b). The common rafter pitch is 33.2°, and the height at the ridge is 6.10 m (above the level of the tie-beams). The longitudinal roof bracing frame is made up of purlins, / queen posts and counter-braces (Fig. 3). The absence of tongs below the first row of purlins has triggered axial compression in the two queen posts placed symmetrically with respect to the symmetry axis. Consequently, these elements actually have the role of posts, which implies the introduction of intermediate supports – contrary to the general design of historic roof structure, which only includes side supports, superposed over the exterior walls (Fig. 4a, b).

### Intrinsic heritage values as expression of authenticity

■ The interventions will consider the protection of the heritage values, also ensuring compliance with the structural requirements related to resistance and stability. It is necessary to restore the roof structure through reconstruction of the collapsed areas (Photo 4) and, as we shall show further on, through renewal of the areas still in place. The issue at stake in this case is related to safeguarding authenticity. The historic building should always be considered as a record of the past; therefore, all interventions thereon have to be accompanied by a careful study, a thorough analysis with a view to making an inventory of the intrinsic values of the roof structure, which will lead to the intervention solution, always respecting the original material (Article 9 of *The Venice Charter*, 1964).

In 1977, the Committee for the Protection of the World Cultural Heritage of UNESCO drew up several criteria for the so-called “test of authenticity” (taken over in





■ Fig. 2a. Fermă principală

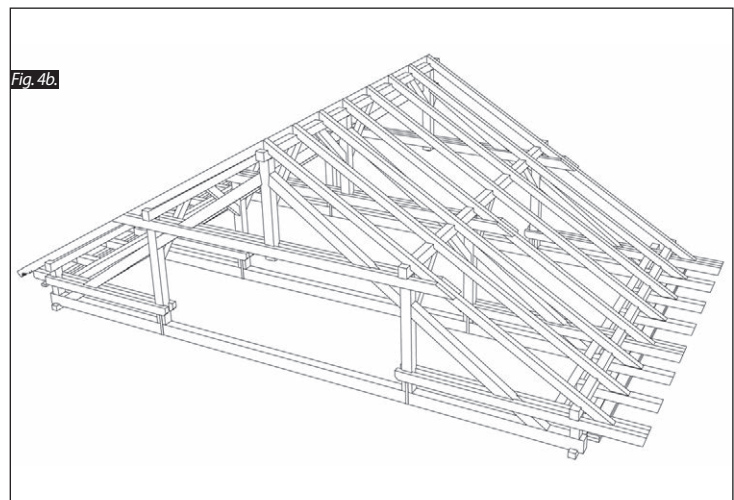
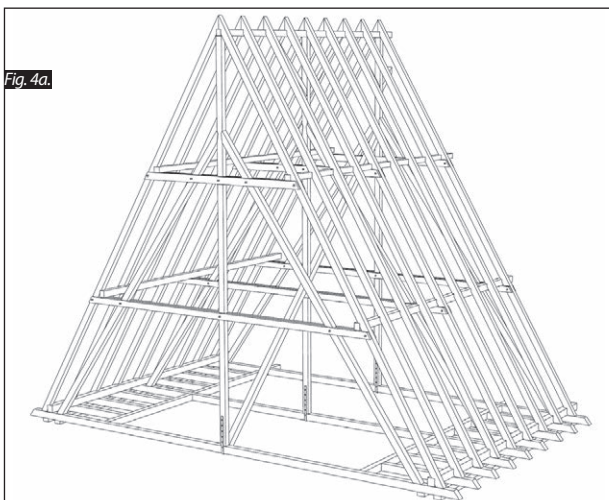
■ Fig. 2b. Pereche de căpriori între fermele principale: 1 – coardă ( $18^5 \times 24^5$ ); 2 – căpriori ( $13^5 \times 16^5$ ); 3 – arbaletrieri ( $19 \times 24$ ); 4 – bară dublă de agățare ( $2 \times 18 \times 19^5$ ); 5 – bară de agățare ( $16^5 \times 20$ ); 6 – clești ( $2 \times 18 \times 20$ ); 7 – cosoroabă ( $20 \times 18$ ); 8 – pană de streășină ( $19^5 \times 22$ ); 9 – pană curentă ( $15 \times 19^5$ ); 10 – pană de coamă ( $15 \times 17^5$ ); 11 – contrafișă ( $14 \times 18^5$ ). © Adrian TUDOREANU

■ Fig. 3. Secțiune longitudinală: 1 – coardă ( $18^5 \times 24^5$ ); 2 – căpriori ( $13^5 \times 16^5$ ); 3 – arbaletrieri ( $19 \times 24$ ); 4 – bară dublă de agățare ( $2 \times 18 \times 19^5$ ); 5 – bară de agățare ( $16^5 \times 20$ ); 6 – clești ( $2 \times 18 \times 20$ ); 7 – cosoroabă ( $20 \times 18$ ); 8 – pană de streășină ( $19^5 \times 22$ ); 9 – pană curentă ( $15 \times 19^5$ ); 10 – pană de coamă ( $15 \times 17^5$ ); 11 – contrafișă ( $14 \times 18^5$ ). © Adrian TUDOREANU

■ Figure 2a. Main truss

■ Figure 2b. Pair of common rafters between the main trusses: 1 – tie-beam ( $18^5 \times 24^5$ ); 2 – common rafters ( $13^5 \times 16^5$ ); 3 – compound rafters ( $19 \times 24$ ); 4 – double queen post ( $2 \times 18 \times 19^5$ ); 5 – king post ( $16^5 \times 20$ ); 6 – tongs ( $2 \times 18 \times 20$ ); 7 – wall plate ( $20 \times 18$ ); 8 – eaves purlin ( $19^5 \times 22$ ); 9 – intermediate purlin ( $15 \times 19^5$ ); 10 – ridge purlin ( $15 \times 17^5$ ); 11 – counter-brace ( $14 \times 18^5$ ). © Adrian TUDOREANU

■ Figure 3. Longitudinal section: 1 – tie-beam ( $18^5 \times 24^5$ ); 2 – common rafters ( $13^5 \times 16^5$ ); 3 – compound rafters ( $19 \times 24$ ); 4 – double queen post ( $2 \times 18 \times 19^5$ ); 5 – king post ( $16^5 \times 20$ ); 6 – tongs ( $2 \times 18 \times 20$ ); 7 – wall plate ( $20 \times 18$ ); 8 – eaves purlin ( $19^5 \times 22$ ); 9 – intermediate purlin ( $15 \times 19^5$ ); 10 – ridge purlin ( $15 \times 17^5$ ); 11 – counter-brace ( $14 \times 18^5$ ). © Adrian TUDOREANU



■ Fig. 4a. Șarpanta bisericii romano-catolice Calvaria, Cluj-Napoca. Desen întocmit pe baza proiectului 49/1995, Restaurarea Bisericii Romano Catolice Cluj-Mănăștur © SC UTILITAS CCPDRPC SRL

■ Fig. 4b. Șarpanta clădirii centrale a Universității Babeș-Bolyai, Cluj-Napoca. © Adrian TUDOREANU

■ Figure 4a. Roof structure of Calvaria Roman-Catholic Church, Cluj-Napoca. Drawing based on design 49/1995, Restaurarea Bisericii Romano Catolice Cluj-Mănăștur © UTILITAS CCPDRPC Ltd

■ Figure 4b. Roof structure of Babeș-Bolyai University's main building, Cluj-Napoca. © Adrian TUDOREANU

## Valori proprii de patrimoniu, ca expresie a autenticității

■ Intervențiile vor avea în vedere protecția valorilor de patrimoniu, asigurând în același timp respectarea exigențelor structurale de rezistență și stabilitate. Este necesară reabilitarea șarpantei prin reconstruirea zonelor prăbușite (foto 4) și, așa cum vom arăta în continuare, reînnoirea porțiunilor rămase întregi. Problema care se pune în discuție în această situație este legată de păstrarea autenticității.



■ Foto 4. Șarpanta. Vedere spre sud. © Adrian TUDOREANU  
 ■ Photo 4. Roof structure. View to the south. © Adrian TUDOREANU

Monumentul istoric trebuie privit în permanență ca un document ce permite o privire asupra trecutului; astfel, orice intervenție asupra acestuia trebuie însoțită de un studiu atent, de o analiză minuțioasă în vederea inventarierii valorilor proprii ale șarpantei, care va conduce spre soluția de intervenție, păstrând mereu respect față de materialul original (articolul 9 al *Cartei de la Veneția*, 1964).

În 1977, Comitetul pentru Protejarea Patrimoniului Cultural Mondial al UNESCO a elaborat câteva criterii pentru așa-numita „testare a autenticității” (reluată în 1994 la *Conferința privind problema autenticității de la Nara*); între acestea, pot fi amintite forma, materialele și tehnologia. Tot aici se remarcă faptul că autenticitatea nu trebuie să se limiteze la forma

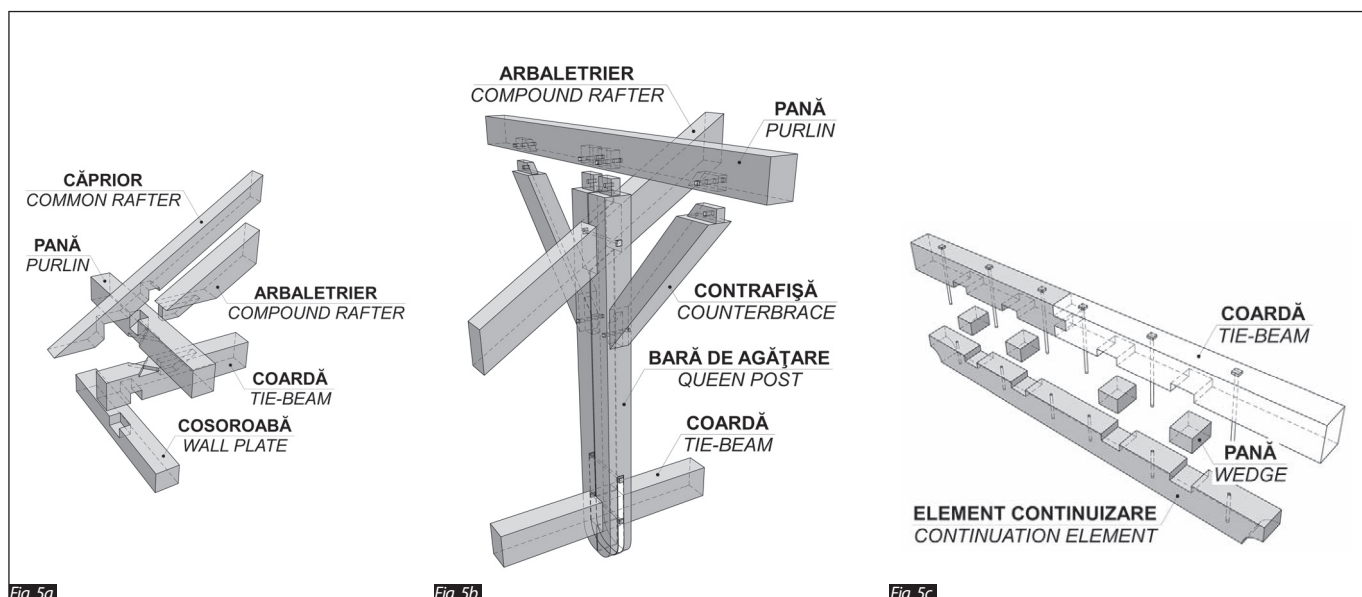
1994 at the *Conference on the authenticity issue* in Nara). Some of these criteria are the shape, the materials and the technology. The same document points out that authenticity should not be limited to the original shape and structure; every intervention recorded at some moment in time may be valuable due to its historical meaning.

The material used in the example under study is softwood, worked through carving. The joints are of carpentry type, such as mortice and tenon, grooved, notched and lapped joints, tightened through softwood nails, metal strap-irons and bolts (Fig. 5a-c). In order to make joining easier, carpenters' marks were used as Roman numerals; the differentiation in the position of the paired elements was made by grooving a counter-mark.

The structural design of the roof structure may be a heritage value itself. However, in this case, the issue at stake is the correctness of the static system that has been chosen. A visual inspection reveals a series of issues related to the taking over and transmission of loads. The tie-beams thus have extremely accentuated deflections (approximately 12 to 14 cm, as resulted from the measurements with the water level made on the first four trusses). We should not overlook the failure of the continuation joints, made by wedging with prismatic elements – solution that failed to allow straining of the tie-beams, leading most probably to deflection already in the assembling stage (an additional argument consists of the values resulting from spatial modelling, as shown in Table 1).

### Reconstruction, renewal interventions

■ Reconstruction may be performed in two ways: either using the same traditional materials and techniques, or inserting a new



■ Fig. 5 a-c. Detalii de îmbinări dulgherești: a – nod de streășină; b – nod curent; c – continuizare corzi. © Adrian TUDOREANU  
 ■ Figure 5 a-c. Details of carpentry joints: a – eaves joint; b – intermediary joint; c – tie-beam continuation. © Adrian TUDOREANU



■ Foto 5. Detaliu nod streașină  
 ■ Photo 5. Detail of eaves joint



■ Foto 6. Detaliu nod curent pană - căprior.  
 © Adrian TUDOREANU  
 ■ Photo 6. Detail of intermediary purlin – common rafter joint. © Adrian TUDOREANU

structure, which bears the signature of the intervention period (such as the metal roof structure of Notre-Dame Cathedral in Chartres or the concrete roof structure of Notre-Dame Cathedral in Reims). Irrespective of the solution chosen, it should be based on detailed analysis and should be respectful of the existing structure, trying to safeguard as much as possible what is part of the history of the building. Where the initial design needs to be changed, new interventions have to enable reading of the original structural system, ensuring safeguarding and protection of the heritage values. Reversibility, dealt with in Article 5 of the *Principles for the Preservation of Historic Timber Structures* (Mexico, 1999), gives the possibility of coming back over a chosen solution and potentially removing it in the future.

The segment of collapsed roof structure is located in the central area of the building, between three main trusses. The adjacent elements are affected, and certain eaves joints are about to fail (Photo 5). The partial absence of covering has led to other local degradations (joints such as common rafters – tongs, common rafter – purlin). A potential reconstruction of the structure above the jutting volumes may be achieved based on an analysis of the collapsed elements (which are, however, very deteriorated).

The interventions for renewing the existing roof structure will be focused on issues related to both structural design and biological attacks (mushrooms, xylophagous insects). The deteriorated parts will be removed and replaced with new material. As much as possible from the original material will be kept. The same carpentry techniques will be used for the joints.

și la structura originală; orice intervenție înregistrată într-un anumit moment în timp poate fi valoroasă, dată fiind încărcătura istorică pe care o poartă.

În exemplul studiat, materialul utilizat este lemnul de rășinoase, prelucrat prin cioplire. Nodurile sunt realizate prin îmbinări dulgherești cepuite, crestate, chertate și teșite, solidarizate prin cuie din lemn de esență moale, platbande și buloane metalice (fig. 5a-c). Pentru ușurința punerii în operă s-au utilizat semne de montaj, sub formă de cifre romane; diferențierea poziției elementelor perechi s-a făcut prin crestarea unei contramărci.

Concepția structurală a șarpantei poate constitui ea însăși o valoare de patrimoniu. Se pune însă în discuție corectitudinea sistemului static ales în cazul nostru. O inspecție vizuală relevă o serie de probleme legate de modul de preluare și transmitere a încărcărilor. Astfel, corzile prezintă săgeți extrem de accentuate (aproximativ 12-14 cm, așa cum au rezultat în urma măsurătorilor cu furtunul de nivel efectuate la primele patru ferme). Nu trebuie ignorată cedarea îmbinărilor de continuitate, realizate prin împănare cu elemente prismatice – soluție care nu a permis tensionarea corzilor, conducând foarte probabil la apariția unor săgeți încă de la faza de montaj (un argument suplimentar îl constituie și valorile rezultate din modelarea spațială, așa cum se poate observa în Tabelul 1).

## Intervenții de reconstrucție, reînnoire

■ Reconstrucția se poate realiza în două variante: utilizând aceleași materiale și tehnici tradiționale sau prin introducerea unei structuri noi, care să poarte semnătura perioadei în care s-a intervenit (cum sunt șarpanta metalică a catedralei Notre-Dame din Chartres sau cea din beton a catedralei Notre-Dame din Reims). Indiferent de soluția aleasă, aceasta ar trebui să se bazeze pe o analiză detaliată și să respecte structura existentă, în încercarea de a salva cât mai mult din ceea ce constituie o parte a istoriei acestui monument. În cazul necesității modificării concepției inițiale, noile intervenții trebuie să permită citirea sistemului structural original, asigurând păstrarea și protejarea valorilor de patrimoniu. Reversibilitatea, pusă în discuție în articolul 5 al *Principiilor pentru conservarea structurilor istorice din lemn* (Mexic, 1999), dă posibilitatea revenirii în viitor asupra soluției alese și eventual îndepărtării acesteia.

Porțiunea de șarpantă prăbușită se află în zona centrală a clădirii, cuprinsă între trei ferme principale. Elementele adiacente sunt afectate, unele noduri de streașină fiind în pragul cedării (foto 5). Lipsa parțială a învelitorii a condus la apariția altor degradări locale (noduri căpriori - clești, căprior - pană). O eventuală reconstituire a structurii aflate peste volumele în rezalit poate fi făcută analizând elementele prăbușite (care însă se află într-o stare avansată de degradare).

Intervențiile de reînnoire a șarpantei existente vor viza atât problemele legate de concepția structurală, cât și degradările cauzate de atacuri biologice (ciuperci, insecte xilofage). Se vor îndepărta porțiunile deteriorate și se vor înlocui cu material nou. Se va păstra cât mai mult din materialul original, iar la îmbinarea între elemente se vor utiliza aceleași tehnici dulgherești.

## Analiza structurală

■ S-a realizat modelarea spațială a unei porțiuni ce include trei ferme principale, utilizând un program specializat de calcul<sup>3</sup>. Analiza s-a efectuat în domeniul elastic. Clasa de rezistență a lemnului s-a evaluat pe baza unor încercări in situ, utilizând metoda semidistructivă cu ultrasunete

<sup>3</sup> Autodesk Robot Structural Analysis Professional 2016.

pentru determinarea defectelor din interiorul elementelor din lemn. Astfel, pentru elementele care nu prezintă urme de degradări, cea mai mică clasă de rezistență rezultată a fost C22.

Analiza structurală s-a realizat în formă comparativă, între diferite variante de concepție structurală ce ar putea fi alese în cazul de față. S-a luat în considerare principiul intervenției minime (amintit în articolul 6 al *Principiilor pentru conservarea structurilor istorice din lemn*), care a condus la testarea de soluții care implică introducerea de elemente noi în structura existentă, urmărind configurația unuia din tipurile clasice de șarpantă având caracter eclectic. S-au prezentat, pe rând, varianta actuală, la care se adaugă încă trei variante ce presupun tiranți metalici pentru suspendarea corzii, respectiv clești (sau, din condiții tehnologice, elemente cu rol de traversă) amplasați sub primul rând de pane (fig. 6a-d). În Tabelul 1, solicitarea [%] se referă la gradul de solicitare a secțiunii, exprimat procentual prin raportarea la capacitatea portantă. Rezultatele sunt date pentru elementele existente ale șarpantei (nu au fost analizate elementele ce ar putea constitui o eventuală intervenție).

Dacă urmărim evoluția rezultatelor, putem observa o scădere a săgeților, respectiv a gradului de solicitare, pe măsură ce coarda este suspendată, respectiv este introdus elementul cu rol de traversă. Totuși, deschiderea mare a corzilor, poziția destul de excentrică a barelor laterale de agățare împreună cu panta învelitorii au făcut ca în sistemul nou creat (ultima variantă prezentată în Tabelul 1) să apară o depășire semnificativă a capacității portante pentru o parte din căpriorii fermelor principale; în legătură cu acest aspect, ar fi de remarcat faptul că măsurătorile efectuate în situ au evidențiat existența unei săgeți accentuate a căpriorilor de pe latura vestică (aproximativ 13-15 cm), în zona rezemării pe paneele curente inferioare – lucru explicabil și prin încovoierea pronunțată a corzilor (apărută probabil la scurt timp după montaj).

Detaliul de continuizare a corzii, lipsit de eficiență (penele prismatice pot fi scoase cu ușurință, semn că sistemul nu este activ), ar putea fi păstrat ca valoare istorică, cazurile în care să fie necesare astfel de îmbinări nefiind întâlnite des. O variantă ar fi tiranții metalici introduși la nivelul corzilor, care pot prelua rolul acestor elemente.

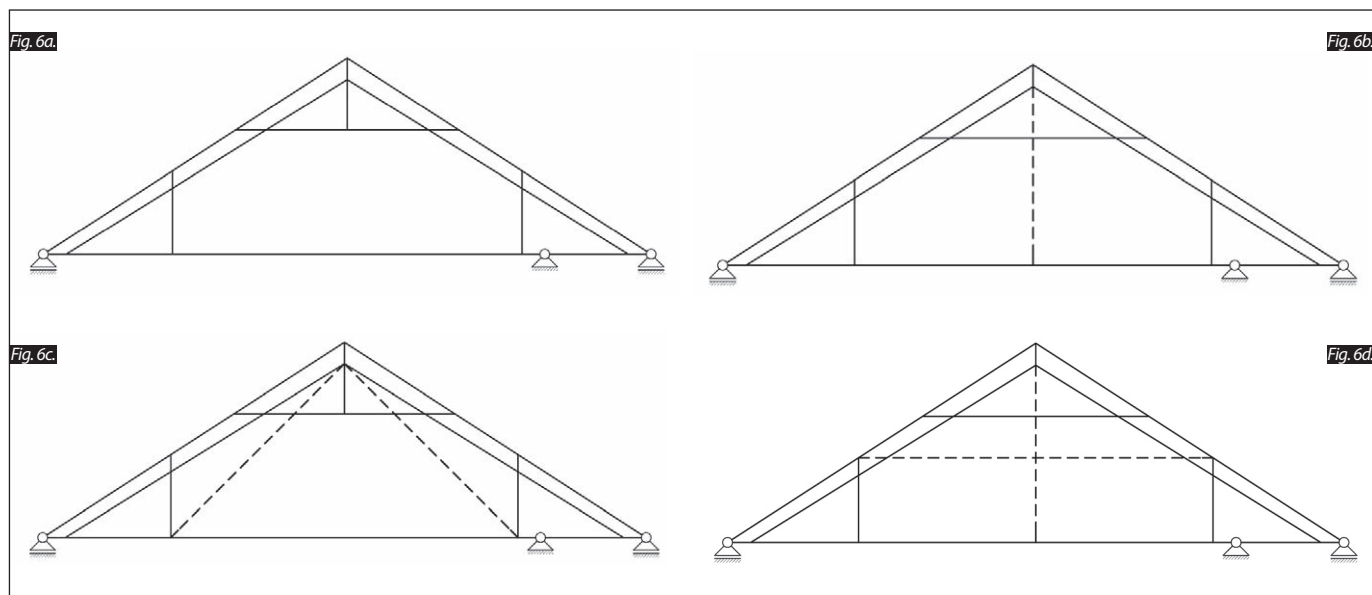
## Structural analysis

■ The spatial modelling of a segment including three main trusses was performed using specialized calculation software<sup>3</sup>. The analysis was conducted in the elastic domain. The resistance class of the timber was assessed based on in situ trials, using the semi-destructive method with ultrasounds for determining failures inside the timber elements. The smallest resistance class thus resulting from the elements without traces of deterioration was C22.

The structural analysis conducted was comparative, with different structural design versions that could be chosen in this case. The principle of minimum intervention (remined in Article 6 of the *Principles for the Preservation of Historic Timber Structures*) was considered, which has led to the testing of solutions involving the introduction of new elements in the existing structure, complying with the configuration of one of the classical types of eclectic roof structure. The current version was first presented, and three other versions were added, involving metallic ties for hanging the tie-beam and the tongs, respectively (or, in technological conditions, elements with collar beam role) placed below the first row of purlins (Fig. 6a-d). In Table 1, the stress [%] refers to the stress level of the cross section, expressed as percentage in relation to the load-bearing capacity. The results are given for the existing roof structure elements (no analysis was performed on the elements that could be a potential intervention).

When analysing the evolution of the results, we can notice a decrease in deflection and in the stress level, as the tie-beam is hanged and the new element with tie role is inserted. However, the wide span of the tie-beams, the

<sup>3</sup> Autodesk Robot Structural Analysis Professional 2016.



■ Fig. 6 a-d. Modelarea schematică a structurii: a – situație existentă; b – suspendare centrală a corzii; c – suspendare dublă a corzii; d – suspendare centrală a corzii și clești suplimentari. © Adrian TUDOREANU

■ Figure 6 a-d. Diagrammatic modelling of the structure: a – existing status; b – central hanging of the tie-beam; c – double hanging of the tie-beam; d – central hanging of the tie-beam and additional tongs. © Adrian TUDOREANU

■ **Tablel 1.** Variante de intervenție pe o fermă principală. Grad de utilizare a secțiunii elementelor. Săgeți.

■ **Table 1.** Versions of intervention on a main truss. Use of element section. Deflections.

Element bxh [cm]		V1	V2	V3	V4
		situația actuală	1 tirant suspendare coardă	2 tiranți suspendare coardă	clești și suspendare coardă
		current status	1 tension rod tie-beam hanging	2 tension rods tie-beam hanging	tongs and tie-beam hanging
Coardă/ Tie-beam 18 <sup>5</sup> x24 <sup>5</sup>	Solicitarea [%]	124%	92%	124%	90%
	Stress [%]				
	Săgeata [cm]	3,8	2,6	2,4	1,3
	Deflection [cm]				
Căprior/ Common rafter 13 <sup>5</sup> x16 <sup>5</sup>	Solicitarea [%]	200%	199%	171%	175%
	Stress [%]				
	Săgeata [cm]	3,5	3,2	2,0	1,5
	Deflection [cm]				
Arbaletrier/ Compound rafter 19x24	Solicitarea [%]	134%	116%	66%	26%
	Stress [%]				
	Săgeata [cm]	3,0	2,7	1,5	1,3
	Deflection [cm]				
Clești/ Tongs 2x18x20	Solicitarea [%]	85%	79%	45%	68%
	Stress [%]				
	Săgeata [cm]	1,5	1,5	0,9	1,1
	Deflection [cm]				

rather eccentric position of the queen posts in tension and the pitch of the covering have led to a significant excess of the load-bearing capacity for some of the common rafters of the main trusses in the new frame (the last version shown in Table 1). In this respect, we should point out that the measurements made in situ have revealed the existence of accentuated deflection in the western common rafters (approximately 13 to 15 cm), in the area where they rest on the lower intermediate purlins – which may also be explained by the strong bent of the tie-beams (this probably occurred shortly after assembling).

The tie-beam continuation detail, actually ineffective (the prismatic wedge can be easily withdrawn, which means that the system is not active), could be safeguarded as historic value, as cases where such joints are necessary are rare. An alternative would consist of metallic ties inserted at the tie-beam level, which could take over the role of these elements.

### Conclusion

■ Authenticity safeguarding should not be limited to the historic material. The structural design is as important, as well as the carpenters' skills. The timber structures, as part of the document called 'historic building', are complex and need thorough analysis in order to understand correctly the potential way of intervention, with a view to the protection of heritage values; the compliance with the design standards in force should not lead to solutions that might trigger authenticity deterioration. Moreover, the reconstruction may often be pretext of unjustified demolition, with unrecoverable loss. The respect for the values of the past should always accompany any heritage safeguarding approach.

## Concluzie

■ În prezervarea autenticității nu trebuie să ne rezumăm doar la materialul istoric. Concepția structurală este la fel de importantă precum și, nu în ultimul rând, pricepera meșterilor dulgheri. Structurile din lemn, ca parte a documentului numit „monument istoric”, sunt complexe și necesită o analiză minuțioasă pentru o înțelegere corectă a modului în care se poate interveni, în vederea protejării valorilor de patrimoniu; conformarea la normele de proiectare în vigoare nu trebuie să genereze soluții care să conducă la alterarea autenticității. În plus, problema reconstrucției poate oferi de multe ori un pretext pentru o demolare nejustificată, pierderile cauzate fiind irecuperabile. Respectul pentru valorile trecutului trebuie să însoțească în permanență orice demers întreprins în vederea salvagărdării patrimoniului.

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■ Britta BURKHARDT<sup>1</sup>

## The *mise-en-valeur* Concept in the Case of Roman Period Ruins in the Former Province of Dacia. An Invisible Heritage

■ **Abstract:** *The mise-en-valeur<sup>2</sup> concept best refers to what we should be doing with our ruins according to the thoughts of Cesare BRANDI, Jukka M. JOKILEHTO, Michael PETZET, Frank MATERO, Roberto NARDI, and the Venice Charter. This paper addresses the issue of reconstructions through the pivotal features of ruins: the inherent historic value, the heritage significance, the issue of original fabric, and the concept of creating heritage. Various issues arise from the incompatible aspect existing between didactical presentation aiming to enlighten the public and the fundamental principles of ruin preservation and value-based management system.*

■ **Keywords:** ruins, historic value, heritage significance, original fabric, creating heritage

### Get the picture: ruins and their preservation in Romania

■ In a nutshell, after viewing some heritage sites, general ruin preservation practice in Romania seems to be defined mainly by classic or common procedures. (Photo 1) The applied preservation methods are ethical and moderate in nature, consisting in the conservation of fabric mainly through non-damaging interventions – highly commendable. Research and preservation of archaeological heritage in Romania yields back to the 19<sup>th</sup> century. Nevertheless, it was not properly demarked as a discipline or research area until the second half of the 19<sup>th</sup> century. The maintenance of the sites, on the other hand, is sometimes poor. (Photo 2) The main vulnerability issues involve older, reinforced concrete-based conservation procedures (Photo 3), the impact of the climate and surroundings, and various maintenance issues, including the fact that parts of the conserved structures suffer deterioration – a common occurrence in many European countries. A wide range of heritage management possibilities are overlooked, especially the ones pertaining to public education, museum pedagogy, and tourism. Novel solutions are rare, and theoretical discussion is modest.

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2 *Mise-en-valeur* meaning enhancing the heritage value.

A *mise-en-valeur* koncepciója az egykori Dacia provincia területén található római kori romok esetében. Egy láthatatlan örökség

■ **Kivonat:** Az *mise-en-valeur<sup>2</sup>* koncepciója a legmegfelelőbb kifejezés arra nézve, hogy mik a feladataink romos épületeinket illetően, Cesare BRANDI, Jukka M. JOKILEHTO, Michael PETZET, Frank MATERO, Roberto NARDI és a Velencei Karta elveit és gondolatait követve. A dolgozat a rekonstrukciók problematikáját a romok kulcsfontosságú jellemzőinek segítségével járja körbe: a bennük rejlő történeti érték, az örökség jelentősége, az eredeti anyag kérdése és az örökség létrehozásának fogalma. Különböző problémák adódnak a nyilvánosság felvilágosítását megcélzó didaktikai előadásmód és a rom megőrzésének alapelvei, valamint az érték alapú irányítási rendszer összeegyeztethetlenségéből fakadóan.

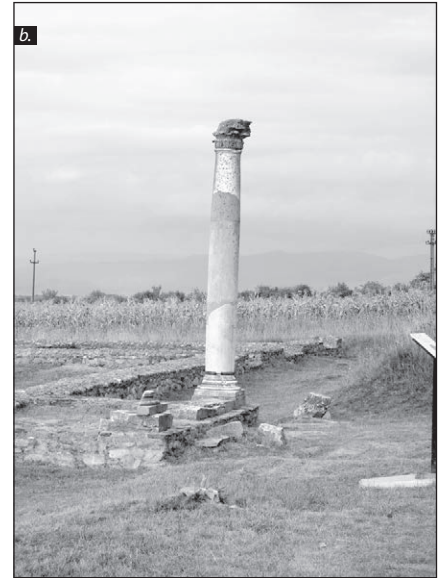
■ **Kulcsszavak:** romok, történeti érték, örökség jelentősége, eredeti anyag, örökség létrehozása

### Csak hogy megértsük: romok és azok megőrzése Romániában

■ Röviden, néhány örökségi helyszínt megtekintve arra a következtetésre jutunk, hogy a romok megőrzését Romániában a klasszikus és megszokott eljárások határozzák meg. (1. kép) Az alkalmazott konzerválási módszerek etikusak és mérsékelt jellegűek, amelyek a falszövetek főként nem káros beavatkozásokon keresztül történő állagmegővéséből állnak – nagyon dicséretes. Országunkban a régészeti örökség kutatása és állagvédelme a XIX. századba nyúlik vissza, azonban nem tekintették külön tudományágnak vagy kutatási területnek egészen a XIX. század második feléig. A helyszínek karbantartása ugyanakkor többszörösen szegényebb. (2. kép) A fő sérülékenységi tényezők közé tartoznak a régebbi, vasbetont

1 Régész, doktorandusz, kutató asszisztens a Babeş-Bolyai Tudományegyetemen, Kolozsvár, Románia.

2 *Mise-en-valeur* jelentése magyarul az érték megerősítése.



■ **Photo 1.** Ethical preservation accustomed in Romania:  
*a.* Histria (Istria, Constanța County),  
*b.* Ulpia Traiana Sarmizegetusa (Sarmizegetusa, Hunedoara County),  
*c.* Porolissum (Mirșid, Sălaj County).  
 Source for the photo concerning Histria: <http://ofotografie.blogspot.ro/>  
 ■ **1. kép:** Etikus értékvédelem Romániában:  
*a.* Histria (Istria, Konstanca megye),  
*b.* Ulpia Traiana Sarmizegetusa (Várhely, Hunyad megye),  
*c.* Porolissum (Mojgrád, Szilágy megye).  
 A Histriát ábrázoló kép forrása: <http://ofotografie.blogspot.ro/>

alkalmazó állagmegóvó eljárások (3. kép), az éghajlat és a környezet hatása, valamint különböző karbantartási problémák, többek között az, hogy a restaurált szerkezetek egyes részeinek állapota romlik – ami gyakori jelenség sok európai országban. Mellőzik az örökségmenedzsmment lehetőségeinek széles skáláját, különösképpen ami a közoktatást, múzeumpedagógiát és a turizmust illeti. Ritkák az új megoldások, és kevés az elméleti vita is.

A dilemma a szerkezeti megerősítés esetében az, hogy ezen munkálatok kivitelezése a projekt pénzügyi keretéhez viszonyítva történik, és nem alkalmazkodik az örökségi helyszín egyedi problémáihoz és lehetőségeihez. A nemzetközi szakirodalmat lapozgatva (CZÉTÉNYI & VUKOV 2009; MORRISON 2009, 20; JOKILEHTO 1994; LAHIRI 2012) ráébredünk, hogy az állagmegóvási elvek régióról régióra különböznek, így a terminológia és az elvek összeegyeztetése alig lehetséges. Mindamelllett egyre nő a régészeti lelőhelyek menedzselése iránti érdeklődés, ahogy azt

The dilemma with the classic structural preservation is that it is carried out in conjuncture with the financial framework of the project and it is not adapted to the individual issues or potential of a heritage site. As noticed in the writings of different scholars (CZÉTÉNYI & VUKOV 2009; MORRISON 2009, 20; JOKILEHTO 1994; LAHIRI 2012), conservation policies differ from region to region, and thus the reconciling of terms and policies is hard to achieve. Nevertheless, the management of archaeological sites is a field of increasing interest as evidenced by the growing number of professional conferences<sup>3</sup> and publications, as well as international projects of heritage management and site presentation.<sup>4</sup> This concern with archaeological heritage may be attributed to the trending perception that archaeological sites represent finite resources which are tapering off at an increasing pace. Considering this, the significance of these sites should be retained and presented accordingly.

3 Considering the recent international conferences held in Hungary (“New digital technologies and Hungarian innovations in heritage management” conference at the Central European University, Budapest, Hungary), open to scholars from the Central-European area, or other contributions made with the assistance of Italy (“3D Roma – Sarmizegetusa” exhibition at the National Museum of History in Cluj-Napoca, Romania).

4 Examples as of lately ongoing and future plans for the auxiliary forts in Călugăreni, Mureș County, and Bologa, Cluj County; Dumbrăvești, Prahova County, or even a Neolithic settlement in Turdaș, Hunedoara County.



■ **Photo 2.** Examples of poor maintenance: **a.** Carsium (Hârșova, Constanța County), **b.** Gilău (Cluj County). Source for the photo concerning Carsium: <http://ofotografie.blogspot.ro/>

■ **2. kép:** Példák nem megfelelő karbantartásra: **a.** Carsium (Hârșova, Konstanca megye), **b.** Gyalu (Kolozs megye). A Carsiumot ábrázoló kép forrása: <http://ofotografie.blogspot.ro/>

## Presenting our heritage to the public. Why is it different in the case of ruins?

■ The *mise-en-valeur*, as proposed by JOKILEHTO (1994, 69), corresponds best to what we should be doing with ruins, along the lines of the Venice Charter: “Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents.” (International Charter, Article 9) It thus touches on many important principles to be discussed below.

Jean-Louis LUXEN, discussing the nature of heritage sites, coined the term *intangibile dimension*, which relates to the strong social concept of historic buildings. This dimension bears a great influence on how the heritage site is perceived later on: “ultimately the social conception of these cultural properties bears more importance than the object in question” (LUXEN 2000). Due to this quality, the interpretation and presentation of heritage sites should be considered an imperative matter. The social value lies in the way it relates to the intellectual and cultural development of a society and of a specific group or community. The Roman ruins of the former Dacian province reveal facets of Roman life (religion, agriculture, commerce), day-to-day habits, and different aspects of urbanisation, the Roman army, the Roman citizens and/or different ethnic groups (from Mauretania Tingiana, Syria, Palmyra, Illyricum, etc.).

A solution for the *mise-en-valeur* of archaeological sites is a concept propagated by several scholars (CLARK 2000; GARDNER 2003; MILLER 2004)<sup>5</sup>, based on two key features: the heritage-value-based analysis prior to any procedure, and the idea that heritage significance should be tailored to each project’s needs. Decades earlier, the theories of Cesare BRANDI summarised the same essentials of what he emphasised as being a *critical process*. He discussed aspects like the effort of historical criticism as the basis of any intervention; the importance of preservation of historic and aesthetical authenticity (BRANDI 1963, 4-36). All these aspects are embraced in the bustle of what scholars named Informed Conservation (CLARK 2001; KERR 2013).

These concepts are an adequate method, nay, a *devoir* in managing heritage significance of ruins, in setting proper policies. They serve “the

a szakmai konferenciák<sup>3</sup> és kiadványok, valamint az örökségmenedzsmenttel és a helyszínek bemutatásával foglalkozó nemzetközi projektek<sup>4</sup> növekvő száma is bizonyítja. Ezt a régészeti örökséggel kapcsolatos aggodalmat annak az elterjedt véleménynek lehet tulajdonítani, hogy a régészeti lelőhelyek véges erőforrások, amelyek állapota rohamosan romlik. Mindezt figyelembe véve szükséges ezeknek a lelőhelyeknek a jelentőségét megőrizni és megfelelően bemutatni.

### Örökségünk bemutatása a közönség számára. Miért más a helyzet a romok esetében?

■ A JOKILEHTO (1994, 69) által javasolt *mise-en-valeur*, tehát az érték megerősítésének fogalma egyezik legjobban azzal, hogy mit kellene tennünk a romok esetében, a Velencei Karta sorainak mintájára: „[...] meg kell őriznie a műemlék kivételes jellegét azzal a céllal, hogy konzerválja és feltárja annak esztétikai és történeti értékét. A régi állapot és a hiteles dokumentumok tiszteletben tartására támaszkodik [...]” (International Charter, 9. cikk, FEJÉRDY 2011) Mint ilyen, sok fontos elvet érint, amelyekről a későbbiekben lesz szó.

Jean-Louis LUXEN az örökség helyszíneinek jellegét vitatva megemlíti az *immateriális dimenzió* fogalmát, amely a műemlékek erős társadalmi felfogásához

<sup>3</sup> Figyelembe véve a nemrég Magyarországon tartott, főként közép-európai szakembereket bevonó nemzetközi konferenciákat (a budapesti Közép-európai Egyetemen rendezett „Új digitális technológiák és magyar innovációk az örökségvédelemben” konferencia), vagy más eseményeket, amelyek olaszországi segítséggel jöttek létre („3D Roma – Sarmizegetusa” kiállítás a kolozsvári Nemzeti Történeti Múzeumban).

<sup>4</sup> Példák erre az utóbbi időben folyamatban lévő és jövőbeni tervek a Maros megyei Mikházán és a Kolozs megyei Sebesváron vagy a Prahova megyei Dumbrăvești-en található római *castrum*okat illetően, vagy akár a Hunyad megyei Tordosban feltárt kőkorszaki telep is.

<sup>5</sup> For a Hungarian perspective, see the Heritage Glossary issued by the Chambers of Hungarian Architects (MÉK) (CZÉTÉNYI & VUKOV 2009).



kapcsolódik. Ez a dimenzió nagy hatással van az örökségi helyszín későbbiekben kialakult felfogására: „végtére a műemlék ingatlanoknak társadalmi felfogása nagyobb jelentőséggel bír, mint maga a szóban forgó objektum” (LUXEN 2000). Ennek a tulajdonságnak köszönhetően a műemléki helyszínek értelmezését és bemutatását igen fontos kérdésként kell kezelni. A társadalmi értéke abban rejlik, ahogyan egy társadalom és egy adott csoport vagy közösség szellemi és kulturális fejlődéséhez kapcsolódik. A Dacia provincia területén fellelhető római kori romok felfedik a római életmód arculatát (vallás, mezőgazdaság, kereskedelem), hétköznapi szokásokat és az urbanizáció, a római hadsereg, a római polgárok és/vagy a különböző etnikai (Mauretania Tingitanából, Szíriából, Palmyrából, Illyricumból stb. származó) csoportok jellemzőit.

A régészeti lelőhelyek értékének megerősítése számos szakértő (CLARK 2000; GARDNER 2003; MILLER 2004)<sup>5</sup> által propagált fogalom, amely két alap gondolaton alapul: a bármely egyéb eljárást megelőző örökségértéken alapuló elemzés és az a követelmény, hogy az örökség jelentőségét minden projekt igényeihez egyénileg kell

<sup>5</sup> A magyar szempontoz lásd a Magyar Építész Kamara (MÉK) által kiadott Örökségvédelmi fogalomtárat (CZÉTÉNYI & VUKOV 2009).

understanding of the monument” and the purpose “to reveal it without ever distorting its meaning” – an essential aspect declared by the Venetian Charter (International Charter, Article 15).

## Creating heritage? Reconstructing our ruins

■ In general, we may state that the display of heritage significance of an archaeological site and not simply the presentation of said ruins lies in public education and tourism.<sup>6</sup> But various issues may arise from the somewhat incompatible aspect existing between didactical presentation aiming to enlighten the public and the fundamental principles of ruin preservation, such as preserving the original fabric or creating a heritage site,<sup>7</sup> or the need for a value-based management system.<sup>8</sup>

The heritage significance of ruins is greatly defined by their historic context, their place in the history of the development of Roman architecture,<sup>9</sup> and in particular provincial architecture.<sup>10</sup> Considering the innate historic character of ruins, a key issue in heritage management should be addressed: how can we preserve and present the exigencies of old historic structures, which confer them their special quality (CHERRY 2011). These exigencies contribute to the image or character of a building

<sup>6</sup> For further details see the publications of Roberto NARDI (2008; 2010).

<sup>7</sup> Thought discussed by Frank MATERO (2006; MATERO et al. 1998).

<sup>8</sup> Thought coined by Martha DEMAS (2000).

<sup>9</sup> For example, see the architectural case study of the *Potissa*/Turda fortress baths (BĂRBULESCU 2004, 15, 28-29, 31, 66).

<sup>10</sup> They reveal particular aspects of a building process and principles of Roman engineering and theory, e.g. the criteria of VITRUVIUS.



■ **Photo 3.** Use of unadvised materials, e.g. reinforced concrete-based conservation methods:

**a.** Carsium (Hârșova, Constanța County),

**b.** Capidava (Capidava, Constanța County),

**c.** Ulpia Traiana Sarmizegetusa (Sarmizegetusa, Hunedoara County).

Source for the photos concerning Carsium and Capidava: <http://ofotografie.blogspot.ro/>

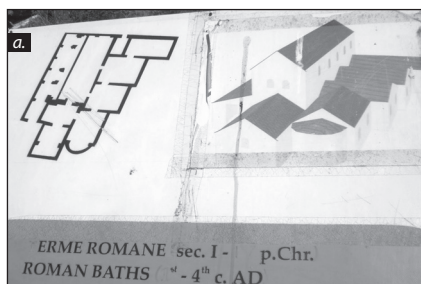
■ **3. kép:** Nem megfelelő anyagok használata, például vasbeton alkalmazása restauráláskor:

**a.** Carsium (Hârșova, Konstanca megye),

**b.** Capidava (Capidava, Konstanca megye),

**c.** Ulpia Traiana Sarmizegetusa (Várhely, Hunyad megye).

A Carsiumot és Capidavát ábrázoló képek forrása: <http://ofotografie.blogspot.ro/>



■ **Photo 4.** Description of a site or explanatory boards in Romania:

- a. Histria (Istria, Constanța County),
- b. Carsium (Hârșova, Constanța County),
- c. Capidava (Capidava, Constanța County).

Source for the photos concerning Histria, Carsium and Capidava: <http://ofotografie.blogspot.ro/>

■ **4. kép:** Örökségi helyszín leírása vagy magyarázó táblák Romániában:

- a. Histria (Istria, Konstanca megye),
- b. Carsium (Hârșova, Konstanca megye),
- c. Capidava (Capidava, Konstanca megye).

A Histriát, Carsiumot és Capidavát ábrázoló képek forrása: <http://ofotografie.blogspot.ro/>

in ruin – upon which one recalls instantaneously Georg DEHIO and his *Alteswert* (1914).

Considering the architectural fabric of a building, once any kind of building material has been used in a physical construction, it is considered to be a result of human labour, it becomes an element of history – an original fabric. As ascertained by Cesare BRANDI, one cannot claim that a reproduction (in our case reconstruction) cannot have the same value as an original; for it is historically and aesthetically “a fake” (1992, 368).<sup>11</sup> Further on, if we consider reconstruction through traditional techniques, one should take into account that extracting the same type of marble from the same quarry at two different times (that of making the original structure and that of the conservation of said structure) is not the same thing. The issue is that the material has the same fabric, but has obtained a different historic significance considering implementation and/or appearance.

The concept often emphasized in Cesare BRANDI’s aesthetical theory, where architecture preservation can be considered a creative process<sup>12</sup> (1992, 165), forms an adequate parallel for the *creating heritage* concept.<sup>13</sup> The premise of this concept is that archaeological sites are made, not found, “they’re constructed through time” (MATERO 2006, 56). Even Michael PETZET notes that heritage and/or archaeological sites are the work of man or the combined work of nature and man (2004, 8). More so in the case of ancient ruins. This *invisible* or *intangible* heritage (PETZET 2004, 23) is characterised by a succession of deposits and demolition. Excavation reveals structure; further archaeological research constructs

11 Stating that replicas or reproductions can only be accepted for reasons of documentation, the process should not damage the original fabric, which is hard to achieve in the case of ruins. A so-called “fake” reproduction, as we have, will always be marked by the intention to falsify.

12 “Between the alleged lack of purpose and compliance with a need, I substitute, for architecture, its functionality and the inability to be only functional, without denying itself as architecture and reduced to a passive constructiveness”.

13 For more details, see the article of Britta BURKHARDT (2016).

igazítani. Évtizedekkel korábban Cesare BRANDI elméleteinek is ugyanez volt a lényege, amit ő *kritikai folyamatként* emelt ki. A bármely beavatkozás alapjaként vett történeti kritikai munka valamint a történeti és esztétikai hitelesség megőrzésének a fontossága az általa tárgyalt szempontok között szerepel (BRANDI 1963, 4-36). Mindezen szempontokat magába foglalja az a fogalomkör, amit a szakértők Tájékozott Értékvédelemnek neveztek. (CLARK 2001; KERR 2013)

Ezek a fogalmak egy megfelelő módszerrel, sőt, kötelezettséget, megfelelő vezérelveket állítanak fel a romok értékvédelmének igazgatásában, és az „[mű]emlék megértésének megkönnyítését” célozzák „anélkül, hogy megváltoztatná[k] annak értelmét” – amely a Velencei Karta egyik alapelve (International Charter, 15. cikk, FEJÉRDY 2011).

## Örökség létrehozása? Romjaink helyreállítása

■ Általánosan elmondhatjuk, hogy a közoktatás és a turizmus egyik fontos célja a régészeti lelőhelyek jelentőségének kiemelésében, nem csak az említett romok egyszerű bemutatásában rejlik.<sup>6</sup> Azonban számos probléma adódik a közönség felvilágosítását megcélzó didaktikai előadásmód és a romkonzerválás alapelvei-

6 Továbbá lásd Roberto NARDI kiadványait ((2008; 2010).

nek összeegyeztethetlenségéből, ilyen például az eredeti állapot megőrzése vagy egy örökségi helyszín létrehozása,<sup>7</sup> illetve egy értékalapú irányítási rendszer<sup>8</sup> szükségessége.

A romok értékének jelentőségét nagymértékben meghatározza, létezésük történelmi kontextusa, valamint a római kori építészet<sup>9</sup> és konkrétan a provinciális építészet<sup>10</sup> fejlődéstörténetén belül elfoglalt helyük. Figyelembe véve a romok történeti jellegét, feltesszük az örökségmenedzsment egyik kulcsfontosságú kérdését: hogyan tudjuk a régi történeti szerkezetek azon szükségleteit megőrizni és bemutatni, amelyek megadják ezek különlegességét (CHERRY 2011). Ezen a szükségletek hozzájárulnak a romos épület képéhez és jellegéhez – amelynél azonnal Georg DEHIO-ra és az általa megjelölt régiségértékre (*Alteswert*) gondolunk (1914).

Figyelembe véve egy épület falszövetét, midőn bármilyen építőanyagot felhasználunk egy épület felépítéséhez, és azt az emberi munka eredményeként tartják számon, történeti elem lesz belőle – egy eredeti falszövet. Ahogy Cesare BRANDI megállapítja, nem mondhatjuk egy reprodukcióról (a mi esetünkben egy rekonstrukcióról), hogy ugyanolyan értékes, mint az eredeti, hiszen az történetileg és esztétikailag „hamis” (1992, 368).<sup>11</sup> Továbbá, ha a helyreállítást hagyományos technológiával szeretnénk véghezvinni, figyelembe kell venni, hogy az azonos típusú márvány kitermelése ugyanabból a bányából két különböző időszakban (az eredeti szerkezet felépítésének ideje és az említett szerkezet restaurálásának ideje) nem ugyanaz a dolog. A probléma az, hogy az anyagnak ugyanaz a felépítése, de másfajta történeti jelentőséggel bír, tekintetbe véve a kivitelezést és/vagy a megjelenését.

A Cesare BRANDI esztétikai elméletében gyakran kiemelt fogalom, ahol az építészeti örökség megőrzése kreatív folyamatnak tekinthető (1992, 165)<sup>12</sup>, megfelelő párhuzamot képez az örökség létrehozásának

a heritage site through a series of steps (NARDI 2010, 10) (interpretation, preservation, presentation or reburial of ruins). At the peak of this vigorous process is reconstruction, the highest form of creating heritage, as one might say. Scholars agree that, in light of the high historic and scientific heritage value of ruins, it is prudent to rely on selective traditional preservation to the disadvantage of public enlightening. Visitors cannot comprehend the dimensions, monumentality, and structure of the historic building, but several alternatives come to their aid: interactive or enlightening explanatory boards and roll-ups; innovative ways of illustrating an area;<sup>14</sup> mock-ups, and hypothetical or partial 3D reconstructions are common practice (Photo 4), and of course *anastylosis*.

Reconstruction becomes essentially futile with regard to the aspects discussed above: heritage significance and innate historic value, preserving original fabric are all pivotal features of ruins. Thus, a verdict in the reasoning of the Venice Charter is that “all reconstruction work should however be ruled out ‘a priori’” (International Charter, Article 15). One should also bear in mind that the process of uncovering ruins is a disruptive one: cleaning and removal of sediments that are not part of the original work do not return or restore the original condition of a work made by man. “It is an illusion to believe that an object can be restored to its original state, stripping it of all later additions. The original state is an idea mythical and unhistorical [...]” (PHILIPPOT 1976, 372; see also 1996).

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7 Frank MATERO által fejtegetett elmélet (2006; MATERO et al. 1998).

8 Martha DEMAS által megalkotott fogalom (2000).

9 Lásd például a *Potaissa*/tordai katonai fürdőkről szóló építészeti esettanulmány (BĂRBULESCU 2004, 15, 28-29, 31, 66).

10 Feltárják az építési folyamat sajátos aspektusait és a római mérnöki munka elveit és elméletét, lásd pl. VITRUVIUS kritériumait.

11 BRANDI azt állítja, hogy a másolatokat vagy reprodukciókat csak dokumentációként lehet elfogadni, az eljárás nem károsíthatja az eredeti falszövetet, ami nehezen kivitelezhető a romok esetében. Egy úgynevezett “hamis” reprodukció, ami nekünk is van, mindig magában fogja hordani a hamisítási szándékot.

12 „Az állítólagos céltalanság és egy igénynek való megfelelés helyére az építészet esetében a funkcionalitását és azon képességének a hiányát helyettesítem, hogy csak funkcionális legyen, anélkül hogy megszűnne építészet lenni, és egy passzív szerkezetre egyszerűsödne.”

14 Filling the floor-level with a layer of limestone chippings, terrazzo-like reddish silt, or yellow pebbles; different coloured lighting for distinct areas of the structure, etc.

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fogalmához.<sup>13</sup> Ennek a koncepciónak a premisszája az, hogy a régészeti lelőhelyeket nem egyszerűen megtalálják, hanem kialakítják, „ezek időközben épülnek” (MATERO 2006, 56). Még Michael PETZET is megemlíti, hogy az örökség és/vagy régészeti lelőhely az ember vagy a természet és az ember közös munkájának az eredménye (2004, 8). Ez még inkább érvényes az ókori romok esetében. Ezt a *láthatatlan* vagy *immateriális* örökséget (PETZET 2004, 23) egymást követő lerakódások és bontások jellemzik. Az ásás felfedi a szerkezetet, amelyet követően további régészeti kutatások állítják össze az örökség helyszínét egy sor eljárás segítségével (NARDI 2010, 10) (a romok értelmezése, megőrzése, bemutatása vagy betemetése). Ennek az élénk folyamatnak a csúcán áll a rekonstrukció, az örökség létrehozásának a legmagasabb szintű formája, mondhatnánk. A szakértők egyetértenek a romok jelentős történeti és tudományos örökségértékét illetően, hogy a nyilvánosság felvilágosításának hátrányára ugyan, de célszerű a szelektív, hagyományos megőrzésre támaszkodni. A látogatók nem fogják fel a műemlék méreteit, monumentalitását, szerkezetét, de több alternatíva közül is választhatnak segítséget: interaktív vagy magyarázó táblák, feltekerhető poszterek, egy terület illusztrációjának innovatív módjai;<sup>14</sup> a makettek, feltételezett vagy részleges 3D-s rekonstrukció általános gyakorlatnak számít (4. kép), és természetesen az *anastylosis*.

A rekonstrukció lényegében hiábavalóvá válik a fent tárgyalt szempontok tekintetében: az örökség jelentősége és a benne rejlő történeti érték, az eredeti anyag megőrzése mind a romok kulcsfontosságú jellemzői. Így a Velencei Karta érvelésében a döntés az, hogy „minden rekonstrukciót azonban eleve ki kell zárni” (International Charter, 15. cikk). Azt is szem előtt kell tartanunk, hogy a romok feltárásának folyamata romboló hatású: a tisztítás és az eredeti alkotáshoz nem tartozó rétegek eltávolítása nem helyezi vagy állítja vissza az emberi alkotást eredeti formájába. „Illúzió azt hinni, hogy egy tárgyat helyre lehet állítani eredeti állapotába, eltávolítva minden későbbi kiegészítést. Az eredeti állapot egy legendás és történelmietlen nézet...” (PHILIPPOT 1976, 372; lásd még 1996).

<sup>13</sup> Továbbá lásd Britta BURKHARDT tanulmányát (2016).

<sup>14</sup> A padlószint kitöltése egy réteg mészkő zúvalékkal, terrazzo-szerű vöröses homokkal vagy sárga kavicsal; különböző színű világítás a szerkezet különböző területein stb.