■ Andreea MILEA[1]

Parcul castelului Wass-Bánffy din Gilău, județul Cluj

DATE ISTORICE ȘI CONTEMPORANE[2]

Wass-Bánffy Castle Park in Gilău, Cluj County

HISTORICAL AND CONTEMPORARY DATA[2]

■ **Rezumat:** *Articolul prezintă câteva repere din istoria construcţiilor şi amenajărilor parcului castelului Wass-Bánffy din Gilău (judeţul Cluj), parc dendrologic ale cărui elemente păstrate datează probabil de la mijlocul, respectiv sfârşitul secolului al XIX-lea şi clasat ca atare drept monument istoric în Lista Monumentelor Istorice 2004, respectiv 2010. Starea actuală a ansamblului castelului şi a parcului este una degradată, sălbăticită, cu puţine elemente păstrate din fostele amenajări. Articolul descrie principalele elemente construite şi amenajate ale ansamblului, relaţiile dintre ele şi relaţiile lor cu aşezarea şi peisajul înconjurător, aşa cum au fost ele observate de către autoare în vara anului 2008, în încercarea de a schiţa un inventar sumar al situaţiei actuale a amenajării.*

■ **Cuvinte cheie:** grădină istorică, reşedinţă rurală, amenajare în stil mixt, secolele XIX-XX

Introducere

■ Dominând satul de pe înălţimea unui pinten de deal, castelul din Gilău păstrează, în ciuda transformărilor la care a fost supus de-a lungul timpului, un caracter auto-centrat, specific structurilor de apărare, corespunzător funcţiunii sale iniţiale. La crearea acestei imagini contribuie şi parcul dendrologic, care maschează în prezent amplasamentul sub aparenţa unui simplu teren împădurit, înconjurând castelul şi făcându-l aproape invizibil din sat.

Câteva repere din istoria construcţiilor şi amenajărilor ansamblului castelului Wass-Bánffy din Gilău[3] sunt următoarele:

■ **Abstract:** *The article presents several landmarks from the history of the buildings and landscape designs of the Wass-Bánffy Castle Park in Gilău (Cluj County), a 19th century arboretum, the preserved elements of which are dating probably from the middle, respectively from the end of the 19th century. It is listed on the List of Historic Buildings from 2004 and 2010. The castle ensemble is currently in a degraded state, the vegetation has grown wild, with few elements preserved from the old landscape design. The article describes the main building and landscape design elements, the relationships established between them, their relationship with the settlement and surrounding landscape, as they were observed by the author in the summer of 2008, in an attempt to sketch a brief inventory of the site's current layout.*

■ **Keywords:** historical garden, rural residence, mixed landscape design, 19th and 20th century

■ *Fig. 1.* Reprezentarea satului Gilău în Harta Iosefină (1769-1773). Castelul şi domeniul său apar la marginea nord-vestică a satului. Delimitarea amplasamentului este asemănătoare celei prezente. Topografia particulară a amplasamentului este reprezentată, dar niciun element de amenajare exterioară nu este lizibil.

■ *Fig. 2.* Ortofotografia satului Gilău (2009). Conturul galben reprezintă limita actuală, aproximativă, a domeniului castelului. © 2014 DigitalGlobe, GoogleEarth

■ *Figure 1.* The representation of Gilău Village in the Josephine Survey Map (1769-1773). The castle and its estate appear at the north-western edge of the village. The site's limits are similar to the current ones. The particular topography of the site is represented, but there are no legible exterior design elements.

■ *Figure 2.* Ortophotograph of Gilău Village (2009). The yellow contour represents the current, approximate limit of the castle estate. © 2014 DigitalGlobe, GoogleEarth
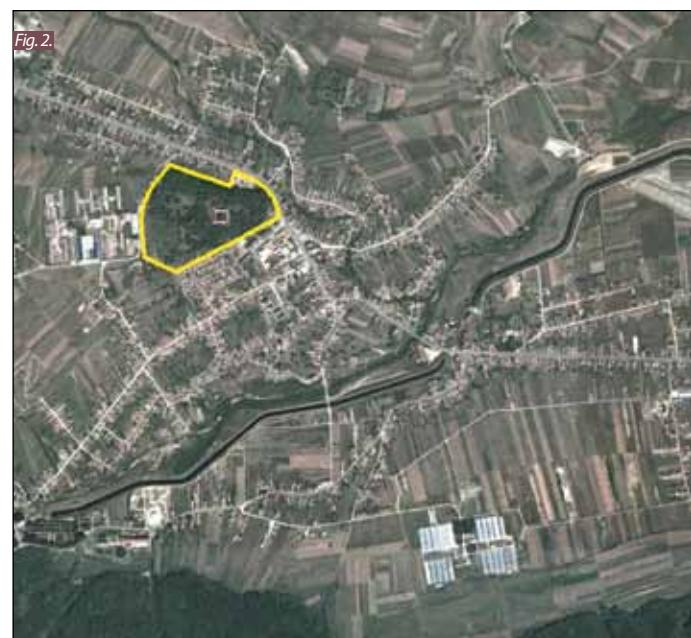
Introduction

■ Dominating the village from the height of a hill spur, the Gilău Castle, regardless of the transformations it has suffered over time, preserves its characteristic of being auto-centred, specific to defence structures, according with its initial function. The arboretum also contributes to the creation of this image, masking the site with its appearance of a simple wooded area, surrounding the castle and making it almost invisible from the village.

There are several milestones in the history of the buildings and landscape of the Wass-Bánffy Castle in Gilău[3]:

– The Middle Ages find the Gilău estate in the hands of the Transylvanian Diocese, the mediaeval castle (*castrum*) being mentioned in texts in the year 1428, the Bishops' residence (*domus habitationis in castro Gyalw*) in 1456, and the Episcopal palace (*pallatium*) in 1465;[4]

– Evul Mediu surprinde domeniul Gilău în proprietatea episcopiei Transilvaniei, cetatea medievală (*castrum*) fiind menţionată în documente în anul 1428, locuinţa episcopilor (*domus habitationis in castro Gyalw*) în 1456, iar palatul episcopal (*pallatium*) în 1465;[4]

– Episcopul erudit Ladislau GERÉB (1475-1501) continuă construirea cetăţii şi decorarea palatului episcopal, din această perioadă păstrându-se câteva fragmente de basorelief de mare valoare realizate în stil renascentist timpuriu;[5]

– În 1541, cetatea se afla încă în proprietatea episcopiei Transilvaniei;[6]

– În 1542, regina Isabella JAGIELLO (1519-1559) primeşte în folosinţă proprietăţile episcopiei Transilvaniei, cetatea din Gilău devenind reşedinţa sa până la abdicarea din 1551. Între 1542-1543, provizorul cetăţii, Petro MORE DE GALAC(Z), a supravegheat reparaţiile aduse fortificaţiei.[7] În 1556, cetatea redevine reşedinţa reginei Isabella, revenită în Transilvania în acelaşi an;[8]

– Începând cu anii 1580, cetatea şi domeniul din Gilău trec prin mâinile mai multor proprietari: guvernatorul János GHICZY, episcopul Transilvaniei Demeter NÁPRÁGYI, Mihai VITEAZUL, István CSÁKY, generalul Giorgio BASTA, nobilii Pongrác SENNYEI, György RÁCZ, Farkas KAMUTHI;[9]

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3   Wass-Bánffy Castle (CJ-II-a-B-07673) 15th-19th century: Wass-Bánffy Castle (CJ-II-a-B-07673.01) 15th century; Manor House (CJ-II-m-B-07673.02) 19th century; shed (CJ-II-m-B-07673.03) 18th century; shed (CJ-II-m-B-07673.04) 19th century; castle park (CJ-II-s-B-07673.05) 19th century; according to the Lists of Historic Buildings from 2004 and 2010 (Ministry of Culture and National Heritage, National Institute of Heritage). Gilău/Gelău (Romanian), Gyalu (Hungarian), Julmarkt/Gelu (German); according to SZABÓ M. Attila, "Dicţionar de localităţi din Transilvania", accessed March, 2014, http://dictionar.referinte. transindex.ro/index.php?action=betu&betu=g &kezd=120&co=roman.

4   SZÁSZ Anikó, "Castelul din Gilău," *Enciclopedia maghiară din România*, last modified March 2014, http://enciclopediavirtuala.ro/monument. php?id=414.

(CJ-II-m-B-07673.03) secolul al XVIII-lea; şură (CJ-II-m-B-07673.04) secolul al XIX-lea; parcul castelului (CJ-II-s-B-07673.05) secolul al XIX-lea; conform Listei Monumentelor Istorice 2004, respectiv 2010 (Ministerul Culturii şi Patrimoniului Naţional, Institutul Naţional al Patrimoniului). Gilău/Gelău (ro.), Gyalu (magh.), Julmarkt/Gelu (germ.), conform SZABÓ M. Attila, *Dicţionar de localităţi din Transilvania*, dictionar.referinte. transindex.ro, accesat ultima dată în martie 2014, la URL: http://dictionar.referinte. transindex.ro/index.php?action=betu&betu=g&kezd=120&co=roman.

4   SZÁSZ Anikó, *Castelul din Gilău*, enciclopediavirtuala.ro, accesat ultima dată în martie 2014, la URL: http://enciclopediavirtuala.ro/monument.php?id=414.

5   *Ibidem.*

6   *Ibidem.*

7   Aceste lucrări sunt indicate prin placa comemorativă de pe turnul nord-vestic.

8   SZÁSZ Anikó, *Castelul din Gilău*, enciclopediavirtuala.ro, accesat ultima dată în martie 2014, la URL: http://enciclopediavirtuala.ro/monument.php?id=414.

9   *Ibidem.*
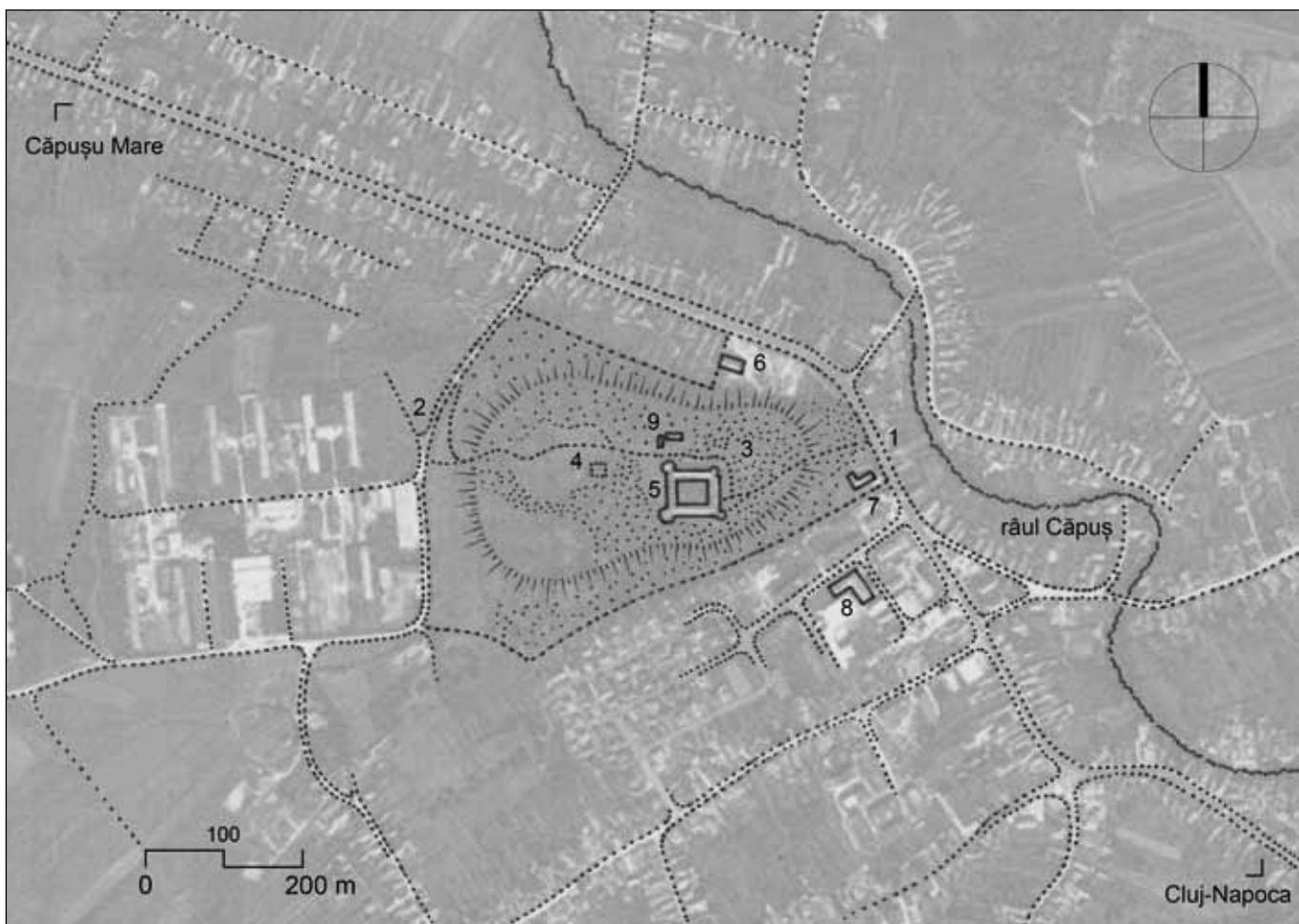
■ *Fig. 3.* Încadrarea ansamblului castelului Wass-Bánffy în sat şi dispunerea elementelor majore ale ansamblului şi din vecinătate: 1 – accesul principal în parc; 2 – accesul secundar în parc; 3 – parcul dendrologic; 4 – zona descoperirilor arheologice de vestigii ale castrului roman; 5 – castelul; 6 – şura; 7 – conacul Gallus; 8 – conacul Wass-Bánffy; 9 – anexe (reconstituirea autoarei, suprapusă unei ortofotografii: GoogleEarth 2009; scala grafică reprezentată este estimativă) © Andreea MILEA

■ *Figure 3.* The placement of the Wass-Bánffy Castle compound within the settlement and the placement of its major elements: 1 – main access to the park; 2 – secondary access to the park; 3 – arboretum; 4 – the area of the archaeological digs of the Roman fort remains; 5 – castle; 6 – shed; 7 – Gallus Manor House; 8 – Wass-Bánffy Manor House; 9 – annexes (author's reconstitution, superimposed over an orthophoto: GoogleEarth 2009; the represented graphic scale is approximate) © Andreea MILEA

– Între 1633-1643, domeniul este folosit de principele György RÁKÓCZI I (1630-1648) drept proprietatea sa, iar în 1643 este ipotecat de acesta fiului său Zsigmond. În 1649, acesta din urmă îl dăruieşte nepotului său, fiului principelui György RÁKÓCZI II (1648-1660), împreună cu alte moşii din domeniul Cluj-Mănăştur. Domeniul Gilău şi moşiile anexate rămân în proprietatea familiei RÁKÓCZI până la moartea lui György RÁKÓCZI II în 1660. În toată această perioadă, cetatea a cunoscut o reconstrucţie radicală. Principele György RÁKÓCZI I a dispus transformarea cetăţii medievale într-un castel cu rol de reşedinţă princiară, lucrările realizându-se între anii 1638-1652. Înainte de 1638, zidurile fortificate, dotate cu creneluri, erau apărate de câte un turn, fără ferestre, dispus pe cele patru colţuri, iar majoritatea clădirilor din incintă se aflau în mijlocul curţii pentru ca zidurile să poată fi apărate mai eficient. La reconstrucţie, clădirile din curte au fost demolate, cele de lângă ziduri au fost modificate şi încorporate în noua clădire, turnurile au fost păstrate – pierzându-şi, totuşi, caracterul defensiv prin dotarea lor cu ferestre – şi au fost construite, aproape în întregime, cele patru aripi ale structurii actuale. Un turn de poartă, un balcon şi mai multe încăperi împodobite, realizate acum, au dispărut ulterior. György RÁKÓCZI I a murit înaintea încheierii lucrărilor;[10]

– The erudite Bishop Ladislau GERÉB (1475-1501) continues to build the castle and to decorate the Episcopal palace; several bas-relief fragments of great value, in an early Renaissance style, are preserved from this period;[5]

– In 1541, the castle was still owned by the Transylvanian Diocese;[6]

– In 1542, Queen Isabella JAGIELLON (1519-1559) receives the properties of the Transylvanian Diocese, the castle in Gilău becoming her residence until her abdication in 1551. Between 1542 and 1543, the castle's steward, Petro MORE DE GALAC(Z), supervised the fortification's repairs.[7] In 1556, the castle becomes again the residence of Queen Isabella, who came back to Transylvania in the same year;[8]

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10 *Ibidem.*

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5   Ibid.
6   Ibid.
7   These works are indicated by the commemorative plaque on the north-western tower.
8   SZÁSZ Anikó, "Castelul din Gilău," *Enciclopedia maghiară din România*, last modified March 2014, http://enciclopediavirtuala.ro/monument.php?id=414.

– From 1580, the Gilău Castle and domain will pass through the hands of several owners: Governor János GHICZY, Bishop of Transylvania Demeter NÁPRÁGYI, Mihai VITEAZUL, István CSÁKY, General Giorgio BASTA, nobles Pongrác SENNYEI, György RÁCZ, Farkas KAMUTHI;[9]

– Between 1633 and 1643, the domain is used by Prince György RÁKÓCZI I (1630-1648) as his property, and in 1643 it is mortgaged by him to his son Zsigmond. In 1649, the latter gives it to his nephew, the son of Prince György RÁKÓCZI II (1648-1660), along with other estates in the Cluj-Mănăştur area. The Gilău domain and the annexed estates stay in the property of the RÁKÓCZI family until the death of György RÁKÓCZI II in 1660. During the entire period, the castle has undergone a radical reconstruc-

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9   Ibid.

– În 1663 castelul şi domeniul Gilău sunt ipotecate nobilului Dénes LOSONCZY BÁNFFY (1630-1674), confiscate ulterior la execuţia sa din 1674, dar redobândite în 1676 de György BÁNFFY (1661-1708), fiul lui Dénes şi viitorul guvernator al Transilvaniei;[11]

– În timpul războiului de independenţă condus de Ferenc RÁKÓCZI II (1703-1711), castelul lui György BÁNFFY, lider al partidei pro-habsburgice, suferă mai multe asedii şi este dărâmat parţial în urma asediului condus de comandantul curuţilor Lőrinc PEKRI. În deceniile următoare moşia rămâne în proprietatea familiei BÁNFFY, care locuia însă în conacul construit la poalele dealului pe care se afla castelul;[12]

– Pe la 1838, Dénes BÁNFFY, fiul guvernatorului György BÁNFFY (1747-1822), a reconstruit castelul pe ruinele acestuia, distrugând zidurile şanţului de apărare şi elementele de fortificaţie;[13]

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11   *Ibidem.*
12   *Ibidem.*
13   SZÁSZ Anikó, *Castelul din Gilău*, enciclopediavirtuala.ro, accesat ultima dată în martie 2014, la URL: http://enciclopediavirtuala.ro/monument.php?id=414.

■ **Foto 1.** *Ilustrată din 1910. Se observă arborii maturi, rondul ornamental, aliniamentele de gard viu tuns geometric. Faţada estică a castelului este aproape în întregime vizibilă, cu gangul de acces în curtea interioară, porticul cu trei deschideri şi umbrarul de pe turnul nord-estic. © hereditatum.ro* ■ **Foto 2.** *Ilustrată din 1913. Se observă arborii maturi, rondul ornamental, aliniamentele de gard viu tuns geometric în dreptul faţadei estice a castelului. Umbrarul de pe turnul nord-estic a dispărut. © gilaucastle.com* ■ **Foto 3.** *Ilustrată de la începutul secolului al XX-lea. Se observă o serie de exemplare vegetale cu caracter decorativ în dreptul faţadei estice a castelului: arbuşti, un exemplar de agave, două exemplare de zadă. © monumenteuitate.ro* ■ **Foto 4.** *Ilustrată din anii 1940. Se observă parterul îmbrăcat în plante agăţătoare, aliniamentele din gard viu tuns geometric şi mobilierul de grădină în dreptul faţadei estice a castelului. © Biblioteca Centrală Universitară „Lucian Blaga" din Cluj-Napoca*

■ **Photo 1.** *1910 postcard. The mature trees, the ornamental flowerbed, and the geometrically trimmed hedge alignments can be observed. The castle's eastern elevation is almost completely visible, with the gangway to the inner courtyard, the portico with three openings and the bower on the north-eastern tower. © hereditatum.ro* ■ **Photo 2.** *1913 postcard. The mature trees, the ornamental flowerbed, and the geometrically trimmed hedge alignments next to the eastern elevation can be observed. The bower on the north-eastern tower has disappeared. © gilaucastle.com* ■ **Photo 3.** *Postcard from the beginning of the 20ᵗʰ century. A series of ornamental vegetation specimens can be observed next to the castle's eastern elevation: shrubs, an agave specimen, two larch specimens. © monumenteuitate.ro* ■ **Photo 4.** *Postcard from around 1940. The ground floor covered in vines, the geometrically trimmed hedges and the garden furniture next to the castle's eastern elevation can be observed. © "Lucian Blaga" Central University Library from Cluj-Napoca*
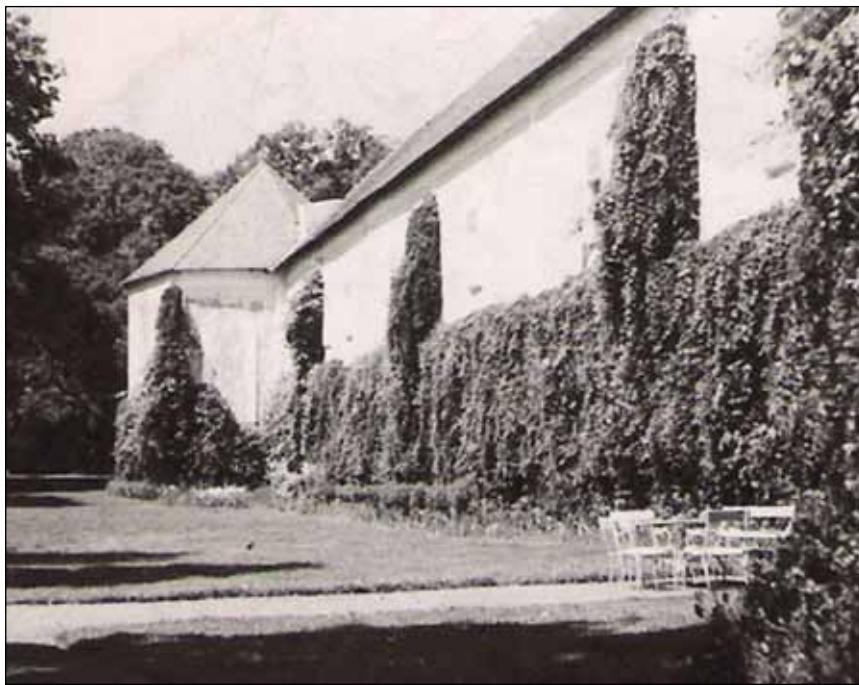
■ **Foto5.** *Fotografie din anii 1940. Se observă parterul îmbrăcat în plante agăţătoare, straturile de flori şi mobilierul de grădină în dreptul faţadei sudice a castelului.* © gilaucastle.com
■ **Photo 5.** *Photo from around 1940. The ground floor covered in vines, the flowerbeds and the garden furniture next to the castle's southern elevation can be observed.* © gilaucastle.com

– Schimbându-şi ulterior proprietarii, castelul este recuperat în 1911 de contesa Ecaterina BÁNFFY, soţia lui Tamás BARCSAY, familia continuând să-l deţină până în 1948;[14]

– 1972-2002, castelul este folosit ca şcoală pentru copii cu dizabilităţi;[15]

– În 2012,[16] castelul a fost retrocedat lui Thomas BARCSAY, nepot şi moştenitor al contesei Ecaterina BÁNFFY.[17]

Peisaj

■ Satul Gilău este situat în Podişul Someşan, la poalele nord-estice ale Munţilor Apuseni, pe văile râurilor Someşul Mic şi Căpuş. La sud de sat se înalţă Munţii Gilăului, ai căror versanţi sunt acoperiţi cu păduri întinse de pin.[18] În apropierea satului se regăsesc câteva lacuri artificiale.[19]

Amplasament

■ Ansamblul castelului Wass-Bánffy, vizibil în Harta Iosefină (1769-1773)[20] (fig. 1) pe un amplasament de margine a aşezării – pintenul dealului pe care este situat castelul delimitând la vremea respectivă aşezarea înspre nord-vest –, a ajuns în zilele noastre în zona centrală a

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14 *Ibidem.*
15 *Ibidem.*
16 „Castelul din Gilău a fost retrocedat foştilor proprietari", în CityNews.ro, joi 12 iulie 2012, accesat ultima dată în iulie 2014, la URL: http://citynews.ro/eveniment/castelul-din-gilau-fost-retrocedat-fostilor-proprietari
17 Thomas BARCSAY, „Castle of Gilau (Gyalu) Judetul Cluj, Transylvania, Romania", accesat ultima dată în martie 2014, la URL: http://www.gilaucastle.com/index.html
18 *Ibidem.*
19 Gilău, Someşul Cald, Tarniţa spre vest; respectiv Floreşti spre est.
20 Harta Iosefină a Marelui Principat al Transilvaniei (Theil Des Koloser Comitats, Sectio 82, 1769-1773).

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tion. Prince György RÁKÓCZI I ordered the transformation of the mediaeval fortress in a castle with the role of princely residence, the works being carried out between 1638 and 1652. Before 1638, the fortified walls, with battlements, were each protected by a tower, without windows, placed on the four corners, and most of the enclosed buildings were in the middle of the courtyard, in order for the walls to be more easily defended. During the reconstruction, the buildings in the courtyard were demolished, the ones near the walls were modified and incorporated into the new building, the towers were kept – losing, however, their defensive character by the opening of windows – and the four wings of the current structure were almost entirely built. A gate tower, a balcony and several decorated rooms, built then, have subsequently disappeared. György RÁKÓCZI I died before the works were finished;[10]

– In 1663 the castle and the estate in Gilău are mortgaged to the nobleman Dénes LOSONCZY BÁNFFY (1630-1674), they are subsequently confiscated with his execution in 1674, but regained in 1676, by György BÁNFFY (1661-1708), the son of Dénes and the future governor of Transylvania;[11]

– During the independence war led by Ferenc RÁKÓCZI II (1703-1711), the castle belonging to György BÁNFFY, leader of the pro-Habsburg side, falls under siege several times and is partially demolished following the siege led by *kuruc*[12] commander Lőrinc PEKRI. In the following decades, the estate is left to the BÁNFFY family, who lived, however, in the manor house built at the foot of the castle hill;[13]

– Around 1838, Dénes BÁNFFY, the son of Governor György BÁNFFY (1747-1822), rebuilt the castle on its ruins, destroying the walls of the defence ditch and the fortification elements;[14]

– Subsequently changing its owners, the castle is recovered in 1911 by Countess Ecaterina BÁNFFY, the wife of Tamás BARCSAY, the family continuing its ownership until 1948;[15]

– Between 1972 and 2002, is used as a school for children with disabilities;[16]

– In 2012,[17] the castle was retroceded to Thomas BARCSAY, nephew and heir of Countess Ecaterina BÁNFFY.[18]

Landscape

■ The village of Gilău is situated in the Someş Plateau, on the north-eastern foot-

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10 Ibid.
11 Ibid.
12 The anti-Habsburg rebels in Royal Hungary between 1671 and 1711. [ed. note]
13 SZÁSZ Anikó, "Castelul din Gilău," *Enciclopedia maghiară din România*, last modified March 2014, http://enciclopediavirtuala.ro/monument.php?id=414.
14 Ibid.
15 Ibid.
16 Ibid.
17 *Castelul din Gilău a fost retrocedat foştilor proprietari*, in CityNews.ro, last modified July 2014, http://citynews.ro/eveniment/castelul-din-gilau-fost-retrocedat-fostilor-proprietari.
18 Thomas BARCSAY, "Castle of Gilau (Gyalu) Judeţul Cluj, Transylvania, Romania," *Gilău Castle*, last modified March 2014, http://www.gilaucastle.com/index.html.

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hills of the Apuseni Mountains, on the valleys of the Someşul Mic and Căpuş Rivers. To the south of the village there are the Gilău Mountains, whose slopes are covered by vast pine forests.[19] Several artificial lakes are also found near the village.[20]

Placement

■ The Wass-Bánffy Castle ensemble, visible in the Josephine Survey Map (1769-1773)[21] (Figure 1) on a site at the edge of the settlement – the spur of the hill on which the castle is placed, limiting, at the time, the settlement to the north-east – is placed nowa-

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19 Ibid.
20 Gilău, Someşul Cald, Tarniţa to the west; respectively Floreşti to the east.
21 The Josephine Survey Map of the Principality of Transylvania (Theil Des Koloser Comitats, Sectio 82, 1769-1773).

satului (fig. 2), în urma extinderii în timp a aşezării de-a lungul drumurilor conducând înspre sud-vest (Someşul Rece), respectiv nord-vest (Căpuşu Mare). Amplasamentul şi-a păstrat de-a lungul timpului o formă neregulată, adaptată formei aproximativ triunghiulare a pintenului de deal pe care îl ocupă dar şi prezenţei, în apropiere, a meandrelor râului Căpuş.

Amplasamentul castelului, aşa cum apare el la ora actuală, este delimitat la est – pe latura sa scurtă, a accesului principal – de drumul principal de traversare a aşezării; la poalele nordice ale dealului de proprietăţi construite, aliniate la drumul principal de traversare a aşezării; la vest de un drum local, care traversează pintenul de deal aproximativ pe direcţia nord-sud; iar la poalele sudice ale dealului parţial de terenuri agricole, parţial de proprietăţi construite. Această situaţie corespunde în linii mari celei reprezentată în Harta Iosefină, dar – pe atunci – cu un număr mult mai mic de loturi construite pe laturile nordică şi sudică ale amplasamentului, în avantajul grădinilor (cel mai probabil, utilitare).

■ *Foto 6. Pintenul de deal pe care este amplasat castelul, privit dinspre nord, de pe drumul principal, de traversare a satului (2008). © Andreea MILEA* ■ *Foto 7. Parcul privit dinspre accesul secundar. Vestigii ale castrului roman sunt vizibile în dreapta imaginii (2008). © Andreea MILEA* ■ *Foto 8. Castelul şi parcul privite dinspre accesul secundar. În dreapta imaginii sunt vizibile vestigii ale castrului roman, iar în stânga micile construcţii anexe (2008). © Andreea MILEA* ■ *Foto 9. Vestigii ale castrului roman în apropierea castelului (2008). © Andreea MILEA*

■ *Photo 6. The hill spur on which the castle is placed, seen from the north, from the main road that crosses the village (2008). © Andreea MILEA* ■ *Photo 7. The park seen from the secondary access. Remains from the Roman fort are visible in the image's right side (2008). © Andreea MILEA* ■ *Photo 8. The castle and park seen from the secondary access. Remains of the Roman fort are visible on the right side, while on the left there are small annex buildings (2008). © Andreea MILEA* ■ *Photo 9. Remains of the Roman fort near the castle (2008). © Andreea MILEA*

■ **Foto 10.** *Aripa vestică a castelului (2008). © Andreea MILEA* ■ **Foto 11.** *Aripa nordică a castelului. Se observă urma fostului acces secundar în curtea interioară, înzidit în prezent, păstrând doar o mică uşă (2008). © Andreea MILEA* ■ **Foto 12.** *Faţada estică a castelului (2008). © Andreea MILEA* ■ **Foto 13.** *Aleea de acces principal în parc (aici privită spre ieşire). Pietruită la origine, acum e invadată de iarbă. Se observă bordurile din blocuri de beton şi conducta de gaz condusă la suprafaţă, de-a lungul traseului aleii (2008). © Andreea MILEA*

■ **Photo 10.** *The castle's west wing (2008). © Andreea MILEA* ■ **Photo 11.** *The castle's north wing. Traces can be observed from the former secondary access, walled at present, preserving only a small door (2008). © Andreea MILEA* ■ **Photo 12.** *The castle's eastern elevation (2008). © Andreea MILEA* ■ **Photo 13.** *The main access alley (here seen towards the exit). Originally gravelled, it is now invaded by grass. The concrete curbs and the surface gas pipe along the alley can be observed (2008). © Andreea MILEA*

Relief local şi dispunerea elementelor majore

■ Amplasamentul castelului ocupă capătul pintenului de deal care domină satul (fig. 3). Astfel, de la nivelul aşezării[21] până la platoul pe care se află castelul propriu-zis, terenul urcă abrupt[22] aproximativ 20 m, cu versanţi orientaţi către nord (foto 6), est şi sud-est. Drumuri de acces sunt amenajate pornind din laturile estică (accesul principal) (foto 16) şi vestică (accesul secundar) (foto 8) ale amplasamentului. Castelul este situat pe platoul pintenului de deal, în zona central-estică a amplasamentului. Vestigiile castrului roman[23] (foto 9) se află la mică distanţă de castel, în-

21 Panta generală a terenului pe care se dezvoltă aşezarea este orientată spre sud-est, cu o cădere aprox. de 0,6 %.
22 Cu pante cuprinse între 10% la est şi 16% la nord şi sud.
23 Descoperite în partea vestică şi nord-vestică a parcului, în urma săpăturilor arheologice din anii 1970. SZÁSZ Anikó, *Castelul din Gilău*, enciclopediavirtuala.ro, accesat ultima dată în martie 2014, la URL: http://enciclopediavirtuala.ro/monument.php?id=414.

days the central area of the village (Figure 2), following the expansion of the village, over time, along the roads leading to the south-west (Someşul Rece), respectively to the north-west (Căpuşu Mare). The site has preserved in time its irregular shape, adapted to the approximately triangular shape of the spur it occupies, but also to the nearby presence of the Căpuş River meanders.

The site of the castle, as it appears nowadays, is limited to the east – on its short side, that of the main access – by the main road which crosses the settlement; at the northern foot of the hill by built properties, lining the main road of the settlement; to the west by a local road, which crosses the spur on an approximately north-south direction; and at the southern foot of the hill, partially by agricultural lands, partly by built properties. This situation largely corresponds to the one represented in the Josephine Survey Map, but – at the time – with a smaller number

of built plots of land on the northern and southern sides of the site, to the advantage of gardens (utilitarian, most probably).

Local relief and the placement of major elements

■ The castle's site occupies the end of the hill spur that dominates the village (Figure 3). Thus, from the settlement's level[22] to the plateau on which the castle proper is found, the terrain climbs abruptly[23] for approximately 20 m, with the hillsides facing north (Photo 6), east and south-east. Access roads are placed starting from the eastern side of the site (main access) (Photo 16) and from the western one (secondary access) (Photo 8). The castle is placed on the spur's plateau, in the site's central-eastern area. The vestiges of the Roman fort[24] are found a short distance from the castle, to the west. Small annex buildings are placed next to the castle's northern side. The Baroque barn[25] (Photo 18) is at the northern foot of the hill spur, accessible from the village's main road. The Gallus Manor House[26] is at the southern foot of the spur, accessible from the village's main road. The Wass-Bánffy Manor House (Photo 19) is outside the castle's site, to the south, currently housing a school. The arboretum (Photos 7, 13) surrounds the castle on the entire surface of the upper plateau and of the site's hillsides.

Access elements

■ The main access to the park (Photos 13, 16) starts from the village's main road, from the eastern, short side of the site, winding as it climbs the hillside, to the west, until it reaches the eastern, main elevation of the castle, which houses the entrance to the castle's inner courtyard. A series of reasons lead to suppose that this access route has persisted over time: the short distance to the settlement at the foot of the hill; fact that the smoothest slope of the hill is in this area and thus the most easily approachable; also direct orientation towards the main entrance of the castle. Apart from the presence of the gate of access to the park (Photo 17) and the placement of the access road, through its delimitation, currently there are no other particular design elements recognizable from the access sequence. Photos and postcards from the beginning of the 20th century (Photos 1-4) suggest however the presence, at the time, of decorative vegetation designs close

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22 The general slope of the land on which the settlement developed is oriented to the south-east, with a fall of approx. 6%.
23 With slopes between 10% to the east and 16% to the north and south.
24 Discovered in the western and north-western area of the park, following the archaeological digs in the 1970s. SZÁSZ Anikó, "Castelul din Gilău," *Enciclopedia maghiară din România*, last modified March 2014, http://enciclopedia-virtuala.ro/monument.php?id=414.
25 It is currently dissociated, functionally, from the castle's ensemble.
26 Gallus Manor House (CJ-II-m-B-07672) 19th century; according to the Lists of Historic Buildings from 2004 and 2010 (Ministry of Culture and National Heritage, National Institute of Heritage).

spre vest. Mici construcţii anexe sunt dispuse în dreptul laturii nordice a castelului. Şura barocă[24] (foto 18) se află la poalele nordice ale pintenului de deal, accesibilă fiind din drumul principal de traversare a satului. Conacul Gallus[25] se află la poalele sudice ale pintenului de deal, accesibil fiind din drumul principal de traversare a satului. Conacul Wass-Bánffy (foto 19) se află în afara amplasamentului castelului, înspre sud, adăpostind la ora actuală o şcoală. Parcul dendrologic (foto 7, 13) înconjoară castelul pe întreaga suprafaţă a platoului superior şi a versanţilor amplasamentului.

Amenajările de acces

■ Accesul principal în parc (foto 13, 16) porneşte din drumul principal de traversare a satului, de pe latura estică, scurtă, a amplasamentului, urcând sinuos panta dealului, spre vest, până în dreptul faţadei principale, estice, a castelului, care acomodează intrarea în curtea interioară a castelului. O serie de argumente ne conduc la presupunerea persistenţei acestui traseu de acces şi în vechime: apropierea de aşezarea dezvoltată la poalele dealului; panta cea mai lină a versantului în această zonă şi, astfel, cea mai lesne abordabilă; dar şi orientarea directă spre intrarea principală în castel. Dincolo de prezenţa porţii de acces în parc (foto 17) şi de amenajarea drumului de acces, prin delimitarea sa, în prezent nu sunt recognoscibile amenajări particulare ale secvenţei de acces. Fotografii şi ilustrate de la începutul secolului al XX-lea (foto 1-4) sugerează totuşi prezenţa, în epocă, a unor amenajări vegetale cu caracter decorativ în apropierea laturii estice a castelului, inclusiv a unui rondou decorativ pe peluza desfăşurată la nord de drumul de acces (foto 1, 2).

Un al doilea acces în parc este posibil de pe drumul local care mărgineşte amplasamentul la vest. Caracterul acestui traseu este, în prezent, mai degrabă improvizat (foto 7, 8), lipsit fiind de orice amenajare, având aparenţa unei poteci care traversează parcul pe direcţia vest-est, ajungând în dreptul construcţiilor anexe şi a laturii nordice a castelului. Pentru moment nu putem aprecia dacă acest traseu ar fi fost folosit şi în vechime, dar prezenţa fostei intrări secundare în curtea interioară a castelului de pe aripa sa nordică, înzidită la ora actuală (păstrând doar o mică uşă) (foto 11), face plauzibilă o astfel de ipoteză.

Castelul şi relaţia lui cu amenajările exterioare

■ Clădirea castelului se dezvoltă pe subsol, parter şi etaj, având un plan rectangular cu patru aripi care închid o curte interioară (foto 15). Turnuri, dintre care unul hexagonal (cel sud-vestic) şi trei circulare dar inegale, sunt amplasate la colţurile volumului. Cu excepţia deschiderilor ferestrelor, castelul păstrează un caracter închis, moştenit din vremea în care funcţiunea sa principală era cea de apărare. Nu putem pretinde că există elemente de relaţionare propriu-zisă cu amenajarea exterioară, în scop agremental. Doar faţada estică, principală, a castelului dispune la parter de un mic portic cu trei arcade (foto 1, 2, 16) orientat spre zona de acces a parcului, iar turnul sud-estic dispune, de asemenea la parter, de un acces direct în parc (foto 3, 14), în dreptul faţadei estice a castelului. Astfel, deşi prin dispunerea feres-

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24 Aceasta este disociată în prezent, din punct de vedere funcţional, de ansamblul castelului.
25 Conacul Gallus (CJ-II-m-B-07672) secolul al XIX-lea; conform Listei Monumentelor Istorice 2004, respectiv 2010 (Ministerul Culturii şi Patrimoniului Naţional, Institutul Naţional al Patrimoniului).

■ **Foto 14.** *Zona accesului principal, în dreptul faţadei estice a castelului. În planul îndepărtat se observă accesul în parc de la parterul turnului sud-estic (2008). © Andreea MILEA* ■ **Foto 15.** *Curtea interioară, cu galeria etajului şi una din scările exterioare de acces la etaj. © monumenteuitate.ro*

■ **Photo 14.** *Main access area, next to the castle's eastern elevation. In the background, the access to the park from the south-eastern tower's ground floor can be observed (2008). © Andreea MILEA*
■ **Photo 15.** *The inner courtyard, with the upper floor's gallery and one of the exterior stairways to the upper floor. © monumenteuitate.ro*

trelor spaţiile privesc spre exterior – cele de la nivelul superior oferind perspective spre dealurile din depărtare –, prin felul în care sunt accesate, ele se orientează mai degrabă spre curtea interioară. Odată pătrunşi în aceasta prin gangul principal al aripii estice – iar pe vremuri şi prin cel secundar al aripii nordice –, descoperim dispozitive mai variate de relaţionare între clădire şi exterior: intrări la nivelul parterului, scări exterioare de acces la nivelul etajului, galeria exterioară care înconjoară curtea pe trei laturi (estică, sudică şi vestică) oferind acces la încăperile etajului.

Amenajarea exterioară[26]

■ Harta Iosefină (fig. 1) nu ne oferă nici o indicaţie în ceea ce priveşte o posibilă amenajare a amplasamentului castelului, dacă la vremea redactării hărţii va fi existat vreuna. Parcul se constituie în prezent într-o colecţie dendrologică, fără să existe, aparent, o intenţie compoziţională în dispunerea exemplarelor vegetale; aspectul parcului este cel al unei păduri rare. Pentru moment, nu cunoaştem începuturile plantărilor în scopul constituirii colecţiei dendrologice, dar le putem în mod firesc asocia perioadei de popularitate a acestor preocupări, şi anume mijlocul şi sfârşitul secolului al XIX-lea, aşa cum a fost, de exemplu, cazul plantărilor de specii rare în parcul castelului Szentkereszthy din Arcuş (judeţul Covasna)[27] sau cazul plantărilor în parcul castelului Károlyi din Carei (judeţul Satu Mare).[28]

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26 Luând în considerare specificul arhitecturii peisagere şi al elementelor cu care ea lucrează, pentru studiul amenajărilor parcurilor istorice considerăm că sunt de interes următoarele aspecte: stilul amenajării parcului; delimitarea zonelor cu caracter diferit; principiile compoziţionale la care s-a recurs în amenajare; dispunerea traseelor de circulaţie, ierarhia acestora şi tratarea suprafeţei de călcare; dispunerea vegetaţiei, înălţimea exemplarelor vegetale şi speciile întrebuinţate; prezenţa construcţiilor ornamentale, a obiectelor ornamentale şi a mobilierului de parc.

27 Andreea MILEA, *Parcul castelului Szentkereszthy din Arcuş (judeţul Covasna). Date istorice şi contemporane*, în „Transsylvania Nostra" vol. VII, nr. 1/2013, p. 43-55.

28 Andreea MILEA, *Parcul castelului Károlyi din Carei, judeţul Satu Mare. Date istorice şi contemporane (partea I)*, în „Transsylvania Nostra", vol. VII, nr. 3/2013, p. 40-51. Andreea MILEA, *Parcul castelului Károlyi din Carei, judeţul Satu Mare. Date istorice şi contemporane (partea II)*, în „Transsylvania Nostra", vol. VII, nr. 4/2013, p. 42-50.

to the eastern side of the castle, including a decorative flowerbed on the lawn north of the access road (Photos 1, 2).

A second access to the park is possible from the local road that borders the site to the west. This access is, at present, rather an improvised one (Photos 7, 8), lacking any design elements, having the appearance of a path that crosses the park from west to east, reaching the annex buildings and the northern side of the castle. For the moment, we cannot determine whether this route was used in the past, but the presence of the former secondary entrance to the castle's courtyard, from its northern wing, currently walled (with only a small door preserved) (Photo 11), makes plausible such a hypothesis.

The castle and its relationship with the landscape design elements

■ The castle's building has a basement, a ground floor and an upper floor, having a rectangular layout with four wings that enclose a courtyard (Photo 15). Towers, of which one is hexagonal (the south-western one) and three are circular but uneven, are placed at the volume's corners. With the exception of the window openings, the castle has a closed character, inherited from the time when its primary function was defence. We cannot claim that there are elements of proper spatial relationship with the exterior landscape design, for recreational purposes. Only the main, eastern elevation of the castle has a small portico with three arches at ground floor level (Photos 1, 2, 16), facing the access area of the park, and the south-east tower has, also on the ground floor, a direct access to the park (Photos 13, 14), next to the eastern elevation of the castle. Thus, although by the placement of the windows the spaces look outward – those on the upper level offering perspectives on the faraway hills –, through the way in which they are accessed, they are oriented more towards the inner courtyard. Once we enter it through the main gangway of the eastern wing – and in the old times through the secondary one, on the northern wing –, we discover more varied relationship devices between the building and the exterior: entrances at ground floor level, exterior stairways to the upper level, the exterior gallery surrounding the courtyard on three sides (eastern, southern and western), providing access to the upper floor rooms.

The landscape design[27]

■ The Josephine Survey Map (Figure 1) does not offer any indication regarding a

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27 Taking into account the specifics of the landscaping style and of the elements with which it works, for the study of the historical parks landscaping elements we consider the following aspects to be of interest: the style of the park's landscaping; the delimitation of the areas with a different character; compositional principles of the design; the placement of circulation routes, their hierarchy and the treatment of the stepping surfaces; the placement of the vegetation, the height of the specimens and the species used; the presence of ornamental constructions, of ornamental objects and of outdoor furniture.

possible landscape design of the castle's site, if there was one at the time the map was drawn. The park is constituted at present as a dendrology collection, without having, apparently, any compositional intent regarding the arrangement of the plant specimens; the aspect of the park is that of a rare forest. For the moment, we do not know when the planting began with the purpose of establishing a dendrology collection, but we can naturally associate it with the period of popularity of these pursuits, that is the middle and the end of the 19th century, like the case of the rare species plantations in Szentkereszthy Manor House Park in Arcuş (Covasna County)[28] or the plantations in Károlyi Manor House Park in Carei (Satu Mare County)[29].

Postcards and photographs from the first half of the 20th century give us little information on the landscape designs at the time.

A 1910 postcard (Photo 1) presents the main access area, close to the castle's eastern elevation. The tall vegetation, consisting of mature trees, is visible, placed in a much rarer way than today (at least in this area). Thus, from the north lawn, associated with the access road, the main elevation is almost completely visible, a perspective that we can currently enjoy only from the immediate vicinity of the castle, in a tangential perception of the elevation. The main design piece, on which this image is focused, is a decorative flowerbed,

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28 Andreea MILEA, "The Park of the Szentkereszthy Manor House in Arcuş, Covasna County. Historical and Contemporary Data," *Transsylvania Nostra* 1 (2013): 43-55.
29 Andreea MILEA, "Károlyi Castle Park in Carei, Satu Mare County.Historical and Contemporary Data (Part I)," *Transsylvania Nostra* 3 (2013): 40-51. Andreea MILEA, „Károlyi Castle Park in Carei, Satu Mare County.Historical and Contemporary Data (Part II)," *Transsylvania Nostra* 4 (2013): 42-50.

Ilustrate şi fotografii din prima jumătate a secolului al XX-lea ne oferă câteva informaţii despre amenajările de atunci.

O ilustrată din 1910 (foto 1) ne prezintă zona accesului principal, în apropierea faţadei estice a castelului. Este vizibilă vegetaţia înaltă, de arbori maturi, într-o dispunere cu mult mai rară decât în prezent (cel puţin în această zonă). Astfel, de pe peluza nordică asociată drumului de acces, faţada principală a castelului este vizibilă aproape în întregime, perspectivă de care, în prezent, nu avem parte decât din imediata apropiere a castelului, într-o percepţie tangenţială a faţadei. Piesa principală a amenajării asupra căreia se concentrează aceastá imagine este un rondou decorativ, modelat sub forma unei calote sferice, cu reprezentări realizate din modele florale. În amenajare, rolul acestui rondou pare să fie pur vizual, neexistând alei care să conducă la el. Aliniamente de gard viu tuns geometric sunt dispuse în paralel cu faţada estică a castelului; mici arbuşti sunt dispuşi la contactul cu turnul nord-estic; iar parterul acestuia din urmă este îmbrăcat în plante agăţătoare, sub forma unui umbrar sub care este amplasată o bancă – umbrarul apare adăpostit totodată de un mic acoperiş.

O fotografie din 1913 (foto 2) prezintă o situaţie similară, cu excepţia umbrarului de pe turnul nord-estic, care nu pare să mai existe; rondoul decorativ de pe peluza nordică a drumului de acces prezintă modele florale diferite de cele din reprezentarea anterioară.

O ilustrată de asemenea de la începutul secolului al XX-lea (foto 3) surprinde, în imediata apropiere a faţadei estice, mici arbuşti decorativi plantaţi grupat, un exemplar dezvoltat de agave, precum şi puieţi ai unor arbori, dintre care două exemplare de zadă.

Reprezentările de pe la 1940 (foto 4, 5) prezintă castelul cu parterul aproape integral îmbrăcat în plante agăţătoare, iar pe alocuri urcând şi pe suprafaţa etajului. Se păstrează micile dispuneri cu caracter ornamental, cum sunt aliniamentele de gard viu tuns geometric în dreptul faţadei estice sau straturile de flori de-a lungul faţadei sudice. Peluze deschise asociate cu alei înguste prunduite completează peisajul. Grupuri de mese şi scaune de grădină apar pe alocuri.

Luând în considerare atât perioada probabilă de realizare a acestor amenajări – mijlocul spre sfârşitul secolului al XIX-lea pentru plantaţiile de arbori, începutul secolului al XX-lea pentru amenajările formale mai mărunte – cât şi caracterul amenajărilor – cu plantaţii libere de arbori

- **Foto 16.** *Aleea de acces principal în parc şi spre castel. Pe faţada estică a castelului se observă gangul de intrare în curtea interioară şi porticul cu trei deschideri de la nivelul parterului (2008). © Andreea MILEA* ■ **Foto 17.** *Împrejmuirea parcului şi poarta accesului principal (2008). © Andreea MILEA*
- **Photo 16.** *Main access alley to the park and to the castle. The entrance gangway to the inner courtyard and the portico with three arches on the ground floor can be observed on the castle's eastern elevation (2008). © Andreea MILEA* ■ **Photo 17.** *The park fence and the main access gate (2008). © Andreea MILEA*
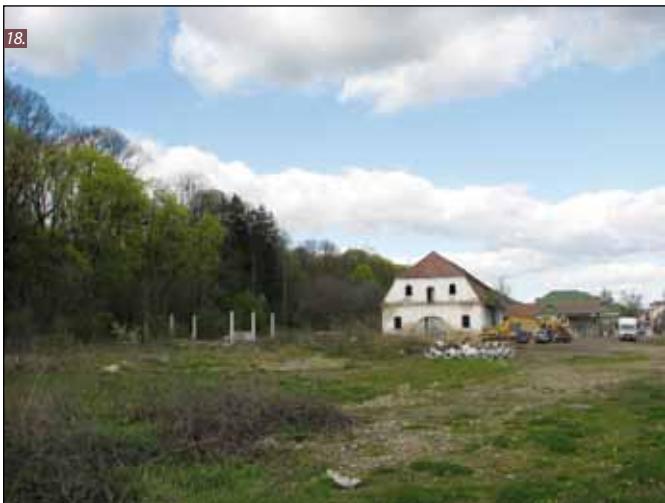
■ **Foto 18.** *Şura barocă de la poalele nordice ale pintenului de deal pe care este amplasat castelul (2008). © Andreea MILEA* ■ **Foto 19.** *Conacul Wass-Bánffy, situat înspre sud, în afara incintei parcului castelului (2008). © Andreea MILEA*

■ **Photo 18.** *The Baroque shed at the northern foothills of the spur on which the castle is placed (2008). © Andreea MILEA* ■ **Photo 19.** *Wass-Bánffy Manor House, placed to the south, outside the castle park (2008). © Andreea MILEA*

asociate unor amenajări formale în apropierea clădirii castelului – putem aprecia că acestea se încadrează în principiile generale ale stilului mixt.[29]

În prezent, amenajările formale mărunte nu mai există. Unica alee păstrată amenajată este cea a accesului principal, invadată şi ea de vegetaţie şi alterată prin apariţia unor borduri din blocuri de beton precum şi a conducerii la suprafaţă, de-a lungul ei, în mod vizibil, a unei conducte de gaz. Desimea arborilor este singura care face încă posibilă asocierea stării actuale cu impresia de parc, dar lipsa întreţinerii a condus la creşterea liberă a numeroase exemplare parazitare.

Concluzie

■ În ciuda caracterului sălbăticit al amplasamentul castelului Wass-Bánffy din Gilău, premisele interesului său din punct de vedere al amenajării peisagere se păstrează:

– Asocierea amplasamentului cu o formă de relief particulară, cea a pintenului de deal care domină satul;

– Prezenţa spaţiului exterior controlat, sub forma curţii interioare a castelului, mediind relaţia interioarelor castelului cu spaţiul exterior natural, reprezentat de parcul dendrologic;

– Numeroasele exemplare mature de arbori populând situl;

– Caracterul minimal şi organic, adaptat topografiei, al drumurilor de acces spre castel;

– Prezenţa ruinelor castrului roman în apropierea clădirii castelului.

Dintre pierderile amenajării, cele despre care avem cunoştinţă sunt:

– Închiderea accesului secundar, prin aripa nordică a castelului, în curtea interioară;

– Dispariţia aleilor amenajate din imediata apropiere a perimetrului castelului;

shaped in the form of a spherical vault, with designs made of floral motifs. In the design, its role seems to be purely visual, there not being any alleys leading to it. Geometrically trimmed hedges are placed parallel with the castle's eastern elevation; small shrubs are placed at the connection with the north-eastern tower; the ground floor of the latter is covered in vines that form a canopy under which a bench is located – this bower seems to be also covered by a small roof.

A photograph from 1913 (Photo 2) presents a similar situation, with the exception of the bower on the north-eastern tower, which seems to have disappeared; the decorative flowerbed on the lawn to the north of the access road has floral patterns different from those in the earlier representation.

Another postcard, also from the beginning of the 20th century (Photo 3), depicts, immediately next to the eastern elevation, small decorative shrubs planted in a group, a developed agave specimen, as well as several seedlings, among which there are two larch specimens.

The representations from around 1940 (Photos 4, 5) present the castle with the ground floor almost entirely covered with vines, climbing to the upper floor in several places. The small ornamental designs are preserved, such as the geometrically trimmed hedges next to the eastern elevation or the flowerbeds along the southern elevation. Open lawns associated with narrow gravel paths complete the scenery. Groups of garden tables and chairs appear sometimes.

Taking into account both the probable design period of these elements – the middle and the end of the 19th century for the tree plantations, the beginning of the 20th century for the smaller, formal elements – and the type of the designs – with loose plantations of seedlings associated with

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29 Stilul mixt reuneşte caracteristicile grădinilor geometrice şi a celor peisagere, făcându-şi simţită prezenţa în a doua jumătate a secolului al XVIII-lea şi impunându-se către sfârşitul secolului al XIX-lea. Spre deosebire de stilul peisager, care necesita spaţii vaste pentru crearea scenelor de peisaj natural, stilul mixt este aplicabil şi adaptabil şi unor suprafeţe de teren relativ reduse. Pentru caracteristicile stilului mixt de amenajare a grădinilor, a se vedea Ana-Felicia ILIESCU, *Arhitectură peisageră*, Bucureşti, Editura Ceres, 2003, p. 62-64.

formal elements in the vicinity of the castle – we may state that they fall within the general principles of the mixed style.[30]

At present, the small formal elements are gone. The only alley maintained is that of the main access, also invaded by vegetation and altered by the appearance of concrete curbs and the visible presence of a gas pipe on the surface, next to it. The tree density alone is the only element making possible the association of the current state with the impression of a park, but the lack of maintenance has led to the free growth of many parasitic specimens.

Conclusion

■ Regardless of the wild aspect of the Wass-Bánffy Castel site in Gilău, the premises of its interest, from the point of view of the landscape design, are preserved:

– The association of the site with a particular relief element, of the hill spur that dominates the village;

– The presence of the controlled exterior space, in the shape of the inner courtyard of the castle, mediating the relationship between the castle's interior with the outdoor natural spaces, represented by the arboretum;

– The many mature tree specimens that populate the site;

– The minimal and organic character, adjusted to the topography, of the access roads towards the castle;

– The presence of the Roman fort ruins close to the castle's building.

Of the site's losses, those we know about are:

– The closing of the secondary access, through the castle's northern wing, to the inner courtyard;

– The disappearance of the landscaped alleys in the immediate vicinity of the castle's perimeter;

– The disappearance of the small decorative vegetation designs near the castle, geometric designs that – associated with the free, natural style of the rest of the site – made possible the inclusion of the landscape design, dating from the end of the 19th century and the beginning of the 20th, into the mixed style.

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30 The mixed style reunites the characteristics of geometric and landscaped gardens, making its presence felt in the second half of the 18th century and imposing itself at the end of the 19th century. As opposed to the landscaped style, which needed vast spaces for the creation of natural landscape scenes, the mixed style is applicable and adaptable to relatively small surfaces. For mixed style landscape design characteristics, see Ana-Felicia ILIESCU, *Arhitectură peisageră* (Bucureşti: Editura Ceres, 2003), 62-64.

– Dispariţia micilor amenajări vegetale cu caracter decorativ din apropierea clădirii castelului, amenajări cu caracter geometric care, asociate caracterului liber, natural, al restului amplasamentului, făceau posibilă încadrarea amenajării de la sfârşitul secolului al XIX-lea, începutul secolului al XX-lea în stilul mixt.

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Tratarea suprafeţelor arhitecturale, o etapă decisivă în păstrarea identităţii patrimoniului construit

Architectural Surfaces Treatment, a Decisive Stage in Preserving the Built Heritage Identity

■ *Rezumat: Calificate adeseori, în practica intervenţiei asupra patrimoniului construit, ca zone de sacrificiu, suprafeţele arhitecturale se află într-o permanentă instabilitate a statutului lor. Rezultat al confruntării între aspectul şi structura unui edificiu de patrimoniu, epiderma unei construcţii suferă clasări şi declasări condiţionate de oscilaţiile doctrinare din domeniul conservării-restaurării, evoluţia mentalităţii, a vieţii spirituale, conjuncturile de natură politică, socială sau economică. Comentariul nostru se desfăşoară în jurul a trei probleme majore: identificarea argumentelor din domeniul teoriei restaurării privind conservarea suprafeţelor arhitecturale în sensul cel mai vast, de la tencuielile de finisaj la picturile murale; conservarea suprafeţelor arhitecturale ca arheologie: rolul cercetării stratigrafice în ansamblul operaţiunilor de conservare-restaurare a patrimoniului construit; reperele metodologice în restituirea suprafeţelor arhitecturale: problema estetică; problema tehnică.*

■ *Cuvinte cheie:* suprafeţe arhitecturale, imagine, epiderma arhitecturală, intervalul istoric, viziune arheologică, cercetarea stratigrafică, lacune, reintegrarea lacunelor, autenticitate

■ *Abstract: Often considered to be sacrifice areas in the course of interventions on built heritage, the status of architectural surfaces is in a continuous state of instability. Being the outcome of the confrontation between the look and the structure of a historic building, the skin of a building is the object of rankings and reclassifications conditioned by doctrinal fluctuations in the preservation-conservation field, by the evolution of mentalities and of spiritual life, by political, social or economic circumstances. The present paper unfolds around three main issues: identification of arguments contained by the conservation theory on the preservation of architectural surfaces in their broadest sense, from the most basic plastering to mural paintings; preservation of architectural surfaces as archaeology: the role of stratigraphic research in preservation-conservation operations carried out on built heritage; methodological landmarks in recreating architectural surfaces: the aesthetic problem; the technical problem.*

■ *Keywords:* architectural surfaces, image, architectural skin, historical interval, archaeological vision, stratigraphic research, information gaps, filling the gaps, authenticity

■ Suprafeţele arhitecturale reprezintă, în cazul arhitecturii tradiţionale, caracterizată prin dubla existenţă a arhitecturii „ca interior" şi a arhitecturii „ca exterior", unul din elementele determinante pentru ceea ce am numi generic imaginea unei opere de artă, înţeleasă în sensul patrimonial cel mai larg.[2] Prezenţa, trecerea prin timp şi supravieţuirea epidermei patrimoniului construit caracterizează în mod decisiv imaginea prin care un edificiu se impune în conştiinţa publică (foto 1).[3] Culoarea, textura, „vibraţia" aspectului mural al faţadelor face parte din expresia unei opere arhitecturale, influenţându-i forma şi dându-i un sens care adeseori, printr-o înfăţişare iluzorie, sfidează sinceritatea materialelor unei construcţii:

■ In the case of traditional architecture, architectural surfaces are characterised by the architecture's double existence, as "interior architecture" and "exterior architecture". This is one of the key elements for what we would generically call the image of an artwork, understood in its broadest heritage-related sense.[2] The pres-

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2 Cesare BRANDI, *Teoria Restaurării*, Bucureşti, Meridiane, 1996, 179. Autorul vorbeşte despre tutelarea „omogenă şi egalitară" a patrimoniului, cuprinzând „...operele de artă – înţelese în accepţia cea mai vastă, cuprinzând ambientul urban, monumentele de arhitectură, de pictură şi sculptură, de la vestigiul paleolitic până la expresiile figurative ale culturilor populare..."
3 Jean-Claude ROCHETTE, *Les problemnes de la peau des édifices anciens (mortiers, enduits, badigeons, décors peints)*, în „Architecture et décors peints: Amiens, Octobre 1989", Paris, 1990, 42. Este analizat conceptul de *epidermă* a patrimoniului construit şi modalităţile compatibile de intervenţie asupra straturilor istorice ale suprafeţelor arhitecturale.

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2 Cesare BRANDI, *Teoria Restaurării* (Bucharest: Meridiane, 1996), 179. The author writes about the "homogeneous and egalitarian" protection of built heritage, including "...artworks – understood in their broadest sense, including the urban setting, architectural historic buildings, paintings and sculptures, from paleolithic ves-

ence, its life throughout the years and the survival of the built heritage skin characterises the image through which a building imposes itself on public consciousness (Photo 1).[3] The colour, texture and "vibration" of façade walls are part of the expression of an architectural work, influencing its shape and giving it a meaning that often defies, through an illusory appearance, the honesty of building materials: stone, brick, mortar or mere plastering. Architectural surfaces can undergo an evolution of the "discourse" ranging from the pure abstraction of the final plastering, unequivocally expressing the nature of the materials it is made of, up to the broadest iconographic display (Photo 2) or the most ambitions *trompe l'oeil*, capable of radically determining our perception of the built heritage.[4]

A few observations arising from this brief comment:

– architectural surfaces, with all their forms, represent a decisive component of built heritage identity;
– the deterioration, mutilation, disappearance or arbitrary replacement of the architectural skin with all of its decorative or iconographic message is one of the major contributions to the loss of built heritage authenticity;
– the correct restitution of a historic building through the conservation intervention depends on our understanding and treatment of architectural surfaces.

Therefore it is highly necessary to clarify the methodological structure used to address the observations formulated above.

Stratigraphy research

■ A first step in our methodological construction is to set at the foundation of the intervention on the architectural skin an archaeological vision, which requires the interconnection of at least two interdependent actions: *archive research* and *stratigraphic research*. The documentation must be investigated critically, in all its complexity, from the written document and oral information – local tradition – to the documentation represented by images, drawings, paintings and photos extracted from various existing sources. Memory, preserved thanks to vedute, travel sketches (Photo 3), easel painting, postcards or

tiges up to the figurative expressions of folk cultures…"
3 Jean-Claude ROCHETTE, "Les problemmes de la peau des édifices anciens (mortiers, enduits, badigeons, décors peints)," *Architecture et décors peints: Amiens, October, 1989* (Paris: 1990), 42. The concept of skin of the built heritage is under analysis, as well as the most suitable ways to carry out interventions on the historic layer of architectural surfaces.
4 On the relation between the architectural skin in the case of mural paintings and architecture, see the chapter "The specific character of mural painting" in MORA – PHILIPPOT's treaty: *Conservarea picturilor murale* (Bucharest: Meridiane, 1986), 27-33.

■ *Foto 1. Biserica din Deal din Sighișoara după lucrările de conservare-restaurare: un exemplu de dialog între spațiul architectural și epiderma sa în diferite ipostaze*
■ *Photo 1. The Church on the Hill in Sighișoara, following the preservation-conservation works: an example of dialogue between architectural space and architectural skin in different aspects*

■ *Foto 2. Biserica Doamnei din București. Peretele de Vest al pronaosului cuprinzând o parte din pictura zugravilor Constantinos și Ioan*
■ *Photo 2. Church of Our Lady in Bucharest. The western wall of the narthex painted by church painters Constantinos and Ioan*

piatra, cărămida, mortarul sau simpla tencuială. Suprafeţele arhitecturale pot trăi o evoluţie a „discursului", de la abstracţiunea pură a tencuielilor de finisaj şi protecţie, exprimând fără echivoc natura materialelor ce le compun, până la ampla desfăşurare iconografică (foto 2) sau la cel mai ambiţios *trompe l'oeil*, capabil să determine în mod radical percepţia spaţiului construit.[4]

4 Despre raportul între epiderma arhitecturală în cazul picturii murale şi arhitectură a se vedea capitolul „Caracterul specific al picturii murale" din tratatul lui MORA – PHILIPPOT, *Conservarea picturilor murale*, Bucureşti, Meridiane, 1986, 27-33.

■ *Foto 3.* Biserica Domnească din Curtea de Argeş văzută de Michel BOUQUET în Album Valaque, *1843*

■ *Photo 3.* The Princely Church in Curtea de Argeş as seen by Michel BOUQUET in his Album Valaque *from 1843*

Câteva observaţii decurg din acest scurt comentariu:

– suprafeţele arhitecturale, în oricare din ipostazele lor, reprezintă o componentă decisivă a identităţii patrimoniului construit;

– degradarea, mutilarea, dispariţia sau înlocuirea arbitrară a epidermei arhitecturale, cu întreg mesajul ei decorativ sau iconografic, constituie una din contribuţiile majore la pierderea autenticităţii patrimoniului construit;

– restituirea corectă, în actul restaurării, a unui monument istoric este dependentă de modul în care înţelegem şi tratăm suprafeţele arhitecturale.

Se impune, prin urmare, să clarificăm structura metodologică în interiorul căreia se poate răspunde observaţiilor formulate mai sus.

Cercetarea stratigrafică

■ Un prim pas în construcţia metodologică este acela de a pune la baza intervenţiei asupra epidermei arhitecturale o viziune arheologică, fapt care presupune conectarea a cel puţin două acţiuni interdependente: *investigaţia de arhivă* şi *cercetarea stratigrafică*. Fondul documentar, preluat critic, trebuie văzut în toată complexitatea lui, de la documentul scris şi informaţia orală – tradiţia locului – la documentaţia prin imagine, desenată, picturală sau fotografică, extrasă din diversele surse posibile. Memoria, conservată în vedute, schiţe de călătorie (foto 3), picturi de şevalet, cartoline sau imagini fotografice, serveşte anamnezei patrimoniului construit şi formulării unui diagnostic adecvat.

Cercetarea stratigrafică, organizată sistematic *in situ*, reprezintă calea prin care putem reface trecerea prin timp a unui monument istoric. Similare investigaţiilor arheologice, sondajele stratigrafice practicate în câmpul suprafeţelor arhitecturale constituie trepte prin care coborâm în intervalul istoric situat între momentul edificării unei construcţii şi cel al cercetării noastre. Esenţială pentru actul restaurării, cercetarea stratigrafică pune următoarele probleme metodologice:

photographic images is used in the anamnesis of built heritage and so as to draw up an adequate diagnosis.

Stratigraphy research, systematically organised *in situ*, is a way through which we can recreate a historic building's adventure throughout time. Similar to archaeological investigations, stratigraphic surveys carried out in the field of architectural surfaces are steps enabling us to go down to the historical interval situated between the moment a building was erected and that of our research. Stratigraphic research is essential to the conservation process and poses the following methodological problems:

– stratigraphic research can damage the image of the historic building acquired throughout its history, which has entered public awareness;

– through its very nature, the archaeology of mural paintings or that of the architectural skin leads to the various historic layers, while causing a discontinuity of the surfaces and providing a key to the historic building's journey through time (Photo 4);

– the new image, acquired by highlighting the historic layers existing in the architectural surfaces, can put up for discussion the comeback to a surface with more severe deteriorations and deficiencies than that of its initial state;

■ *Foto 4.* Corului Bisericii din Deal (Sighişoara) cuprinzând traveea cu reprezentarea Sf. Magdalena cu donator din lunetă şi tencuielile istorice pe care au fost descoperite ramele pictate ale unor dispărute ex-voto-uri

■ *Photo 4.* The northern wall of the choir in Church on the Hill (Sighişoara) including the bay with the representation of St. Magdalene with donor from the lunette, and the historic plastering on which the painted frames of some missing ex-votos *were found*

– the reconfiguration, following the stratigraphic research, of the authentic image of the historic building can be conflictual to the image of the building that has already entered public awareness;

– research carried out at the historic plastering level or that of the mural paintings can bring to life hidden deteriorations or details belonging to valuable historic periods (Photos 5a-5b), which alters the initial program and conservation solutions originally proposed.

Treatment of the architectural surfaces: methodological problems

■ The damage caused by stratigraphic surveys to the surface unit reveals unknown aspects of a historic building, landmarks that are often meaningful regarding the way architecture was perceived in various historic periods, concerning the existing additions and reconstructions, interventions marking particular events or mentality changes. All these issues must be the object of a critical assessment leading to a conservation solution based on the balance between the two Brandian instances, the historic and aesthetic one. While

■ **Foto 6.** *Lacune integrabile şi neintegrabile în Judecata de Apoi din pridvorul Bisericii Doamnei din Bucureşti*

■ **Photo 6.** *Church of Our Lady in Bucharest. An area left unfinished in the votive painting in the narthex*

– cercetarea stratigrafică poate provoca distrugerea unei imagini a monumentului istoric dobândită în decursul istoriei sale şi intrată în conştiinţa publică;

– prin natura ei, arheologia picturilor murale sau a epidermei arhitecturale deschide drumul către diferitele straturi istorice, provocând în acelaşi timp discontinuitatea suprafeţelor şi asigurând lectura trecerii prin timp a monumentului istoric (foto 4);

– noua imagine, dobândită prin decelarea straturilor istorice aflate în suprafeţele arhitecturale, poate să pună în discuţie reîntoarcerea la o suprafaţă cu uzuri şi lacune mai ample decât în situaţia iniţială;

– reconfigurarea, în urma cercetării stratigrafice, a imaginii autentice a unui monument istoric poate intra în conflict cu imaginea acestuia fixată în conştiinţa publică;

– cercetarea, la nivelul tencuielilor istorice sau a picturilor murale, poate scoate la lumină degradări ascunse sau detalii aparţinând unor etape istorice valoroase (foto 5a, 5b), fapt ce modifică programul şi soluţiile de restaurare propuse iniţial.

Tratamentul suprafeţelor arhitecturale: probleme metodologice

■ Distrugerea unităţii de suprafaţă prin sondajele stratigrafice dezvăluie ipostaze necunoscute ale unui monument istoric, repere adeseori edificatoare privind percepţia arhitecturii în diferitele epoci, adaosurile şi refacerile, intervenţiile ce marchează evenimente sau schimbări de mentalitate. Toate aceste aspecte trebuie să constituie subiectul unei evaluări critice şi să conducă la o soluţie de restaurare bazată pe echilibrul între cele două instanţe brandiene, istorică şi estetică. În tot acest proces al asigurării lecturii epidermei arhitecturii un rol decisiv îl are reintegrarea lacunelor.

BRANDI a exprimat cu claritate argumentele filologice şi cele ale esteticii formale privind decizia şi modalitatea de reintegrare a acestora. Ceea ce lipseşte din textul/imagine impune decizia reintegrării în funcţie de raportul între certitudine şi ipoteză pe care o presupune refacerea spaţiilor

■ **Foto 5. a-b.** *Biserica Domnească din Curtea de Argeş: restituirea prin cercetarea stratigrafică a imaginii autentice. Sf. Evanghelist Marcu din pandantivul de Nord-Est înainte şi după recuperarea imaginii de sub repictări*

■ **Photo 5. a-b.** *The Princely Church in Curtea de Argeş, St. Mark the Evangelist from the North-East pendant, before and after recovering the authentic image from under the existing painting*

■ **Foto 7.** *Scena* Pogorârii Duhului Sfânt *din naosul Bisericii Doamnei din București. Restaurarea a păstrat memoria distrugerii picturii lui Constantinos tratând lacunele provenite din martelări ca nereconstituibile*

■ **Photo 7.** *Scene representing the* Whit Sunday *in the nave of Church of Our Lady in Bucharest. The restoration preserved the memory of Constantinos's painting distruction by treating the gaps arising from hammerings as unreconstructable*

■ **Foto 8.** *Martelări nereconstituibile din câmpul picturii murale la Biserica Doamnei din București*

■ **Photo 8.** *Unreconstructable hammerings from the field of the mural painting of Church of Our Lady in Bucharest*

lacunare (foto 6). Acolo unde începe ipoteza reconstituirea încetează, afirmă sentenţios BRANDI. În acelaşi timp, autorul Cartei Restaurării exclude analogia din planul metodologic al restaurării,[5] denunţând modul în care aceasta poate infiltra în substanţa autentică a obiectului de patrimoniu intervenţia arbitrară şi falsul.

Evaluarea anvergurii şi calităţii discontinuităţilor provocate de lacune este singura cale care, cel puţin teoretic, ne conduce la soluţia de reintegrare. Ea nu ar trebui substituită, aşa cum se întâmplă de multe ori cu deciziile prestabilite, determinate de preeminenţa temporară a unor factori economici sau politici. În acest sens, monumentele istorice pendulează între două condiţii extreme: abandonul până la deliberata lor declasare, urmată de demolare şi cucerirea terenului pe care se află, sau reconstituirea *ex novo* într-un spirit festivist şi de elan comercial care ascunde de multe ori o ireversibilă pierdere a autenticităţii.

Teoria brandiană ne-a lăsat reperele unei metodologii de reintegrare a lacunelor pe care trebuie să o preluăm critic, într-o atitudine suplă şi nedogmatică (foto 7). Decizia tratării lacunelor se face numai după evaluarea lor critică: lacune nereconstituibile şi lacune ce permit, sub o formă sau alta refacerea continuităţii lecturii imaginii. În ambele cazuri intervenţia se bazează pe câteva principii:

- existenţa unei documentaţii solide, de necontestat, aflată la baza deciziei şi soluţiei de reintegrare;
- preeminenţa originalului cu păstrarea nealterată a patinei şi urmelor trecerii sale prin timp;
- caracterul distinctiv al intervenţiei, permiţând lectura diferenţiată a suprafeţelor reintegrate faţă de cele originale; emergenţa originalului în raport cu intervenţia de conservare-restaurare (foto 8);
- eliminarea din actul conservării-restaurării a reconstituirilor analoge sau ipotetice;
- reversibilitatea intervenţiei de reintegrare.

granting a determining role to architectural skin reading, a decisive role is played by the reintegration of existing gaps.

Brandi clearly expressed philological arguments and arguments related to formal aesthetics on decision-making and their reintegration mode. Whatever is lacking from the text/image triggers the decision whether to reintegrate or not, according to the certainty – hypothesis ratio that was required by the reconstruction of gaps (Photo 6). Reconstruction ends where assumptions begin – claimed Brandi sententiously. The author of the Restoration Charter simultaneously excludes analogy from the methodological plan of the conservation,[5] denouncing the way in which it can cause arbitrary intervention and falsehood to infiltrate into the authentic substance of the heritage object.

The assessment of the scope and quality of discontinuities caused by gaps is the only thing that leads, at least in theory, to the reintegration solution. It should not be substituted, as it is often the case with pre-established decisions determined by the temporary pre-eminence of economic or political factors. In this respect, historic buildings hang between two extreme conditions: from their abandonment up to their deliberate reclassification, followed by their demolition and the conquest of the land on which they stand, or the reconstruction *ex novo* in a festive spirit and with a commercial enthusiasm often concealing an irreversible loss of authenticity.

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5 „…se respinge posibilitatea intervenţiei prin *analogie* asupra operei de artă mutilate şi fragmentate, deoarece procedura prin analogie presupune ca principiu echivalarea unităţii intuitive a operei de artă cu unitatea logică în care gândim realitatea existenţială." BRANDI, *op. cit.*, 47.

5 "…the option of an intervention through *analogy* upon a mutilated, fragmented artwork is rejected, as the procedure through analogy involves the principle that an artwork's intuitive unity should be equivalent to the the logic unity in terms of which we are conceiving the surrounding reality" [free translation]. Brandi, *Teoria Restaurării*, 47.

The Brandian theory provided us with the landmarks of a methodology used for reintegrating gaps that we have to use with a critical mind and a flexible, non-dogmatic attitude (Photo 7). The decision to address the existing gaps is only carried out after their critical assessment: gaps that cannot be rebuilt and gaps that allow for the rebuilding, one way or another, of continuity in the image reading process. In both cases, the intervention is based on a few principles:

– the existence of a solid, unquestionable documentation on which the decision-making process and reintegration solution are based;
– the pre-eminence of the original while preserving its patina unaltered, as well as traces of its passage through time;
– the distinctive character of the intervention, allowing for a differentiated reading of the reintegrated surfaces facing the original ones; the emergence of the original in relation to the preservation-conservation intervention (Photo 8);
– elimination of analogues or hypothetical reconstructions from the preservation-conservation process;
– reversibility of the reintegration intervention.

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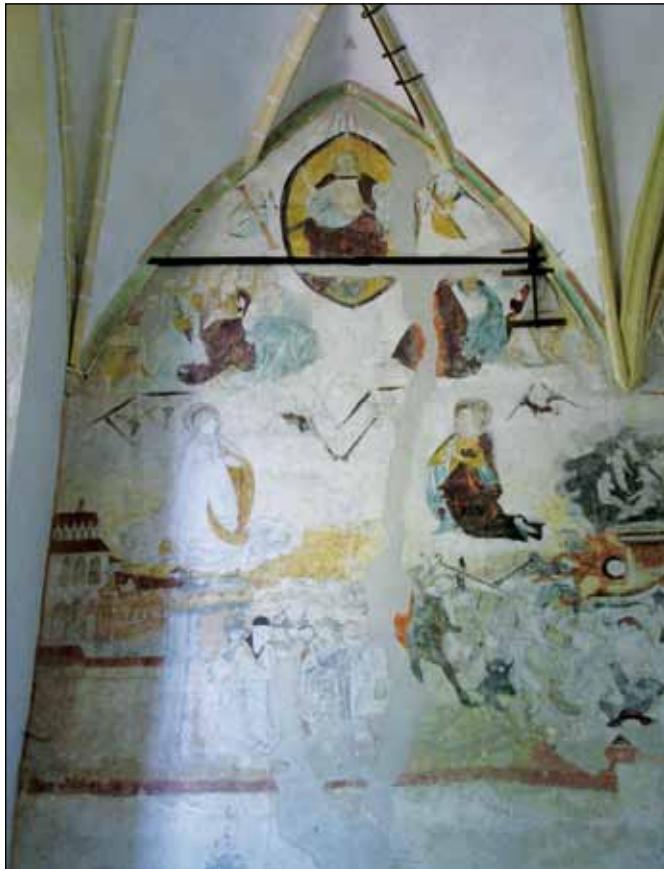
▪ **Foto 9.** *Judecata de Apoi, datorată pictorului Valentinus, de pe peretele estic al navei Bisericii din Deal (Sighişoara) după operaţiunile de conservare-restaurare*
▪ **Photo 9.** *The Last Judgement, attributed to painter Valentinus, on the nave's eastern wall in Church on the Hill (Sighişoara) following the preservation-conservation works*
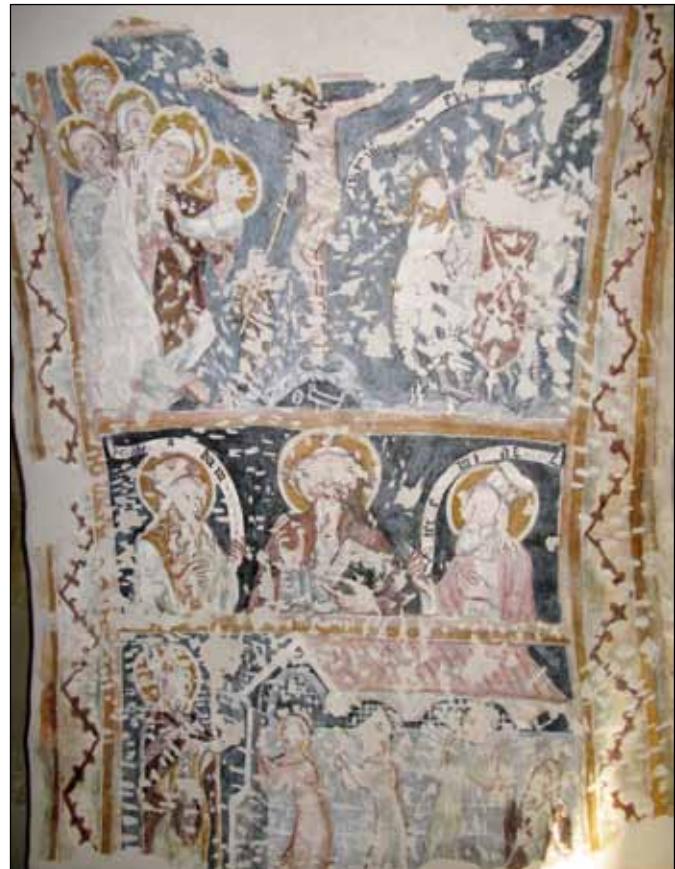
▪ **Foto 10.** *Cea mai veche pictură a Bisericii din Deal descoperită în bolta traveii sudice de la parterul turnului. Autorul restaurării: Romeo GHEORGHIȚĂ*
▪ **Photo 10.** *The oldest painting in Church on the Hill, discovered in the vault of the southern bay at the tower's ground floor. Restorer: Romeo GHEORGHIȚĂ*

■ Ioana-Irina IAMANDESCU[1]

Inventarierea – un prim pas determinant în protejarea patrimoniului industrial

The Inventory – a Crucial First Step in Industrial Heritage Protection

■ **Rezumat:** *Articolul aduce în discuţie importanţa cartării şi inventarierii patrimoniului industrial ca nouă categorie de patrimoniu ameninţată deja de distrugere. Sunt prezentate, prin prisma experienţei britanice din ultimii 60 de ani şi a celei româneşti recente, aspectele necesar a fi avute în vedere în cadrul operaţiunilor de cartare şi inventariere a patrimoniului industrial, punându-se accentul pe necesitatea adaptării sistemelor curente de inventariere la specificul patrimoniului industrial.*

■ **Cuvinte cheie:** patrimoniu industrial, inventariere, industrie

■ **Abstract:** *The article discusses the importance of mapping and inventorying industrial heritage as a new, already endangered heritage category. In the light of the British experience of the last 60 years and of the recent Romanian one, the aspects one needs to have in mind during the mapping and inventory of industrial heritage are presented, focusing on the need to adapt the current inventory systems to the specificity of industrial heritage.*

■ **Keywords:** industrial heritage, inventory, industry

■ Rezultate ale unei „producţii" fără precedent, în special în secolul al XX-lea dar şi în cele anterioare, pregnant prezente în peisaj, fie el urban sau rural, siturile industriale sunt deseori percepute de public (şi uneori chiar de specialişti) ca resturi ale unei epoci hulite, fără altă valoare decât cea exclusiv funcţională. În prima jumătate a secolului trecut, ceea ce se proteja asumat ca patrimoniu – monumentul „tradiţional": vestigii antice, edificii religioase, castele etc. – îşi avea sursa „într-o epocă mai îndepărtată şi într-o estetică diferită"[2] şi era radical diferit de valorile industriale aduse în discuţie ca necesar a fi protejate. Cultul patrimonial era deja supus unei „metamorfoze cantitative"[3], iar aportul cel mai considerabil de noi categorii patrimoniale se datora „trecerii de zidul industrializării" prin care se anexează practicii conservării „uzine, antrepozite, hangare, rămăşiţe ale progresului tehnic sau ale schimbărilor structurale ale economiei, mari cochilii goale pe care mareea industrială le-a abandonat la periferia oraşelor şi chiar în centrul lor"[4].

Desigur, considerarea tuturor acestor mărturii relativ recente, rezultate ale unor activităţi industriale de multe ori desuete şi care nu le mai pot susţine, drept „patrimonializabile" este exagerată. Calea de mijloc decurge dintr-o abordare metodologică echilibrată care să asigure selecţia obiectivă a acelor elemente semnificative de patrimoniu industrial necesar a fi transmise generaţiilor viitoare şi deci protejate prin lege.

Acest proces de selecţie – concretizat în campanii de cartare şi inventariere, soldate sau nu cu clasarea de situri – se dovedeşte a fi pe cât de necesar pe atât de dificil în condiţiile în care s-a putut observa că aplicabilitatea pentru situri industriale a criteriilor folosite în mod uzual pentru clasarea

■ The results of an unprecedented "production", especially in the 20th century, but also in the previous ones, prominently present in the landscape, be it urban or rural, industrial sites are often perceived by the public (sometimes even by the specialist) as remains of a hated era, with no other value than the exclusively functional one. In the first half of the last century, the objectives that were assumed by heritage protection – the "traditional" historic buildings: antique ruins, religious buildings, castles, etc. – had their source in a "more distant era and in a different aesthetic"[2] and were radically different from the industrial values brought into discussion as necessary to protect. The cult of heritage was already subject to a "quantitative metamorphosis"[3] and the considerable contribution of new heritage categories was due to "the crossing of the industrialization wall", through which "factories, warehouses, hangars, remains of technical progress or of structural changes in the economy, large empty shells that the industrial tide has abandoned on the out-

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2 Neil COSSONS, „Why preserve the industrial heritage?", în James DOUET (ed.) *Industrial Heritage Re-tooled: The TICCIH Guide to Industrial Heritage Conservation*, Lancaster UK, Carnegie House, 2012, p. 8.
3 Françoise CHOAY, *Alegoria Patrimoniului*, Bucureşti, UAR-Editura Simetria, 1998, p. 154.
4 *Ibidem*, p. 15.

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2 Neil COSSONS, "Why preserve the industrial heritage?," in *Industrial Heritage Re-tooled: The TICCIH Guide to Industrial Heritage Conservation*, ed. James DOUET, Lancaster UK, Carnegie House, 2012, p. 8.
3 Françoise CHOAY, *Alegoria Patrimoniului* (Bucureşti: UAR-Editura Simetria, 1998), 154.

■ **Foto 1., Fig. 1.** *Postul de pompieri voluntari din Seierdorf – Anina: fotografie şi releveul faţadei principale. © Echipa UAUIM, în timpul campaniei de inventariere, 2005*
■ **Photo 1., Figure 1.** *Volunteer's fire station in Seierdorf – Anina: photo and survey of the main elevation. © "Ion Mincu" University team during the inventory campaign, 2005*

skirts of cities and even in their centres"[4] were added to the preservation practice.

Of course, the consideration of all these relatively recent testimonies, results of industrial activities that are often obsolete and can no longer support them, as having heritage value, is exaggerated. The middle way stems from a balanced methodological approach that ensures the objective selection of those significant elements of industrial heritage that need to be passed on to future generations and thus to be protected by law.

This selection process – materialized in mapping and inventory campaigns that resulted or not in listed sites – proves to be as difficult as it is necessary given that it was observed that the applicability for industrial sites of the criteria used for listing historic buildings is relative and that their weighted and nuanced implementation is obviously necessary – the age and rarity are relative in terms of industrial heritage, as the 18th century represents practically the "antiquity"; the rarity may appear as just a consequence of massive destructions, and the technical value may be greater than the architectural and urban one. On the other hand, such campaigns need a certain degree of specialisation because, if in the case of the "classical" inventory campaigns an architect or an art historian could discern the information and document a site with relative objectivity, this is compromised in many industrial sites when information is much more specialised. We have in mind both isolated machines and tools and large sites, both relatively simple installations and complex technological processes, both "fossilised" sites and fully functional sites, where the "layering" must be correctly deciphered. The openness to the subject and the formation of those involved are crucial, multidisciplinary teams being preferred. In addition, it is important to establish regional or thematic priorities, because many industries, seemingly ubiq-

monumentelor istorice este relativă şi o aplicare ponderat-nuanţată a acestora este evident necesară – vechimea şi raritatea sunt relative în ceea ce priveşte patrimoniul industrial căci secolul al XVIII-lea reprezintă practic „antichitatea" industriei, iar raritatea poate apărea şi doar ca o consecinţă a distrugerilor masive, valoarea tehnică poate fi mai importantă decât cea arhitectural urbanistică. Pe de altă parte, astfel de campanii necesită un anumit grad de specializare căci, dacă în campaniile „clasice" de inventariere un arhitect sau un istoric de artă putea decela informaţiile şi documenta un sit cu relativă obiectivitate, aceasta este compromisă în multe situri industriale când informaţia este mult mai specializată. Discutăm atât despre maşini şi utilaje izolate, cât şi de situri de mari dimensiuni, atât despre instalaţii relativ simple, cât şi de procese tehnologice complexe, atât despre situri „fosilizate", cât şi despre situri în plină activitate a căror „stratificare" trebuie corect descifrată. Deschiderea către subiect şi formaţia celor implicaţi sunt determinante, fiind de preferat echipele pluridisciplinare. De asemenea, stabilirea unor priorităţi regionale sau tematice este importantă, căci numeroase industrii, aparent omniprezente, au dispărut fără ca măcar această documentare minimală prealabilă să fi fost realizată.

Între campaniile sistematice de reperare şi inventariere derulate în Europa, exemplul britanic este interesant din perspectiva posibilităţii „importării" unor elemente adaptabile realităţilor româneşti.

Inventarul realizat în Marea Britanie sub coordonarea Council for British Archaeology în perioada 1962-1965, aproape exclusiv cu voluntari coordonaţi de un singur specialist,[5] este un exemplu de utilitate a eforturilor societăţii civile în faţa unor ameninţări concrete şi în lipsa unei susţineri din partea statului. Acest tip de inventar s-a dovedit extrem de eficient atât în salvarea unor monumente, cât mai ales ca nucleu al primului inventar naţional specializat – National Record of Industrial Monuments (NRIM), iar documentarea făcută în această perioadă rămâne un inestimabil reper ştiinţific în ciuda statutului de „simpli" voluntari al autorilor şi asigură şi azi accesul la informaţii despre siturile care ulterior au dispărut.

Un alt sistem de inventariere interesant, creat în 1977, ca răspuns la distrugerile dezindustrializării, de către John R. HUME, este Scottish Industrial Archaeology Survey (SIAS) din cadrul Universităţii Strathclyde din Glasgow. Inventarul folosea metoda inedită a „improvizaţiei în faţa crizei"[6] şi îşi stabilea priorităţile şi conţinutul în funcţie de ameninţări-

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4 Ibid., 15.

5 Marilyn PALMER, Michael NEVELL, Mark SISSONS, *Industrial Archaeology: A Handbook*, York, Council for British Archaeology, 2012, p.3.
6 Miles OGLETHORPE, Miriam McDONALD, „Recording and documentation", în James DOUET (ed.) *Industrial Heritage Re-tooled: The TICCIH Guide to Industrial Heritage Conservation*, Lancaster UK, Carnegie House, 2012, p. 57.

le imediate. Au fost realizate de către echipe specializate schiţe, fotografii, fişe de teren cu observaţii detaliate privind siturile industriale aflate în pericol, mergându-se până la a se colecta de la faţa locului materiale documentare în original şi obiecte specifice de mici dimensiuni în aşa numitele *survey packages*.[7] Sistemul SIAS s-a dovedit eficient ca metodă de inventariere rapidă, însă curând nu a mai putut ţine pasul cu ritmul distrugerilor.

Pornind de la aceste experimente de început, sistemele de inventariere a patrimoniului industrial din Marea Britanie[8] s-au perfecţionat continuu, concentrându-se atât pe înregistrarea siturilor aflate încă în activitate, cât şi pe studii regionale şi/sau tematice şi pe crearea de baze de date. În paralel au fost introduse sistemul de poziţionare geografică GPS şi diverse sisteme de scanare 3D. Una dintre problemele cheie ale corelării dintre diversele sisteme existente a fost stabilirea unei terminologii şi a unor standarde şi repere comune – prin urmare în anii

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7   *Ibidem*, p. 58.
8   Anglia, Scoţia, Ţara Galilor, Irlanda de Nord folosesc sisteme şi baze de date independente.

uitous, have disappeared before this minimal preliminary documentation could be developed.

Among the systematic campaigns of tracking and inventorying carried out in Europe, the British example is interesting from the point of view of the possibility to "import" certain elements, adaptable to the Romanian realities.

The inventory developed in Great Britain, coordinated by the Council for British Archaeology between 1962 and 1965, almost exclusively with volunteers coordinated by a single specialist,[5] is an example of the utility of the efforts of civil society when facing tangible threats and when lacking support from the state. This type of inventory has proved extremely efficient both in saving historic buildings and, more importantly, as the core of the first specialised national inventory – the National Record of Industrial Monuments (NRIM). The documentation conducted in this period remains an invaluable scientific milestone, despite the status of "simple" volunteers of the authors and ensures even today the access to information on sites that have subsequently disappeared.

Another interesting inventory system, created in 1977 as a response to the destruction triggered by deindustrialisation, by John R. HUME, is the Scottish Industrial Archaeology Survey (SIAS) within the Strathclyde University in Glasgow.

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5   Marilyn PALMER, Michael NEVELL, Mark SISSONS, *Industrial Archaeology: A Handbook* (York: Council for British Archaeology, 2012), 3.

2.

- **Foto 2., Fig. 2., Fig. 3.** *Centrala Hidroelectrică Breazova: fotografie şi releveul faţadelor. © Echipa UAUIM în timpul campaniei de inventariere, 2004*
- **Photo 2., Figure 2., Figure 3.** *The Breazova hydroelectric power plant: photo and survey of the elevations. © "Ion Mincu" University team during the inventory campaign, 2004*
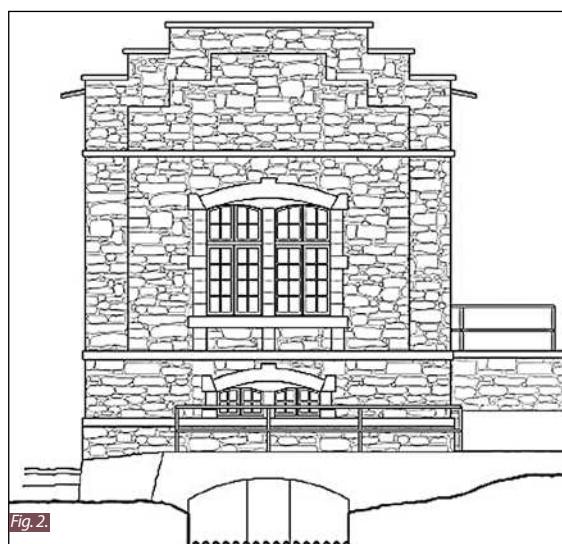
Fig. 2.
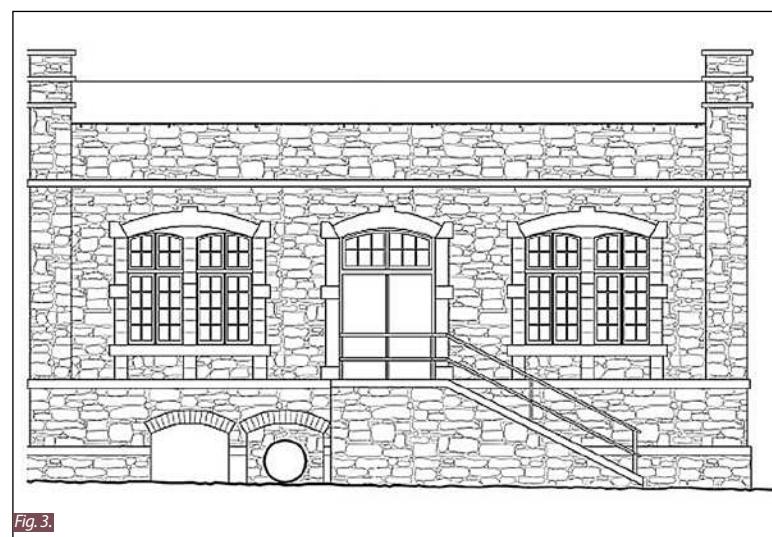
Fig. 3.

The inventory used the unique method of "improvisation in the face of crisis"[6], and established its priorities and content based on the immediate threats. Specialised teams made sketches, photographs, site cards with detailed information regarding endangered industrial sites, going as far as to collect original documentary material and small specific items from the site, in the so-called "survey packages".[7] The SIAS system has proven effective as a method of quick inventory, but soon it could not keep up with the pace of destruction.

Starting from these early experiments, the industrial heritage inventory systems in Great Britain[8] have improved continuously, focusing both on the recording of still functional sites and on regional and/or thematic studies and the creation of databases. In parallel, GPS and various 3D scanning systems were introduced. One of the key issues of the coordination between the various existing systems was to establish a common terminology, standards and guidelines – hence in the '90s a thesaurus and an associated classification system were developed by the Royal Commission on the Historical Monuments of England

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6 Miles OGLETHORPE, Miriam McDONALD, "Recording and documentation," in *Industrial Heritage Re-tooled: The TICCIH Guide to Industrial Heritage Conservation,* ed. James DOUET (Lancaster UK: Carnegie House, 2012), 57.
7 Ibid., 58.
8 England, Scotland, Wales and Northern Ireland use separate systems and databases.

'90 s-a dezvoltat un tezaur de termeni comuni şi un sistem asociat de clasificare de către Royal Commission on the Historical Monuments of England în cooperare cu English Heritage[9]. O parte dintre siturile care au făcut obiectul campaniilor de inventariere din Marea Britanie au fost ulterior protejate prin legislaţia britanică şi astăzi există cca. 30.000 de situri/elemente industriale protejate la diverse niveluri, între care cca. 4% (aproximativ 1.200) la cel mai înalt nivel.[10] Adaptabilitatea principiilor/criteriilor de selecţie în funcţie de natura industrială a sitului evaluat este asumată de metodologia britanică şi detaliată de English Heritage într-un ghid specializat.[11]

Situaţia dificilă a patrimoniului industrial din România se „datorează" în bună măsură şi lipsei unei astfel de politici naţionale de inventariere

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9 *English Heritage National Monuments Record Thesaurus* conţine la categoria „Industrial" 1804 termeni referitori la tipuri de clădiri/instalaţii industriale; accesat ultima dată în 4 septembrie 2012, la URL: http://thesaurus.english-heritage.org.uk/thesaurus.asp?thes_no=1.
10 Keith FALCONER, „Legal Protection", în James DOUET (ed.) *Industrial Heritage Re-tooled: The TICCIH Guide to Industrial Heritage Conservation,* Lancaster UK, Carnegie House, 2012, p. 99.
11 *Industrial Structures. Designation Listing Selection Guide*, English Heritage, 2011.

▪ **Foto 3., Fig. 4.** *Centrala hidroelectrică Sadu I: fotografie şi releveul faţadei principale. © Echipa Asociaţiei pentru Arheologie Industrială, 2010*
▪ **Photo 3., Figure 4.** *The Sadu I hydroelectric power plant: photo and survey of the main elevation. © Industrial Archaeology Association team, 2010*

Fig. 4.

- **Foto 4.** *Furnalele de la Reşiţa. © Cartate de echipa UAUIM, 2005; în prezent dispărute*
- **Photo 4.** *The furnaces in Reşiţa. © Mapped by the "Ion Mincu" University team, 2005; today destroyed*

specializată a monumentelor industriale în ultimii 20 de ani. Astfel siturile industriale nu pot fi evaluate decât în raport cu contextul lor imediat şi nu într-un cadru mai larg, care să poată oferi o imagine de ansamblu – tematică, regională, naţională – a acestui tip de patrimoniu. Un număr important de situri industriale valoroase s-au pierdut şi se pierd încă fără o documentare prealabilă şi fără a se putea stabili anvergura acestor pierderi la nivel naţional.

Preocuparea pentru o inventariere sistematică a acestor valori a fost prezentă în anii postbelici ai secolului al XX-lea începând cu campania din 1953-1955 care a dus la publicarea *Listei monumentelor de cultură de pe teritoriul RPR* în 1955.[12] Ulterior, în anii '60 şi '70, subiectul a început să intre în atenţia specialiştilor din muzee şi Oficiile Judeţene pentru Patrimoniu. În momentul de faţă Lista Monumentelor Istorice (LMI), ce a avut ca punct de pornire lista din 1992, conţine cca. 29.000 monumente, dintre care cca. 750 sunt monumente cu valoare tehnică şi industrială. Dintre acestea o mare parte sunt construcţii pentru căi ferate sau sunt instalaţii tehnice tradiţionale preindustriale – mori, piue, gatere ş.a. – doar în jur de 60% putând fi considerate propriu-zis industriale. Din păcate, distribuţia monumentelor pe judeţe nu reflectă situaţia reală din teren (spre exemplu subiectul este practic neacoperit în judeţe cu tradiţie industrială precum Sibiu sau Iaşi), ci mai degrabă lipsa resurselor umane specializate şi, în consecinţă, subiectivismul celor implicaţi în regim de urgenţă la elaborarea listei.

Se cuvine să menţionăm unele iniţiative recente de inventariere, precum: un inventar parţial al monumentelor din Caraş-Severin, judeţul cu cea mai mare densitate de patrimoniu industrial şi deţinător a mai bine de 200 poziţii în LMI din cele 750 menţionate, inventar derulat de Universitatea de Arhitectură şi Urbanism „Ion Mincu" (UAUIM) din Bucureşti în cadrul proiectului de cercetare *Patrimoniul industrial*

12 Instituită prin Hotărârea nr. 1160/23 iunie 1955 a Consiliului de Miniştri al RPR.

in cooperation with English Heritage[9]. Part of the sites that were subjects of the inventory campaigns in Great Britain were subsequently protected by the British law and today there are approx. 30,000 industrial sites/elements protected at different levels among which approx. 4% (about 1,200) at the highest level.[10] The adaptability of the selection principles/criteria based on the industrial nature of the evaluated site is assumed by British methodology and detailed by English Heritage in a specialised guide.[11]

The plight of the Romanian industrial heritage is "owed" largely to the lack of such a national policy for the specialised inventory of industrial historic buildings in the last 20 years. Thus, industrial sites can be evaluated only in relation with their immediate context and not within a broader one, which could provide an overview – thematic, regional and national – of this type of heritage. A significant number of valuable heritage sites have been lost and are still being lost without prior documentation and without the possibility to determine the extent of these losses at national level.

The concern for a systematic inventory of these values was present in the postwar years of the 20th century, starting with the 1953-1955 campaign that has led to the publication of the *List of cultural heritage throughout the People's Republic of Romania* (PRR) in 1955.[12] Subsequently, in the '60s and '70s, the subject began to get the attention of the specialists in museums and in the County Heritage Offices. Currently, the List of Historic Buildings, which took as starting point the list from 1992, contains approx. 29,000 landmarks, of which approx. 750 are historic buildings with technical and industrial value. Of these, a large part are railway buildings or preindustrial traditional technical installations – water mills, sawmills, etc. – only about 60% may be considered properly industrial. Unfortunately, the distribution of heritage buildings based on county does not reflect the actual situation in the field (e.g. the subject is virtually not approached in counties with an industrial tradition, such as Sibiu or Iaşi), but rather the lack of specialised human resources and, as a consequence, the subjectivity of those involved, as an emergency, in the development of the list.

We should mention several recent inventory initiatives, such as: a partial in-

9 *English Heritage National Monuments Record Thesaurus* contains in the "Industrial" category 1804 terms referring to industrial building/installation types; last modified September 4th, 2012, http://thesaurus.english-heritage.org.uk/thesaurus.asp?thes_no=1.

10 Keith FALCONER, "Legal Protection" in *Industrial Heritage Re-tooled: The TICCIH Guide to Industrial Heritage Conservation*, ed. James DOUET (Lancaster UK: Carnegie House, 2012), p. 99.

11 *Industrial Structures. Designation Listing Selection Guide*, English Heritage, 2011.

12 Established by Resolution no. 1160 from June 23, 1995 of the PRR Council of Ministers.

ventory of the landmarks in Caraş-Severin, the county with the greatest density of industrial heritage and the area where more than 200 of the positions in the List of Historic Buildings of the 750 mentioned, inventory carried out by the "Ion Mincu" University of Architecture and Urbanism in Bucharest within the research project *The industrial heritage of the mountainous Banat – European and national potential*[13]; the inventory conducted by the Moldova National Museum Complex in Iaşi in the counties of Northern Moldova within the project *Industrial Heritage Memory*[14]; the inventory carried out in Cluj, Maramureş, Sibiu counties and in Bucharest Municipality by the Association for Industrial Archaeology and Transylvania Trust Foundation within the project *Partnership for Valorising Industrial Built Heritage in Romania*[15].

Correlating the information resulted from these programmes with the national inventory system managed by the Institute of National Heritage (which does not currently have the resources necessary to initiate a national project) remains an aspiration.

The lessons learned from the extensive British experience as well as from the analysis of the Romanian initiatives confirm the following:

– The mandatory, permanent and preventive nature of inventorying operations;
– The need for in-depth knowledge – territorial, typological, qualitative, historic – of the existing industrial stock;
– The importance of allocating sufficient resources and specialised personnel;
– The utility of involving enthusiasts and volunteers;
– The need to corroborate data from different systems and to correlate their methodology and terminology;
– The need to customise the criteria for the listing of industrial heritage by adopting adjusted methodological and/or strategic principles.

13 Research project of the Department of Architecture History and Theory and Heritage Conservation of the "Ion Mincu" University of Architecture and Urbanism (project coordinator, Hanna DERER, coordinator of the on-site campaign Ioana-Irina IAMANDESCU), financed in 2004-2005 by the National Council of Scientific Research in Higher Education (CNCSIS – Consiliul Naţional al Cercetării Ştiinţifice din Învăţământul Superior).
14 Cultural project financed by the Administration of the National Cultural Fund (AFCN – Administraţia Fondului Cultural Naţional) in 2007-2008 (project coordinator, Lenuţa CHIRIŢĂ), www.memopatind.ro.
15 Project funded by Lichtenstein, Iceland and Norway, through the Financial Mechanism of the European Economic Area (EEA) in 2010 (project coordinator, Csilla HEGEDÜS, Transylvania Trust Foundation; inventory campaign coordinator, Ioana-Irina IAMANDESCU, Association for Industrial Archaeology), www.industrial-heritage.ro.

al Banatului Montan – nivel european şi potenţial de integrare*[13]; inventarierea derulată de Complexul Naţional Muzeal Moldova Iaşi în judeţele din nordul Moldovei în cadrul proiectului *Memoria Patrimoniului Industrial*[14]; inventarierea derulată în judeţele Cluj, Maramureş, Sibiu şi Municipiul Bucureşti de Asociaţia pentru Arheologie Industrială şi Fundaţia Transylvania Trust în cadrul proiectului *Parteneriat pentru valorificarea patrimoniului arhitectural industrial din România*[15].

Corelarea informaţiilor rezultate din aceste programe cu sistemul naţional de inventariere gestionat de Institutul Naţional al Patrimoniului (care pentru moment nu are resursele necesare demarării unui proiect naţional) rămâne un deziderat.

Învăţămintele extrase din vasta experienţă britanică precum şi analiza iniţiativelor româneşti confirmă:

– Caracterul de operaţiune obligatorie, permanentă şi preventivă al inventarierii;
– Necesitatea cunoaşterii în profunzime – teritorial, tipologic, calitativ, istoric – a stocului industrial existent;
– Importanţa alocării de resurse suficiente şi de personal specializat;
– Utilitatea implicării entuziaştilor şi voluntarilor;
– Necesitatea coroborării datelor din diverse sisteme precum şi a corelării metodologice şi terminologice a acestora;
– Necesitatea particularizării criteriilor de clasare pentru patrimoniul industrial prin asumarea unor principii metodologice şi/sau strategice adaptate.

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13 Proiect de cercetare al Departamentului de Istoria/Teoria Arhitecturii şi Conservarea Patrimoniului din cadrul UAUIM (coordonator al proiectului, Hanna DERER, coordonator al campaniei de teren, Ioana-Irina IAMANDESCU), finanţat în 2004-2005 de Consiliul Naţional al Cercetării Ştiinţifice din Învăţământul Superior (CNCSIS).
14 Proiect cultural finanţat de Administraţia Fondului Cultural Naţional (AFCN) în 2007-2008 (coordonator al proiectului, Lenuţa CHIRIŢĂ), www.memopatind.ro.
15 Proiect finanţat de Lichtenstein, Islanda şi Norvegia prin Mecanismul Financiar al Spaţiului Economic European (SEE) în 2010 (coordonator al proiectului, Csilla HEGEDÜS, Fundaţia Transylvania Trust; coordonator al campaniei de inventariere, Ioana-Irina IAMANDESCU, Asociaţia pentru Arheologie Industrială), www.industrial-heritage.ro.

■ Sergiu NISTOR[1]

Gestiunea patrimoniului construit românesc şi evoluția numărului de monumente din lista monumentelor istorice

REALITATE ŞI INTERPRETARE

The Management of the Romanian Built Heritage and the Evolution of the Number of Historic Buildings in the List of Historic Buildings

REALITY AND INTERPRETATION

■ *Rezumat: Lista monumentelor istorice (LMI) din România este un instrument fundamental al sistemului de protecţie şi gestiune a patrimoniului construit. Nu este o particularitate, listele protective fiind în orice ţară expresia valorilor care sunt protejate şi a materializărilor acestor valori în construcţii. În România în ultima vreme creşterea LMI în anii de după 1989 a făcut însă obiectul unor critici, sugerându-se o lipsă de fundamentare şi o exagerare a numărului de imobile protejate, pe criterii subiective, blocând nejustificat – se spune – dezvoltarea urbanistică ori marile proiecte de infrastructură. Articolul dă o replică ştiinţifică, cu comparaţii adecvate ale situaţiei din România cu cea a altor ţări europene. Cercetarea şi compararea listelor monumentelor istorice din România emise de autorităţile competente în 1955, 1978, 1989, 2004 şi 2010, precum şi interpretarea lor în raport cu realităţile socio-politice ale momentelor în care au fost emise arată că, „înmulţirea" monumentelor urmăreşte un curs obiectiv în raport cu dezvoltarea cunoaşterii şi schimbarea criteriilor de apreciere a valorilor protejate. Pe de altă parte, proporţiile stocului patrimonial din lista monumentelor istorice din România şi mărimea teritoriului naţional ori populaţia arată că în comparaţie cu alte state europene, ţara noastră nu este deloc exagerat de marcată de prezenţa imobilelor protejate, ce ar putea stânjeni dezvoltarea sau programele de infrastructură. Studiul arată că ţările dezvoltate din Europa, inclusiv ţările din fostul bloc sovietic cu o dezvoltare superioară României, au mai multe monumente şi mai dens repartizate pe teritoriu.*

■ *Cuvinte cheie:* lista monumentelor istorice, criterii de clasare, densitate patrimonială

■ *Abstract: The Romanian List of Historic Buildings is a fundamental instrument for the protection and management of the built heritage. This is not a peculiarity, as protective lists are – in any country – the expression of values to be protected and of the transposition of these values in the existing buildings. In Romania however, the expansion of the list after 1989 has been the object of criticism. It has been suggested that it is unfounded, that the number of protected buildings has been exaggerated based on subjective criteria, unjustifiably blocking the urban development or the infrastructure projects. The present article is meant to be a scientific reply to those critics, providing adequate comparisons of the situation in Romania with that of other European countries. The analysis and comparison of the lists of historic buildings issued in Romania by the competent authorities in 1955, 1978, 1989, 2004 and 2010, as well as their interpretation according to the social-political context in which they were issued show that the historic buildings' multiplication follows an objective course determined by the development of knowledge and the shift in the criteria governing the appreciation of the values protected. On the other hand, the proportions of the heritage stock in the list of historic buildings and the size of Romania's territory and that of its population show that compared to other European countries, our country is not exaggeratedly marked by the presence of protected buildings hindering the country's development or its infrastructure projects. The study shows that Europe's developed countries, including those in the former Soviet bloc whose evolution is superior to Romania's, have a greater number of historic buildings, more widely dispersed across their territory.*

■ *Keywords:* list of historic buildings, classification criteria, heritage density

■ În România în ultima vreme Lista Monumentelor Istorice, şi mai cu seamă creşterea ei în anii de după 1989, a făcut obiectul unor critici, sugerându-se o lipsă de fundamentare şi o exagerare a numărului de imobile protejate pe criterii subiective. Ar fi prea multe monumente istorice în Lista Monumentelor Istorice din România – şi cu precădere în Bucureşti – şi ar fi rezonabil să se mai reducă din ele pentru a putea dezvolta teritoriul, încorsetat de rigorile protejării clădirilor clasate. Consecinţele acestei „suprapopulaţii patrimoniale" ar fi rezultatele modeste în creşterea nive-

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lului de trai şi calităţii vieţii din oraşe sau încetineala marilor şantiere de infrastructură. Am constatat în anii *boom*-ului imobiliar (2005-2008) o presiune importantă asupra organismelor de protejare a monumentelor istorice pentru aprobarea unor declasări sau derogări de la regimul normal de protecţie a monumentelor istorice, în vederea realizării unor ambiţioase proiecte speculative. În perioada recesiunii economice, aceste presiuni au scăzut, dar se fac resimţite „pregătirile de artilerie" în domeniu, cu argumentaţii de tipul: „când nimeni nu investeşte, ar fi păcat să ratăm această oportunitate numai pentru că terenul are regimul de monument istoric". Mai mult, se invocă adeseori interesul public general al creării de locuri de muncă ori al dezvoltării urbanistice pentru a justifica plasarea protecţiei patrimoniului pe un plan secund, ceea ce ar justifica printre altele o drastică revizuire a Listei Monumentelor Istorice. Toate aceste demersuri conduc la o discreditare a principalului instrument al protejării monumentelor istorice, cel care exprimă viziunea fundamentală despre conţinutul categoriei de patrimoniu construit şi valorile sale, expresia valorilor şi identităţii comunităţilor umane.

Listele postbelice ale monumentelor istorice

■ În articolul *Inventarierea monumentelor istorice din România. Retrospectivă istorică*[2] istoricul Oliver VELESCU arată că după apariţia *Regulamentului legii pentru conservarea şi restaurarea monumentelor publice*[3] o prima listă cuprinde 131 de poziţii şi este redactată de către C. S. BILCIURESCU în 1894.[4] Prima listă apărută în conformitate cu Legea din 1892 apare pe 1 iunie 1897, cuprinde 534 monumente publice şi 63 monumente istorice, este redactată de V. A. URECHIA, B. P. HAŞDEU şi Gr. TOCILESCU şi poartă titlul *Inventarul monumentelor publice şi istorice din România*.[5] În prima jumătate a secolului al XX-lea se realizează o serie de inventare parţiale, rod al activităţii Comisiilor Regionale ale Monumentelor Istorice instituite după 1919. Cu toate acestea, o listă actualizată a monumentelor istorice nu se mai elaborează chiar dacă în 1942 arhitectul Horia TEODORU o solicită printr-un memoriu depus la Comisia Monumentelor Istorice.[6] Prin urmare, în 1955, în momentul publicării de către Academia Republicii Populare Române a *Listei monumentelor de cultură de pe teritoriul RPR*, se scursese mai bine de jumătate de veac de la ultima publicare (1904) a Listei monumentelor publice şi istorice. În lista din 1955 sunt 115 monumente de arheologie, 3359 monumente de arhitectură, 405 monumente de artă plastică, 466 monumente istorice, cu un total 4345 de poziţii, structurate pe regiuni, raioane şi localităţi, pe de o parte, şi pe monumente arheologice, monumente de arhitectură, monumente memoriale şi monumente de artă plastică, pe de altă parte. În 1977-1978 este elaborată lista bunurilor de patrimoniu cultural naţional al Republicii Socialiste România (monumente istorice), o propunere de amendare a listei din 1955 – cu 8536 poziţii de această dată – pe aceeaşi structură categorială dar repartizată pe judeţele introduse în administraţie în 1968. Dată fiind desfiinţarea Direcţiei Monumentelor Istorice (DMI)[7] aceasta nu va mai fi nicicând pusă în aplicare. Lista Comisiei Naţionale a Monumentelor, Ansamblurilor şi Siturilor (CNMASI)[8] a monumentelor is-

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Left column

■ The Romanian List of Historic Buildings has been criticised lately, especially its expansion after 1989. It has been suggested that it is not legitimate, that the number of protected buildings has been exaggerated based on subjective criteria. There are too many historic buildings in the Romanian List of Historic Buildings, it was said – especially in Bucharest – and it would be more than reasonable to cut it down a bit, so as to make room for land re-development, which has been hindered by the rigors of heritage protection. The consequences of this "heritage overcrowding" are, allegedly, our country's poor results in increasing the standard of living in towns and cities, or the sluggishness of our major infrastructure construction sites. Between 2005 and 2008, during the real estate boom, serious pressure was put on institutions meant to protect historic buildings, so as to approve the removal of various entries from the list or to obtain derogations from the usual protected status of historic buildings, with a view of carrying out ambitious speculative projects. Once economic recession kicked in, these pressures decreased, but preparations are being made for an upcoming "artillery fire": "Now that nobody is investing, would it not be a shame to miss this opportunity only because that particular piece of land has been classified as heritage?" Moreover, arguments like the general public interest of creating jobs, or the urban development motivate placing heritage protection on a secondary level, which would justify a drastic revision of the List of Historic Buildings. All these endeavours lead to discredit the main instrument meant to protect the historic buildings, expressing the fundamental vision upon the contents of built heritage category and its values, as well as the communities' established identity and values.

Lists of historic buildings drafted after WWII

■ In the article entitled *An Inventory of Romanian Historic Buildings. A historic overview*[2], historian Oliver VELESCU explains that after the publication of the *Regulation of the law on the conservation and restoration of public buildings*[3], a first list comprising 131 entries was drafted by C. S. BILCIURESCU in 1894.[4] The first list in compliance with the 1892 Law was published on June 1, 1897, containing 534 public buildings and 63 historic buildings. It was written by V. A. URECHIA, B. P. HAŞDEU and Gr. TOCILESCU and its title was *An Inventory of Public and Historic Buildings in Romania*.[5] During the first half of the 20th century, a series of partial inventories were drafted as outcome of the activity of the Regional Commissions for

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2 Oliver VELESCU, "Inventarierea monumentelor istorice din România. Retrospectivă istorică," *Buletinul Comisiei Monumentelor Istorice* 1-2 (2012): 83-147.
3 Official Gazette of Romania, no. 239 from January 28, 1893.
4 Oliver VELESCU, *Inventarierea monumentelor istorice din România,* 104.
5 Ibidem.

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2 Oliver VELESCU, *Inventarierea monumentelor istorice din România. Retrospectivă istorică*, în „Buletinul Comisiei Monumentelor Istorice", nr. 1-2/2012, p. 83-147.
3 Monitorul Oficial 239 din 28 ianuarie 1893.
4 Oliver VELESCU, *op.cit.,* 104.
5 *Ibidem.*
6 Arhiva INP, fond CMI, dosar 3834-1942, apud Oliver VELESCU, *op.cit.,* 121.
7 Instituţie publică centrală însărcinată cu protejarea monumentelor istorice prin activităţi de proiectare şi execuţie, desfiinţată în decembrie 1977.
8 Organ de specialitate instituit în 1990 în vederea elaborării legislaţiei de protecţie a monumentelor istorice şi avizarea intervenţiilor la acestea.

torice din 1992 a plecat de la propunerile elaborate în 1977, validându-le și completându-le, ajungându-se la un total de 20.326 poziții, structurate pe județe și localități și pe următoarele categorii: monumente arheologice, monumente de arhitectură, monumente memoriale, monumente de artă și rezervații de arhitectură. Această listă nu a fost niciodată publicată. În conformitate cu prevederile Legii 422/2001 privind protejarea monumentelor istorice, cele două liste ale monumentelor istorice publicate în 2004 și respectiv 2010 consemnează 29.426 și respectiv 29.542 poziții structurate pe județe, localități și pe patru categorii, dispărând în raport cu propunerea CNMASI din 1992 categoria de „rezervații de arhitectură".

Analiza cantitativă a evoluției numărului de monumente clasate

■ Într-o privire globală asupra a 4 liste postbelice (1955, 1978, 1992, 2010), evoluția numărului de monumente istorice, clădiri și terenuri protejate este prezentată în figura 1. Creșterea numărului de monumente arheologice și arhitecturale (principalii contributori ai listelor) este prezentată în figura 2.

	Mon. Arhlg	Mon. Arh.	Mon. Arta	Mon. Mem.	Rezerv. Arh.	TOTAL
1955	115	3359	405	466	0	4345
1978	1237	5725	580	963	31	8536
1992	4471	13729	-	-	-	20326
2010	7892	16672	694	1430	0	26688
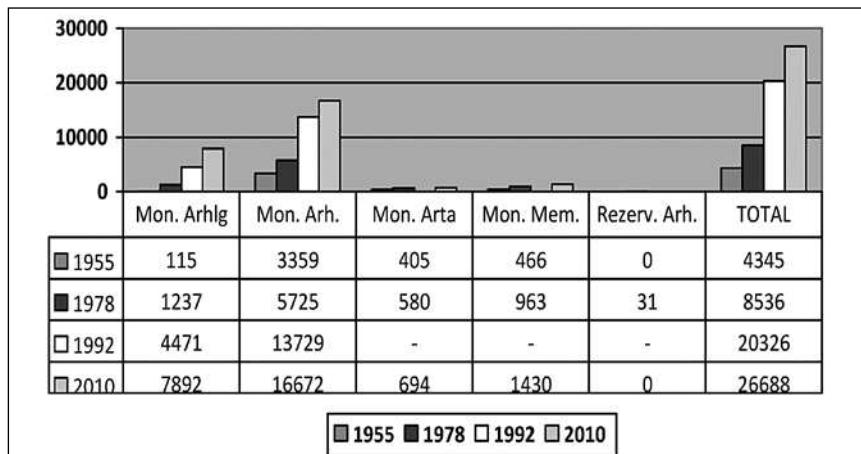
■ *Fig. 1. Evoluția numărului de monumente istorice în listele din 1955, 1978, 1992 și 2010 (real la 31.12.2013). Din lista anului 1992 lipsesc datele referitoare la numărul monumentelor din categoria rezervații de arhitectură, monumente de artă și memoriale din cauza lipsei parțiale a informațiilor pentru unele județe.*
■ *Figure 1. The evolution of the number of historic buildings on the lists from 1955, 1978, 1992 and 2010 (valid at December 31, 2013). From the 1992 list, information is missing on the number of heritage items in the following categories: architectural reserves, art works and memorials, due to the partial lack of data for some counties.*
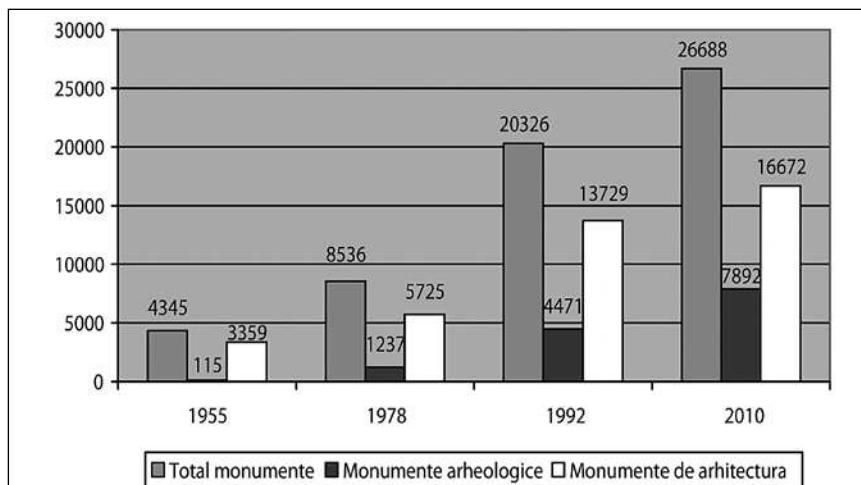
■ *Fig. 2. Evoluția numărului de monumente arheologice și arhitecturale în listele monumentelor istorice.*
■ *Figure 2. The evolution of the number of archaeological and architectural items on the List of Historic Buildings.*

Historic Buildings established after 1919. Nevertheless, an updated List of Historic Buildings was never elaborated, although in 1942, architect Horia TEODORU requested it in a memo submitted to the Commission of Historic Buildings.[6] Therefore, in 1955, when the Academy of the People's Republic of Romania published the *List of cultural heritage throughout the PRR*, more than half a century had passed since the last publication (in 1904) of the List of Public and Historic Buildings. The 1955 *List* includes 115 archaeological items, 3,359 architectural items, 405 art works, 466 historic buildings, adding up to 4,345 entries broken down on regions, counties and localities on the one hand, archaeological and architectural items, memorials and art works on the other hand. In 1977-1978 was elaborated the list of national cultural heritage of the Socialist Republic of Romania (comprising historic buildings), a proposal regarding the revision of the 1955 list – this time with 8,536 entries – having the same category structure only broken down into counties, according to the administrative structure introduced in 1968. Due to the closing down of the Department for Historical Buildings[7], it was never enforced. The National Commission of Monuments, Assemblies and Historical Sites' (NCMAHS)[8] List of Historic Buildings from 1992 was based on the proposals from 1977, validating and completing them, thus reaching a total of 20,326 entries, divided into counties and localities and into the following categories: archaeological and architectural items, memorials, art works and architectural reserves. This list was never published. According to the provisions of Law no. 422/2001 on the protection of historic buildings, the two lists published in 2004 and 2010 record 29,426, respectively 29,542 entries divided into counties and localities and into four categories – compared to the NCMAHS proposal from 1992, the "architectural reserve" category disappeared.

Quantitative analysis of the evolution of classified historic buildings

■ A global overview of the 4 lists drafted after WWII (1955, 1978, 1992, 2010), the evolution of the number of historic monuments, buildings and protected areas is shown in Figure 1. The increase in the number of archaeological and architectural items (the main categories on the lists) is shown in Figure 2.

It is true that the number of historic buildings has increased significantly

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6 INP Archives, HMC fund, fine no. 3834-1942, apud VELESCU, *Inventarierea monumentelor istorice din România*, 121.
7 Central public institution whose mission is to protect historic buildings through planning and implementation activities, abolished in December 1977.
8 Specialised institution founded in 1990 to elaborate the necessary legislation for the protection of historic buildings and to approve interventions on these.

through the activity of Department for Historical Monuments, Ensembles and Sites (DHMES) in the first two years after 1989. The increase in the number of historic buildings and the evolution of the structure of the historic buildings' lists (Figure 2) from 1955 (the list published by the Academy), then 1978 (proposal by NCMAHS, unpublished), 1992 (NCMAHS, unpublished), 2004 and 2010 (Ministry of Culture and Religious Affairs, Official Gazette of Romania) can be easily explained by a series of objective statements.

Explanations of the increase in the number of historic buildings on the List of Historic Buildings between 1955 and 2010

■ The increase in the number of archaeological heritage items, first by 1100% on the proposed-list from 1978, then by over 3 times on the NCMAHS list and up to the present number (over 70 times bigger) is due, first of all, to the deeper knowledge of the country's archaeological heritage, following the reorganisation of this activity triggered by the public ownership of the land. Other causes were the construction sites opened in Romania's industrialization period, following the World War II (explaining the increase from 1955 and 1978) and the change in the way sites and archaeological ensembles were recorded on the List of Historic Buildings, each period receiving a specific code[9]).

A second reason explaining the rise in the number of historic buildings after 1989 is the shift in the society's references about what heritage means. Thus, in the 1978 List no more than 50 churches plus the Jewish Temple were proposed, whereas today, 82 of the 311 places of worship in Bucharest are classified as historic buildings. The proposed-list from 1978 included 83 graves and 91 funerary monuments and burial vaults. Of the 213 art works and 177 memorials, about 50% of each category were funerals located in Ghencea, Bellu and Lutheran Cemeteries. The number of buildings in Bucharest classified as historic buildings due to their architectural and historic merits was, in 1978, of only 309 (Figure 3). Paradoxically, Bucharest was represented, from the viewpoint of its heritage, by burial vaults, graves, statues and

9   For example the site B-I-s-B-17864, Băneasa – La Stejar, has 4 entries on the List of Historic Buildings from 2010 (one for the site and three related to the period) while on the proposed-list from 1978 it was recorded only once (one entry). Situations in which a site has 6-7 entries on the current List of Historic Buildings are quite frequent. In Bucharest there are only 50 real codes (from 17,858 to 17,908) compared to 186 entries. We can therefore consider an average of about 3.6 entries for a single code. This shows that compared to the situation in 1978, the increase in the number of archaeological items on the list is of 138% in real terms, in Bucharest (from 21 archaeological items in 1978 to 50 in 2013) and on the whole of Romania, the real increase is about 77%.

Este adevărat că numărul monumentelor istorice a crescut foarte mult prin activitatea Direcţia Monumentelor, Ansamblurilor şi Siturilor Istorice (DMASI) din primii doi ani de după 1989. Creşterea numărului de monumente şi evoluţia structurii listelor monumentelor istorice (fig. 2) începând din 1955 (lista publicată de Academie), apoi în 1978 (propunere CNMASI, nepublicată), 1992 (CNMASI, nepublicată), 2004 şi 2010 (Ministerul Culturii şi Cultelor [MCC], Monitorul Oficial) poate fi însă uşor explicată printr-o serie de determinări de natură obiectivă.

Explicaţiile creşterii numărului de monumente istorice în lista monumentelor istorice în perioada 1955-2010

■ Creşterea numărului de monumente arheologice, întâi cu 1100% în lista-propunere din 1978, apoi de încă peste 3 ori în lista CNMASI şi până la numărul de astăzi, de peste 70 de ori mai mare, se datorează întâi cunoaşterii mai aprofundate a patrimoniului arheologic al ţării, ca urmare a organizării acestei activităţi în condiţiile proprietăţii publice asupra terenurilor. Alte cauze au fost deschiderea şantierelor în perioada de industrializare a României de după al doilea război mondial (pentru creşterea dintre 1955 şi 1978) şi schimbarea modalităţii de evidenţiere în lista monumentelor istorice a siturilor şi ansamblurilor arheologice (fiecare perioadă beneficiind de un cod[9]).

Un al doilea motiv pentru care numărul monumentelor istorice a crescut după 1989 este dat de schimbarea reperelor valorice ale societăţii. În lista din 1978 erau propuse pentru Bucureşti ca monumente istorice doar 50 de biserici şi Templul Coral. Astăzi, din cele 311 lăcaşuri de cult din Bucureşti, 82 sunt clasate monument istoric. În lista-propunere din 1978 erau 83 de morminte şi 91 de monumente funerare şi cavouri. Din cele 213 monumente de artă plastică şi 177 memoriale cca. 50% din fiecare categorie erau monumente aflate în Cimitirul Ghencea, Cimitirul Bellu şi Cimitirul evanghelic. Numărul clădirilor bucureştene clasate pentru meritele lor arhitecturale şi istorice era în 1978 doar 309 (fig. 3). Paradoxal,

9   De exemplu, situl cu codul B-I-s-B-17864, Băneasa – La Stejar, are afectate în LMI 2010 4 poziţii (una de sit şi alte 3 de perioadă) în timp ce în lista-propunere din 1978 era înregistrat într-o singură poziţie. Sunt relativ frecvente situaţiile în care un sit are şi 6-7 poziţii în lista actuală a monumentelor istorice. În Bucureşti există de fapt un număr de doar 50 de coduri (de la 17.858 la 17.908) faţă de un număr de 186 poziţii. Putem deci considera o medie de 3,6 poziţii aferente unui singur cod. Acest lucru arată că faţă de situaţia din 1978 creşterea numărului de monumente arheologice în listă este în termeni reali în Bucureşti de 138% (de la 21 monumente arheologice în 1978 la 50 în 2013) şi pe ansamblul României, creşterea reală este cu aproximaţie de 77%.

|	Mon. arhlg.	Mon. Arh.	Mon. Arta	Mon. Mem.	Rezerv. Arh.	TOTAL
▣ 1955	3	94	10	27	0	134
■ 1978	21	309	213	177	3	723
▢ 1992	46	2001	375	124	25	2571
▢ 2013	150	2081	115	239	0	2585
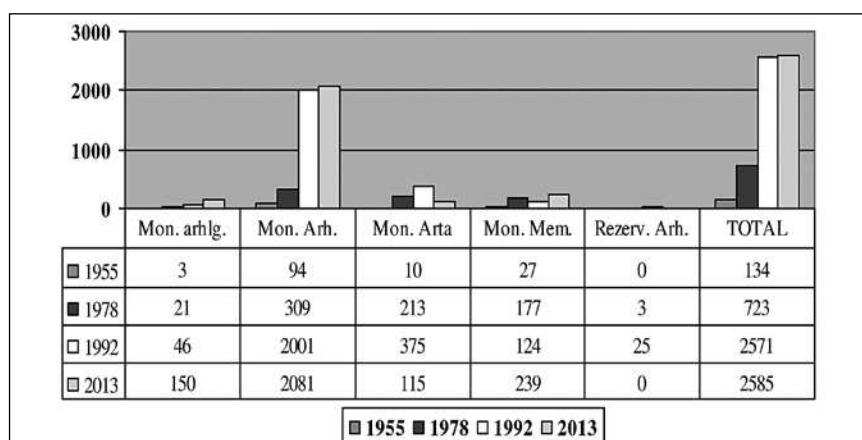
▣ 1955 ■ 1978 ▢ 1992 ▢ 2013

■ *Fig. 3.* Bucureşti: numărul monumentelor istorice pe grupe în listele din 1955, 1978, 1992, 2010 (real la 31.12.2013).
■ *Figure 3.* Bucharest – the number of historic buildings by category in the lists from 1955, 1978, 1992, 2010 (valid at December 31, 2013).

Bucureştiul era reprezentat din punct de vedere patrimonial prin cavouri, morminte, statui şi plăci comemorative. Patrimoniul industrial, la fel şi cel modern, erau cvasi-absente. Era normal ca schimbarea sistemului politic, dar mai ales schimbarea paradigmei culturale de după 1989 să împingă spre o creştere a numărului de monumente, în principal prin clasarea unor categorii subreprezentate sau chiar absente în listele anterioare.[10]

Chiar în cadrul categoriilor clasice ale listei, reprezentate de patrimoniul construit religios, schimbarea politică din 1989 şi impactul său cultural explică de ce propunerile din 1992 şi mai apoi listele din 2004 şi 2010 adaugă un număr important de edificii de cult celor trecute în listele din 1955 şi 1978 (fig. 4). Cifrele statistice arată practic o dublare a numărului
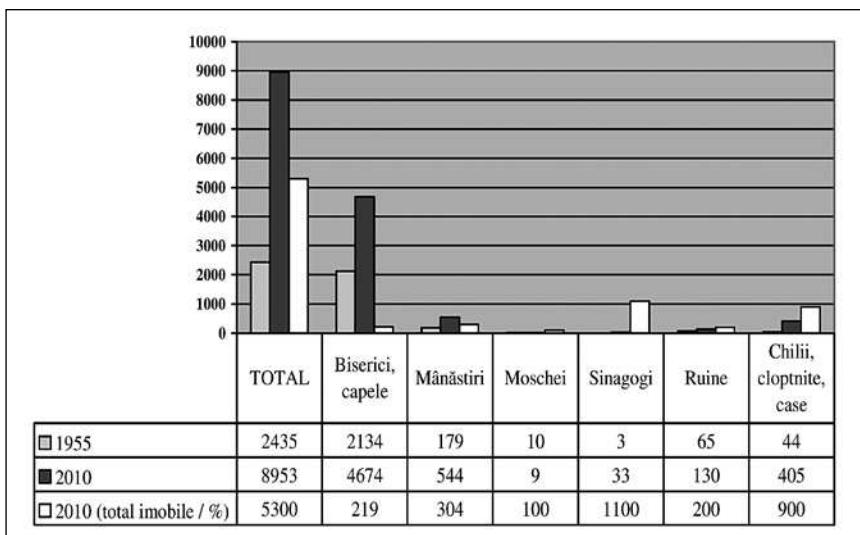
■ **Fig. 4.** *Numărul monumentelor de cult în listele monumentelor istorice din 1955 (nr. imobile) şi 2010 (nr. poziţii, conform CIMEC).*

■ **Figure 4.** *The number of religious buildings on the List of Historic Buildings from 1955 (no. of property) and 2010 (no. of entries, Institute of Cultural Memory-CIMEC).*

de monumente istorice – edificii de cult. Este acest fapt marcat de subiectivitatea sau superficialitatea recenzorilor, ori de entuziasmul lor „postrevoluţionar"? O analiză comparativă a listelor pre- şi postrevoluţionare arată că nu. Exemple interesante sunt două localităţi şi modificările din listele postrevoluţionare în raport cu patrimoniul lor arhitectural religios. Astfel, în Craiova lista din 1955 clasa 20 de edificii de cult, pe când cea actuală are 31 de poziţii. Creşterea numărului de poziţii în lista monumentelor are două explicaţii: clasarea bisericilor din secolul al XIX-lea[11], ce au căpătat o valoare de vechime, dar şi o „preţuire" nouă în actualul context socio-cultural, fiind justificate şi de valorizarea artei secolului al XIX-lea în general, şi modalitatea de clasare şi listare ca poziţii distincte ale elementelor componente ale ansamblurilor.[12]

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10 Un fenomen de sporire rapidă a numărului de monumente istorice imediat după schimbarea regimului politic s-a consemnat şi în ţările baltice după 1991 şi în statele apărute în urma dezmembrării Yugoslaviei, după 1993.

11 Nou clasate: Biserica „Sf. Împăraţi" (1813), Biserica „Sf. Ioachim, Sf. Ana şi Sf. Haralambie" (1802-1806), Capela „Sf. Maria"- cimitirul Sineasca (1900), Ansamblul Arhiepiscopiei Craiovei şi Mitropoliei Olteniei (1780), Biserica de lemn „Toţi Sfinţii"- Tălpăşeşti (1780), Biserica „Sf. Trei Ierarhi"- Postelnic Fir (1815), Biserica „Toţi Sfinţii", „Sf. Anton" (1654, refăcută între 1844-1848), Biserica evanghelică (mijlocul secolului al XIX-lea), Biserica „Adormirea Maicii Domnului" şi „Sf. Pantelimon" - Mântuleasa (1786, refăcută la 1896).

12 Este cazul fostei mănăstiri Obedeanu (secolul al XVIII-lea - începutul secolului al XX-lea) şi al ansamblului bisericii „Sf. Treime" (1765-1768, refăcută în 1906), ce se prezintă în Lista Monumentelor Istorice atât cu poziţia de ansamblu cât şi cu cea aferentă bisericii sau turnului clopotniţă, după caz.

commemorative plaques. Industrial heritage was quasi-absent, as was the modern heritage. It was therefore natural that the shift in the political system and most of all, the shift in the cultural paradigm occurring after 1989 to lead to an increase in the number of heritage items, especially by listing as historic buildings various categories under-represented or even absent from the previous lists.[10]

Even within the list's classical categories, represented by the religious built heritage, the political changement from 1989 and its cultural impact explains why the proposals from 1992 and, later on, the lists from 2004 and 2010 add an important number of religious buildings to those already present on the 1955s and 1978s lists (Figure 4). Statistics show that the number of historic buildings – religious buildings practically doubled. Is this a consequence of the subjectivity or superficiality of those writing the inventory, or that of their "postrevolutionary" enthusiasm? A comparative analysis of pre- and postrevolutionary lists shows it is not. An interesting example is provided by two localities and the changes that were made on the postrevolutionary lists concerning their religious architectural heritage. Thus, in Craiova, the 1955 list included 20 religious edifices, whereas the current list displays 31 of them. The increase in the number of entries on the List of Historic Buildings has two explanations: the inclusion of 19th century churches[11], which became valuable due to their age and justified by the fact that 19th century art as a whole has recently become valuable, and also by the new classification method of elements forming an ensemble as distinct entries.[12]

Another town, Caracal (Olt County) received, according to the latest list, 4 additional historic buildings – religious buildings, of which 3 churches and a synagogue, thus doubling the number of religious buildings listed. In this situation as well, the explanation resides in the valorisation of 19th century buildings, whereas in the case of the synagogue, built heritage is

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10 A phenomenon of rapid increase in the number of historic buildings right after the political changes was noted in Baltic countries as well, after 1991, and in the states that emerged after the breaking up of Yugoslavia, after 1993.

11 Newly included on the List: "Holy Emperors" Church (1813), "St. Joachim, St. Anne and St. Haralambie" Church, (1802-1806), "St. Mary's" Chapel - Sineasca Cemetery (1900), the Ensemble made of the Archbishopric of Craiova and the Metropolis of Oltenia (1780), the "All Saints"- wooden church in Tălpăşeşti (1780), the "Three Holy Hierarchs" Church - Postelnic Fir (1815), the "All Saints" Church, "St. Anton" Church (1654, rebuilt between 1844-1848), the Lutheran Church (mid-19th century), the "Assumption of the Virgin" and "St. Panteleimon" Church - Mântuleasa (1786, rebuilt in 1896).

12 It is the case of the former Obedeanu monastery (18th century - beginning of the 20th century) and of the ensemble of the "Holy Trinity" Church (1765-1768, rebuilt in 1906), which is on the List of Historic Buildings both as an ensemble and as a separate entry for the church or the belfry, accordingly.

seen as an expression of cultural diversity that gives the community its specificity and richness.

The same relationship between the quest for identity leading to the valorisation of a higher number of heritage items or of a new built heritage category stands for the historic buildings' increase in Craiova and Caracal, thanks to the inclusion of urban heritage on the list. On the 1955 list, Craiova had no more than 10 secular buildings, whereas today it has 264, thanks to the inclusion of buildings illustrating the urban and social development (dwellings of the small bourgeoisie), with consequences at the level of the administration and related to the emergence of the institutions characterising a modern town (educational, social, legal and administrative buildings). Through today's List of Historic Buildings, Caracal proves the same valorisation of the socioeconomic development from the end of the 19th - beginning of the 20th century. In 1955, only 3 historic buildings – secular buildings were on the list (the County Museum, the Ion Jianu Memorial House and the Princely Court). The 2010 list includes, among others, the well-known National Theatre (1901), the People's Park (the end of the 19th century), the Fire Tower (the end of the 19th century), the Nicolae Titulescu Memorial House (1890-1893), the Court House (1897) and the "Constantin Filipescu" Elementary School for Boys (1911), all of them with a strong identity.

Conclusions: real and apparent increase, objective causes

■ Without excluding possible confusions or even errors in the historic building assessment, statistically unavoidable, due to the number of entries on the List of Historic Buildings, having compared and analysed the lists from 1955, 1978, 1992, 2004 and 2010, we insist that the increase in the number of postwar and postrevolution entries has the following objective causes:

1. The change in the way ensembles that comprise historic buildings and archaeological sites are recorded in the List of Historic Buildings, as they received additional codes (entries) for each and every building being part of the ensemble, thus increasing – but only apparently – the number of heritage items.
2. A better knowledge of the territory, generated by the infrastructure works, the agricultural and industrial postwar development, which determined a genuine increase, above all, in the number of archaeological heritage items.
3. The enlargement of the heritage field by adding new categories (technical industrial heritage, vernacular heritage and modern residential heritage) and the integration of the period between the 19th century and the beginning of the 20th century among the "eligible" periods for listing.

Altă localitate, Caracal (jud. Olt) „primeşte" suplimentar în lista actuală 4 monumente istorice – edificii de cult, din care 3 biserici şi o sinagogă, dublându-şi numărul de construcţii religioase clasate. Şi aici explicaţia stă în valorizarea construcţiilor de secolul al XIX-lea, iar în cazul sinagogii, a patrimoniului construit ca expresie a diversităţii culturale ce dă specific şi bogăţie comunităţii.

Aceeaşi relaţie dintre nevoia de identitate ce conduce la valorizarea unui număr sporit sau a unor categorii noi de patrimoniu construit stă la baza creşterii numărului de monumente istorice la Craiova şi la Caracal, pe seama clasării patrimoniului urban civil. În lista din 1955 Craiova avea doar 10 construcţii laice, iar astăzi numărul lor a ajuns la 264 prin clasarea construcţiilor care vorbesc despre dezvoltarea urbanistică şi socială (locuinţe ale micii burghezii) cu consecinţe în plan administrativ şi al apariţiei instituţiilor oraşului modern (edificii de învăţământ, sociale, de justiţie, administrative). Caracal arată prin lista actuală a monumentelor istorice aceeaşi valorizare a dezvoltării economico-sociale de la sfârşitul secolului al XIX-lea şi începutul secolului al XX-lea. În 1955 erau doar 3 monumente istorice, clădiri laice (Muzeul Raional, Casa Ion Jianu, Curtea domnească). Lista din 2010 cuprinde printre altele cunoscutul Teatru Naţional (1901), Parcul Poporului (sfârşitul secolului al XIX-lea), Foişorul de Foc (sfârşitul secolului al XIX-lea), Casa Nicolae Titulescu (1890-1893), Judecătoria Caracal (1897), Şcoala primară de băieţi „Constantin Filipescu" (1911), clădiri de o puternică forţă identitară.

Concluzii: creştere reală şi aparentă, cauze obiective

■ Fără a exclude şi situaţii de confuzii ori chiar erori de evaluare în vederea clasării (care la un număr mare de poziţii în lista monumentelor istorice sunt, statistic vorbind, de neevitat), pe baza comparaţiei şi analizei listelor din 1955, 1978, 1992, 2004 şi 2010 susţinem că sporirea listelor monumentelor istorice din perioada postbelică şi postrevoluţionară are următoarele determinări obiective:

1. Schimbarea modalităţii de evidenţiere în LMI a ansamblurilor monument istoric şi a siturilor arheologice, ce capătă câteva poziţii (coduri) suplimentare, determinând o sporire „aparentă" a numărului de monumente.
2. O mai bună cunoaştere a teritoriului, generată de lucrările de infrastructură şi de dezvoltare agricolă şi industrială din perioada postbelică, determinând creşterea reală cu precădere a numărului monumentelor arheologice.
3. Extinderea câmpului patrimonial prin noi categorii patrimoniale (patrimoniul tehnico-industrial, vernacular şi rezidenţial modern) şi integrarea perioadei secolului al XIX-lea - începutul secolului al XX-lea în câmpul patrimonial „eligibil".

Este de remarcat faptul că pe parcursul modificărilor categoriilor componente ale listelor, cum este cazul apariţiei şi eliminării categoriei „rezervaţii de arhitectură", ori a schimbării încadrării în unele din aceste categorii, s-a petrecut şi o realocare a unor poziţii din listele din 1955 ori 1978 şi 1992 în alte clase din listele din 2004 şi 2010. Este cazul cu precădere al numărului monumentelor memoriale şi al celor de artă plastică ale căror fluctuaţii se explică mai degrabă şi în primul rând prin re-alocări. Este neîndoios că stocul patrimonial românesc a cunoscut o dezvoltare de la situaţia sa din 1955 la cea de astăzi. Creşterea cea mai mare este de pus pe seama completării listei cu monumente aparţinând unor categorii patrimoniale ce s-au dezvoltat recent, ori din străpungerea unor bariere ideologice sau conceptuale ce defineau patrimoniul restrâns doar la clădirile programelor dominante ori adoptând doar o anumită gamă tehnică
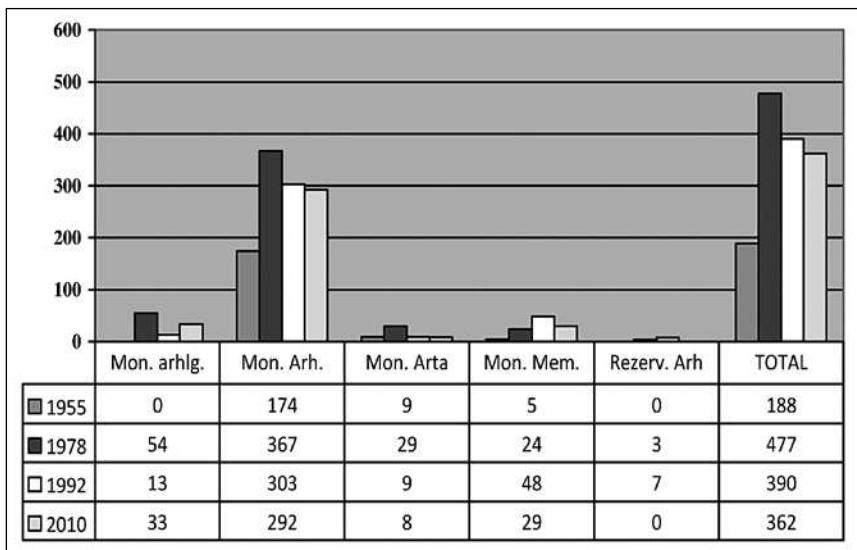
■ **Fig. 5.** *Numărul monumentelor istorice din Municipiul Cluj-Napoca în listele din 1955, 1992, 2010 şi din judeţul Cluj în lista din 1978.*

■ **Figure 5.** *The number of historic buildings in Cluj-Napoca on the lists from 1955, 1992, 2010 and in Cluj County on the list from 1978.*

a construirii. Acolo unde informaţia ce a stat la baza întocmirii listei din 1955 era mai cuprinzătoare, ori stocul patrimonial era dominat de categoriile clasice ale termenului (în termeni de program, tipologie sau tehnică a construcţiei), creşterea numerică a listelor a fost sub cea întâlnită în areale geoculturale ce au arătat relativ curând a poseda, în felul lor specific, atribute justificând clasarea unui număr important de construcţii. Se poate exemplifica acest fenomen prin compararea creşterii numerice a listei monumentelor în Bucureşti (fig. 3) relativ la Cluj-Napoca (fig. 5).

Se remarcă o creştere puternică a stocului patrimonial în Bucureşti, pe seama clasării multor clădiri rezidenţiale, aproape inexistente categorial în lista din 1955, ori a clădirilor patrimoniului modern al secolului al XX-lea sau a clădirilor industriale. În celălalt caz, creşterea mult mai redusă poate fi explicată prin faptul că într-un oraş precum Cluj-Napoca noile categorii patrimoniale identificate la sfârşitul secolului al XX-lea au completat un stoc patrimonial bine cunoscut şi bine apreciat prin virtuţile sale „clasice", protejat în mare măsură de lista din 1955.

Dinamică şi densitate patrimonială în Uniunea Europeană și România

■ În Europa, România se distinge prin constanţa numărului de monumente din Lista Monumentelor Istorice (29.542 poziţii în 2010 faţă de 29.426 în 2004, cu o creştere de 1% în 6 ani). Numărul real de monumente istorice, considerat în raport cu numărul de imobile având acest regim juridic este de 26.688, cu cca. 10% mai puţin decât numărul de poziţii în Lista Monumentelor Istorice, din care 21,84% sunt de grupa A (importanţă naţională).

Din punctul de vedere al stocului patrimonial ţara noastră nu se prezintă ca „supradotată", oricât ar încerca unii să acrediteze această idee. La numărul actual de monumente istorice (26.688, din care monumente incluse în Lista Patrimoniului Mondial sunt 31), zonele protejate determinate au o suprafaţă totală de cca. 70.000 ha, adică 0,30% din suprafaţa ţării; această arie este însă în realitate cu mult mai mică, şi implicit raportul său cu suprafaţa totală a ţării, pentru că în centrele şi zonele istorice ale localităţilor de obicei zonele protejate ale monumentelor istorice se suprapun. Estimăm că doar 70% din această suprafaţă este ocrotită ca zonă protejată a monumentelor istorice, cu un impact de doar 0,20% din suprafaţa ţării. Dacă se va întâmpla, creşterea numărului monumentelor istorice în următorii ani

It is noteworthy that throughout the revision of the categories (i.e. the emergence and subsequent elimination of "architectural reserves") or the reassignment of heritage items into other categories, some entries on the lists dating from 1955, 1978 and 1992 were reassigned to other categories on the 2004 and 2010 lists. It is notably the case for memorials or art works, whose fluctuations are explained first and foremost by reassignments. It is beyond dispute that Romanian heritage as a whole has been evolving since 1955. The biggest increase is due to the fact that the list has been rounded up with items belonging to heritage categories that have developed only recently or due to the disappearance of certain ideological or conceptual barriers that used to confine heritage to the restricted framework of buildings belonging only to dominant programs or to a certain technical building range. Were the 1955 list was based upon more comprehensive knowledge, or were it contained dominantly the "classical" built heritage categories, the dynamic of the statutory lists of 1978, 1992 and 2004-2010 was much reduced compared to other geocultural areas. This phenomenon can be exemplified by comparing the numerical increase on the List of Historic Buildings in Bucharest (Figure 3) to that in Cluj-Napoca (Figure 5).

What stands out is a major increase in the heritage stock in Bucharest, due to the inclusion of many residential buildings, almost inexistent category-wise in 1955, to that of buildings belonging to 20th century modern heritage or to that of industrial heritage buildings. In the latter case, the much smaller increase is explained by the fact that in a town like Cluj-Napoca, the new heritage categories identified at the end of the 20th century completed a well-known and well-appreciated – thanks to its "classical attributes" – heritage stock that was protected to a great extent by the 1955s list.

Dynamics and heritage density in the European Union and in Romania

■ Among European countries, Romania stands out thanks to the constant number of heritage items on the List of Historic Buildings (29,542 entries in 2010 as compared to 29,426 in 2004, thus resulting a 1% increase in 6 years' time). The real number of historic buildings is 26,688, about 10% less than the number of entries on the list, of which 21.84% are of national importance (A class).

From the viewpoint of its heritage stock, Romania is not outstandingly "gifted", no matter how hard some would be trying to accredit this idea. As compared to the actual number of historic buildings (26,688, of which 31 are included on the World Heritage List), the protected areas cover a total of about 70,000 ha, 0.30% of the total country surface. This area is in fact much smaller and implicitly so is the heritage items' ratio compared to the

Ţara	Supraf. (mii km²)	Populaţie (mil. loc.)	PIB/loc. (mii USD)	MI	MI/1000 km²	Ierarhie MI/1000 km²	MI/ 1000 loc.	Ierarhie MI/1000 loc.
Country	Surface (thousand km²)	Population (million people)	GDP/capita (thousand USD)	HB	HB/1000 km²	Hierarchy HB/1000 km²	HB/ 1000 people	Hierarchy HB/ 1000 people
România/ Romania	238,391	19,0	12,476	19.880	83,5	13	1,04	15
Norvegia/ Norway	385,252	5,0	47,800	6.000	15,6	18	1,20	14
Danemarca/ Danmark	43,094	5,6	46,600	29.000	672,9	5	5,17	4
Finlanda/ Finland	338,432	5,4	38,000	2982	8,8	19	0,55	18
Germania/ Germany	357,121	82,0	35,539	747.970	2.094,4	2	9,12	2
Anglia/ England	130,395	53,1	35,300	396.347	3.039,6	1	7,46	3
Franţa/ France	674,843	65,3	33,334	43.720	64,8	15	0,66	17
Austria	83,879	8,5	32,962	41.000	488,8	7	4,82	5
Olanda/ Netherlands	41,543	16,7	29,412	50.048	1.204,7	3	2,99	8
Cehia/ Czeck Republic	78,866	10,3	24,229	38.700	490,7	6	3,75	7
Portugalia / Portugal	92,391	10,6	22,699	4.264	46,2	17	0,40	19
Slovacia/ Slovakia	48,845	5,4	19,000	14.818	303,4	8	2,74	9
Slovenia	20,273	2,0	19,000	23.206	1.144,7	4	11,60	1
Lituania/ Lithuania	65,200	3,2	18,278	8.649	132,6	10	2,70	10
Letonia/ Latvia	64,589	2,2	18,090	3.396	52,6	16	1,54	12
Turcia/ Turkey	780,580	74,7	16,067	65.077	83,4	14	0,87	16
Ungaria/ Hungary	93,030	10,0	15,542	12.000	129,0	11	1,20	13
Estonia	45,226	1,3	12,203	5.250	116,1	12	4,03	6
Bulgaria	110,994	7,4	12,076	19.364	174,4	9	2,61	11

■ *Fig. 6. Densitatea patrimonială în ţări din Europa, în funcţie de suprafaţă, populaţie şi PIB per capita.*
(Notă: ▢ – locul I, ▢ – locul II, ▢ – locul III, ▢ – ultimul loc)

■ *Figure 6. Heritage density in European countries according to surface, population and GDP/capita.*
(Note: ▢ – 1st place, ▢ – 2nd place, ▢ – 3rd place, ▢ – last place)

country's entire surface as in localities, the centres and historic areas overlap with historic buildings' protected area. According to our estimations, only about 70% of this surface is currently preserved as historic buildings' protected area – its impact on Romania's surface is of 0.20%. If really will happen, the increase in the number of historic buildings in the following years will lead to an insignificant increase in the protected areas' total surface. Under

va conduce la o creştere nesemnificativă a suprafeţei totale a zonelor protejate. În aceste condiţii, România este şi va fi în continuare printre ţările europene cu un număr redus de monumente istorice şi cu o suprafaţă afectată de servituţi de protecţie redusă raportat la populaţie şi teritoriu.

În comparaţie cu ţările UE, luând în considerare doar structurile arhitecturale şi raportându-le la suprafaţă şi populaţie, situaţia este prezentată în figura 6 pentru 18 din ţările Uniunii Europene[13].

13 A fost trecut numărul poziţiilor imobilelor cu structuri arhitecturale din listele de protecţie, fără a lua în considerare numărul construcţiilor dintr-un ansamblu sau sit, ori zonele construite protejate. Prin urmare sunt numărate codurile şi nu construcţiile.

România se poziţionează în ultima treime (poziţia 15 din 19 ţări analizate) într-un clasament al densităţii patrimoniale, fie ea calculată în raport de suprafaţă, fie în raport de numărul de locuitori. Clădirile monumente istorice nu sunt atât de dese pe suprafaţa ţării, fiind doar 8,35 la 100 km², revenind puţin peste 1 monument istoric la 1000 de locuitori. Dacă monumentele ar fi egal distribuite pe teritoriul naţional, la fiecare 3,5 km parcurşi fie pe direcţia N-S fie pe direcţia E-V am întâlni o clădire monument istoric. Bucureştiul, la populaţia sa de cca. 2 milioane de locuitori, cu cele 2.234 coduri – imobilele cu clădiri monument istoric – reprezintă doar puţin peste media pe ţară (110%).

Faţă de situaţia României, densitatea patrimonială este în Olanda, Germania şi Anglia de 15, 25 şi respectiv 35 de ori mai mare (în raport cu suprafaţa) şi de la de 7 ori (Anglia) până la 9 ori (Germania) şi chiar 11 ori (Slovenia) raportând la populaţie. Numărul mare de monumente – structuri arhitecturale – din ţări (Cehia, Slovenia, Bulgaria, Slovacia, Ungaria), precum şi densitatea patrimonială crescută, combinată cu o dinamică patrimonială pozitivă în ţări cu PIB per capita ridicat – chiar şi în perioada actuală de criză – arată că nu patrimoniul construit ţine PIB-ul României pe penultima poziţie în Europa. Cauza, dar şi soluţiile crizei trebuie căutate în altă parte, mai degrabă în investiţiile anarhice ori cu adresă politică, în tunurile imobiliare care au generat primele faze ale crizei economice, în dezvoltarea speculativă, nesustenabilă a teritoriului şi localităţilor.

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these circumstances, Romania is and will continue to be among the European countries having a reduced number of historic buildings and a rather small surface under protection, compared to its population and territory.

In comparison with EU countries, taking into account only the architectural structures and relating them to Romania's surface and population, the situation is as follows for 18 of the countries in the EU (Figure 6)[13].

Romania's position is the fifth last (15th place of the 19 countries analysed) in a heritage density classification, either calculated according to the country surface, or to its population. Buildings that have the status of historic buildings are not quite that densely scattered across Romania: 8.35 buildings/100 km², or a bit more than 1 historic building per 1000 inhabitants. If historic buildings were equally distributed across the country, we would encounter a historic building every 3.5 kilometres on each direction, be it N-S or E-W. Bucharest, with its population of about 2 million, with its 2,234 codes – building having the status of historic buildings – is only a bit above the national average (110%).

Compared to Romania's situation, heritage density in the Netherlands, Germany and England is 15, 25 and respectively 35 times higher (in comparison to their surface), or 7 times (England) 9 times (Germany) and even 11 times bigger (Slovenia) compared with their population. The large number of heritage items – architectural structures – in countries like the Czech Republic, Slovenia, Bulgaria, Slovakia, Hungary, as well as the high heritage density, combined with a positive heritage dynamics in countries with a high GDP – even during the current economic crisis – show that built heritage is definitely not what's keeping Romania's GDP at a standstill on the last-but-one position in Europe. The cause and the solutions to this crisis must be looked for elsewhere, maybe in the anarchic or politically related investments, in fishy real estate businesses that generated the first stages of the economic crisis, in the speculative, unsustainable land and urban development.

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13 The number of entries for buildings with architectural structures on statutory lists was written down, without taking into consideration the number of constructions in an ensemble or site, or protected built areas. Therefore, the codes are being counted, not the buildings.

■ MEZŐS Tamás[1]

Building Archaeology

Épületkutatás

■ ***Abstract:*** *Not long ago as I was getting ready for a lecture in Pécs I recalled HARIS's* The research methodology of historic buildings and its changes[2] *article and an observation from Gottfried GRUBEN's paper, which was published in one of the issues of the* Klassische Archäologie *in 2000, according to which: "The history of building archaeology has still not been treated up to this day".[3] It was because of these that I decided to try to summarize the situation of building archaeology researches in Hungary. Reviewing the literature in the last 10 years since the article was published in the* Műemlékvédelem *Journal convinced me that the uncertainty and confusion around the use and definition of these terms felt 10 years ago did not loosen at all. I have been teaching the Historic Building Conservation course at the Budapest University of Technology, in the framework of which of course I deal with the building archaeology research methodology, its purpose, the presentation of the implementation devices, the enumeration of the probable results and with their evaluation and way of application.*

■ ***Keywords:*** building archaeology, non-destructive and destructive investigation, construction periods, primary and secondary source

■ Andrea HARIS's aforementioned article appeared years ago, in the 5th issue of the *Műemlékvédelem* Journal in 2004. The paper states correctly that the definition of the activity mentioned in the title, described in different languages is still not clear in the Hungarian technical literature. She partly – and strangely – attributes the cause of this to the fact that the three dictionaries of architecture from the 1980s, the multilingual dictionary[4] edited by Máté MAJOR and compiled by the collective of the Institute of History and Theory of Architecture within the Budapest

■ ***Kivonat:*** *A közelmúltban egy Pécsett megtartott előadásra készülve idéztem föl HARIS Andrea* Műemlék épületek kutatásának módszertana és annak változása[2] *című írását és Gottfried GRUBENNEK a* Klassische Archäologie *egy 2000-ben megjelent számában közölt dolgozatában olvasható megjegyzését, miszerint: „Az épületkutatás történetét mind a mai napig nem dolgozták fel."[3] Ezek miatt döntöttem úgy, hogy tömören megkísérlem összefoglalni a hazai épületkutatás helyzetének az áttekintését. A* Műemlékvédelemben *megjelent írás publikálása óta eltelt 10 esztendő irodalmának célzott áttekintése is arról győzött meg, hogy a fogalmak használata, értelmezése körüli, 10 évvel ezelőtt érzékelt bizonytalanság, zavar azóta sem oldódott. Jómagam évtizede oktatom a Műegyetemen a* Műemlékvédelem *című tárgyat, amelynek keretében természetesen foglalkozom az épületkutatás módszertanával, céljával, a végrehajtás eszközeinek bemutatásával, a várható eredmények felsorolásával és kiértékelésük, végül hasznosításuk módjával is.*

■ ***Kulcsszavak:*** falkutatás, épületkutatás, roncsolásmentes és roncsolásos vizsgálat, építési periódusok, primer és szekunder forrás

■ Évekkel ezelőtt, a *Műemlékvédelem* 2004/5. számában jelent meg HARIS Andreának fennebb említett írása. A dolgozat helyesen állapítja meg, hogy a magyar nyelvű szakirodalomban tisztázatlan a címben különböző nyelveken leírt tevékenység meghatározása. Ennek okát – különös módon – részben arra vezeti vissza, hogy a '80-as években megjelent három építészettörténeti szakszótár: MAJOR Máté szerkesztésében a Budapesti Műszaki és Gazdaságtudományi Egyetem (BME) Építészettörténeti és Elméleti Intézetének kollektívája által összeállított, többnyelvű kötet[4], valamint ZÁDOR Anna[5] és végül GERŐ László[6] haszonnal forgatható összeállítása – az elsőt kivéve – nem tartalmazta a műemléki kutatás, épületkutatás, falkutatás vagy bármilyen más, a történeti épületek megismerését célzó, tudományos igénnyel elvégzett roncsolásos vagy roncsolásmentes vizsgálatok szabatos meghatározását. A MAJOR Máté szerkesztette értelmező szótár 104. oldalán szerepel a falkutatás címszó. A definíció értelmében a falkutatás „a falazat egyes részeinek kibontása, a felületi rétegek részleges lefejtése, hogy így a fal anyagának vizsgálatából, a falminták kémiai és fizikai elemzéséből, a falazás, ill. a falcsatla-

■ *1. kép:* Hortobágyi csárda, aminek a vakolatát kutatás nélkül elkezdték leverni
■ *Photo 1.* A tavern in Hortobágy, where the plaster was removed without making any researches on it

kozások módjából, a felépítés szerkezeti és formai sajátosságaiból, s más megfigyelhető jellemzőkből, az épület előtörténetének – a szerkezeti, formai, stílusbeli változásoknak – időbeli egymásutánja megállapítható legyen."

LÁSZLÓ Csaba[7] régész érdemben reagált HARIS írására. Lényeges megállapítása, hogy a felvázolt kutatási metodika nem tekinthető egyedinek. Az Állami Műemlék-helyreállítási és Restaurálási Központ [(ÁMRK) a mai Kulturális Örökségvédelmi Szakszolgálat (KÖSz) jogelődje] megszüntetett Kutatási Osztálya gyakorlatilag kialakított egy általános metodikát, amely nem áll távol a HARIS által felvázolt rendszertől. Lényeges megállapítása, hogy a tervezés előtt el kell(ene) végezni a szondázó kutatásokat, annak érdekében, hogy a tervező és a hatóság számára kellő információ álljon rendelkezésre az engedélyezési szintű tervek elkészítéséhez és a döntések meghozatalához. Azt gondolom, hogy az általam használt fogalmi meghatározások, de az Építészettörténeti és Műemléki Tanszéken használtak, és a hallgatóknak átadottak is koherens rendszert alkotnak. Nyilván magunk is hibáztunk akkor, amikor az említett dolgozat megjelenését követően nem tettük közzé véleményünket.

Fontos és alapvető elvi kérdéseket is tárgyaló írása KRÄHLING János és szerzőtársai által az *Építés – Építészettudományban* publikált[8], a fertődi bábszínházkutatás eredményeit leíró dolgozat is, amely szintén ebben a témában jelent meg az utóbbi években.

Mindenekelőtt tisztázni illik az épületkutatás célját. KRÄHLING is idézi Manfred SCHULLER meghatározását, amely szerint a „*Bauforschung* az építészettörténeti kutatás egyik sajátos kutatási módszere, amelynek tárgya az épület története a lehető legtágabb értelemben, a művészettörténeti és a régészeti korszak behatárolása nélkül."[9] Tény az, hogy a háború utáni években a várkutatások megindulásakor a barokk

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7 LÁSZLÓ Csaba: Épületkutatási módszertanról másként. (Hozzászólás HARIS Andrea: Műemlék épületek kutatásának módszertana és annak változása című cikkéhez) *Műemlékvédelem*, XLIX. évf. 2005. 2. 106–108.

8 KRÄHLING János – HALMOS Balázs – FEKETE J. Csaba: A fertődi Marionettszínház új értelmezése – az épületkutatás („Bauforschung") és alakhű felmérés, mint kutatási módszer alkalmazásával. *Építés–Építészettudomány* XXXIV. (1–2). 5–55.

9 KRÄHLING et al. op. cit., 7. Az eredeti idézet forrása Manfred SCHULLER: Bauforschung. In *Ausstellungskatalog: Der Dom zu Regensburg, Ausgrabung, Restaurierung, Forschung*. 3. kiad. München–Zürich, 1990, Schnell und Steiner. 168.

University of Technology and Economics, as well as the useful compilations from Anna ZÁDOR[5] and László GERŐ[6] respectively did not contain – except for the first one – the precise definition of historic building research, building archaeology, or of any other type of investigation made with the purpose of getting to know the historic buildings and carried out with scientific precision in a destructive or non-destructive manner. We can find the headword building archaeology though on pages 104 of the dictionary edited by Máté MAJOR. According to the definition, building archaeology is "the opening of certain masonry parts, the partial removal of the surface layers in order to be able to establish the chronological sequences – of the structural, formal and stylistic changes – in the prehistory of a building from the examination of the wall material, the chemical and physical analysis of the wall designs, the style of the masonry and of the wall connections respectively, from the structural and formal characteristics and from other noticeable features."[7]

The archaeologist Csaba LÁSZLÓ[8] commented on HARIS's article on its merits. A significant observation of his is that the presented research method cannot be considered unique. The Research Department, which functioned within the State Historic Building Conservation and Restoration Centre (the legal predecessor of the Field Service for Cultural Heritage), but was closed, worked out a general methodology, which is not far removed from the system outlined by HARIS. An important observation of it is that the probe researches have to/should be carried out before the design phase, so that plenty of information can be available for the designer and the authorities, with which they can prepare the plans for authorization and make the right decisions. I think that the definitions of the terms that I use and I can bravely state that the definitions used and taught to the students at the Department for History of Architecture and of Monuments form a coherent system. Obviously we have also made a mistake, when after the appearance of the aforementioned article we did not publish our opinions.

A paper that discusses important and fundamental theoretical issues is the one written by János KRÄHLING and his co-authors, which was published in the *Építés – Építészettudomány*[9] scientific journal, on the results of the research carried out at the marionette theatre in Fertőd, regarding our topic in the last few years.

Above all we have to clarify the purpose of building archaeology. KRÄHLING is also quoting Manfred SCHULLER's definition, ac-

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5 ZÁDOR Anna, *Építészeti szakszótár* (Budapest: Corvina Könyvkiadó 1984).

6 GERŐ László, *Magyar Műemléki ABC* (Műszaki Könyvkiadó, 1984).

7 Free translation. [ed. note]

8 LÁSZLÓ Csaba, "Épületkutatási módszertanról másként," (Remarks on HARIS Andrea's article: Műemlék épületek kutatásának módszertana és annak változása) *Műemlékvédelem*, 2 (2005): 106-108.

9 KRÄHLING János, HALMOS Balázs, FEKETE J. Csaba, "A fertődi Marionettszínház új értelmezése – az épületkutatás („Bauforschung") és alakhű felmérés, mint kutatási módszer alkalmazásával," *Építés-Építészettudomány* 1-2: 5-55.

cording to which: "*Bauforschung* is a specific method of architecture history research targeting the exploration of the building's history in the broadest sense, without limitations to periods in art history and archaeology."[10] The fact is that in the years after the war, at the beginning of the researches at the castles, the aim was to bring forward those medieval structures, which were hidden in the Baroque bourgeois town. An analogue process took place, just as in the 17th-18th centuries, at the discovery of the ancient relics: the "researchers" were motivated by the "production" of the values, rather than by the scientific interest. The mediaeval relics discovered and evaluated in the 1950s proved the existence of those values of the Hungarian architecture history, which were thought to be lost, and forced their inevitable presentation. The preparatory investigations before the conservation of historic buildings were however started neither in the 1950s nor in Hungary.

In order to get to know the architectural works of historical eras, systematic building surveys were already carried out in the 15th century. The discovery of an entire copy of VITRUVIUS's *Ten Books on Architecture* in 1414 awakened interest in the architecture of ancient Rome. BRUNELLESCHI together with DONATELLO studied the buildings from ancient times in Rome for 2 years between 1402 and 1404. Their surveys formed the basis of the new architectural forms. ALBERTI, BRAMANTE or PALLADIO were not looking only for patterns in the ancient buildings, they tried to reconstruct them in drawings. After studying the Roman buildings, in 1452 ALBERTI published his ten books on architecture criticizing VITRUVIUS in many respects – enhancing the Latin text with several of his own reproductions. Andrea PALLADIO first in 1556 created illustrations for VITRUVIUS's ten books and then in 1570 published the reconstruction of 25 ancient buildings in his own *Four Books*. He made the illustrations using his own surveys. The systematic exploration and research of the ancient architectural subjects can be linked to the scientific work of Antoine Babuty DESGODETZ[11], who in the years when he travelled to Rome during a scholarship elaborated the measuring methods for historic buildings and with the survey and documentation of 50 buildings he wrote down the rules of documentation for decades to come.

The first golden age of building archaeology carried out with scientific thoroughness, based on precise measurements was in the 18th-19th centuries. The works of Robert WOOD and James DAWKINS could come into being as the result of the expansion of

■ *2. kép:* Homlokzati falkutatás
■ *Photo 2.* Building archaeology at the main elevation of a building

polgárvárosban rejtőzködő középkori struktúra felszínre hozatala volt a cél. Analóg folyamat zajlott le, mint a XVII—XVIII. században, amikor az antik emlékek föltárásakor az értékek „kitermelése" és nem elsősorban a tudományos érdeklődés motiválta a „kutatókat". Az '50-es években felszínre hozott és értékelt középkori maradványok igazolták a magyar építészettörténet elveszettnek hitt értékeinek meglétét és szükségszerűen kényszerítették ki bemutatásukat. A történeti épületek helyreállítását megelőző vizsgálódások azonban nem az '50-es években és nem Magyarországon kezdődtek.

Történeti korok építészeti alkotásainak megismerésére szolgáló szisztematikus épületfelmérés már a XV. században is folyt. VITRUVIUS *Tíz könyv az építészetről* című munkájának egy teljes példánya került elő 1414-ben, és elindította a rómaiak építészete iránti érdeklődés feltámadását. BRUNELLESCHI DONATELLÓval közösen 2 évet szentelt 1402–1404 között Rómában a római kori épületek tanulmányozásának. Felméréseik képezték az alapját az új architektonikus formálás megteremtésének. ALBERTI, BRAMANTE vagy PALLADIO már nemcsak mintákat keresett az antik épületekben, hanem megkísérelték rajzban is rekonstruálni azokat. ALBERTI a római épületek tanulmányozása után 1452-ben, több szempontból VITRUVIUSt kritizálva publikálta a maga 10 könyvét az építészetről – számos saját maga által készített rekonstrukciós ábrával gazdagítva a latin szöveget. Andrea PALLADIO előbb 1556-ban, VITRUVIUS tíz könyvének illusztrálásához, majd az 1570-ben saját *Négy könyvében* publikálta 25 antik épület rekonstrukcióját. Az ábrákat felméréseinek felhasználásával készítette el. Az antikvitás építészeti emlékeinek szisztematikus feltárása és kutatása Antoine Babuty DESGODETZ[10] munkásságához köthető, aki római ösztöndíjas évei alatt kidolgozta a történeti építészet felmérésének módszertanát és 50 épület felmérésével és dokumentálásával évtizedekre rögzítette a dokumentálás szabályait is.

A tudományos alapossággal végrehajtott, precíz felméréseken alapuló épületkutatás első fénykorát a XVIII–XIX. század folyamán élte. A brit birodalom terjeszkedésének hozadékaként születhettek meg Robert WOOD

10 Free translation. [ed. note] – KRÄHLING et al., *A fertődi Marionettszínház új értelmezése*, 7. The source of the original quotation Manfred SCHULLER, "Bauforschung," in *Ausstellungskatalog: Der Dom zu Regensburg, Ausgrabung, Restaurierung, Forschung*, 3rd edition (München-Zürich: Schnell und Steiner, 1990), 168.

11 Antoine Babuty DESGODETZ, *Les édifices antiques de Rome: dessinés et mesurés très exactement* (Paris: Chez Jean Baptiste Coignard, 1682). By the way I would like to mention that this was the first publication of the ancient relics in Rome, which was published by COLBERT and copy-edited by the Academie Royale d'Architecture, founded by COLBERT in 1671.[1]

10 Antoine Babuty DESGODETZ: *Les édifices antiques de Rome: dessinés et mesurés très exactement*. Paris, 1682, Chez Jean Baptiste Coignard. Ez volt az első publikáció Róma antik emlékeiről, melyet COLBERT az általa 1671-ben alapított Academie Royale d'Architecture gondozásában jelentetett meg.

és James DAWKINS könyvei, melyek anyagát az 1750–1753 között Szíriában tett felfedezőútjuk anyagából állítottak össze. Az olasz építész, Giovanni Battista BORRA felméréseit gazdagon illusztrált, Palmyráról és Baalbekről készített kötetét 1753-ban[11] illetve 1757-ben[12] tették közzé. Könyveik meghatározó hatást gyakoroltak a kor építészettörténeti kutatásainak kiteljesedésére és a klasszikus alapú építészet fejlődésére. Mai kifejezéssel élve, civil szervezetek alakultak az antik emlékek feltárásának és bemutatásának támogatására. Ezek közül a Society of Dilettanti elnevezésű, a cambridge-i egyetemhez kötődő, Londonban 1730-ban megalakított szervezetnek köszönhetjük Nicholas REVETT és James STUART 5 kötetes,[13] hatalmas munkáját Athén antik emlékeinek felméréséről, vagy szintén REVETTnek a másokkal összeállított, 1769 és 1797 között kiadott *The Antiquities of Ionia* című, szintén 5 kötetes felméréseit. William Martin LEAKE 1821-ben tette közzé a *Topography of Athens* című könyvét, amely a régészeti topográfia szabályainak első szisztematikus kidolgozását is nyújtotta az érdeklődők és az utókor számára.

Napóleon dicstelen egyiptomi hadjárata témánk szempontjából hatalmas eredménnyel járt. A császári hadsereget tudósok is elkísérték, munkájukhoz kötik az egyiptológia mint tudomány létrejöttét 1802-ben. Részvételükkel született meg az 1809-ben publikált *Description de l'Egypte*. Nemcsak csodálatos ókori emlékeket ábrázoló felmérési rajzokat tettek közzé, hanem az iszlám építészet középkori alkotásainak is egyik legkorábbi rögzítését köszönhetjük munkálkodásuknak.

A középkori építészet viszonylag korai kutatási eredményei között tartjuk számon Friedrich GILLY és Friedrich FRICK munkásságát a poroszországi Marienburg, a mai lengyel Malbork várának 1799 és 1803 között készült feldolgozását. Munkájuk lezárásaként nagyszerű monográfiában tették közzé Marienburg késő gótikus kiépítésének rekonstruált

11 Robert WOOD: *The ruins of Palmyra, otherwise Tadmor, in the desert*. London, 1753.
12 Robert WOOD: *The ruins of Baalbek*. London, 1757. Különösen a korinthoszi oszloprend feldolgozása jelentős szerepet játszott a korai klasszikus építészet kialakulásában.
13 James STUART – Nicholas REVETT: *The Antiquities of Athens and Other Monuments of Greece*. London, 1762.

■ *3. kép:* Homlokzati falkutatás
■ *Photo 3.* Building archaeology at the main elevation of a building

the British Empire, books that they compiled from the material they gathered on their journey of exploration into Syria between 1750 and 1753. The book on the carefully measured drawings of the Palmyra and Baalbek ruins by the Italian architect Giovanni Battista BORRA was published in 1753[12] and in 1757[13] respectively. Their books had a determining impact on the completion of the architecture history researches of the age and on the development of classical architecture. In modern terms, NGOs were founded for the support of the exploration and presentation of the ancient relics. Thanks to one of these, called the Society of Dilettanti, an organization linked to the University of Cambridge, established in London in 1730, we can enjoy the huge work in 5 volumes[14] of Nicholas REVETT and James STUART, on the survey of the antiquities of Athens or the measurements compiled similarly in 5 volumes in the book entitled *Antiquities of Ionia*, which was published by REVETT together with his co-authors between 1769 and 1797. William Martin LEAKE published his book, *Topography of Athens* in 1821, in which he worked out the first system of the topographic rules for those interested and for posterity.

With a view to our topic, Napoleon's inglorious battle in Egypt brought about huge results. Savants accompanied the French army as well, the existence of Egyptology as a scientific discipline is linked to their work in 1802. The publication entitled *Description de l'Egypte* was compiled with their collaboration in 1809. They did not publish only carefully measured drawings of wonderful ancient relics, but thanks to their work we get to know one of the first registrations of the mediaeval works-of-art of the Islamic architecture.

The scientific works of Friedrich GILLY and Friedrich FRICK on the survey of the Prussian Marienburg, today's Polish Malbork Castle between 1799 and 1803, are considered among the relatively early research results on mediaeval architecture. As a conclusion of their work they published the reproduction of the late Gothic extension of Marienburg in a magnificent monograph. Paul LETAROUILLY's huge collection of the post-medieval architectural artefacts of Rome in 4 volumes entitled *Édifices de Rome Moderne* represents a significant milestone in the research of the history of architecture.

A significant phase in building archaeology was the start of a series of explorations at the most important ruins from the first half of the 19th century. It became a national program all that the French started within the École Française d'Athènes in Delos from 1873 and then in Delphi from 1893 or what the Germans started in the framework of the Deutsches Archäologisches Institut, Abteilung Athen under Ernst CURTIUS's guidance in Olympia from 1875. As a young architect, Wilhelm DÖRPFELD worked on

12 Robert WOOD, *The ruins of Palmyra, otherwise Tadmor, in the desert* (London: 1753).
13 Robert WOOD, *The ruins of Baalbek* (London: 1757). Especially the details on the Corinthian columns had an inspiring effect on the formation of the early classical architecture.
14 James STUART, Nicholas REVETT, *The Antiquities of Athens and Other Monuments of Greece* (London: 1762).

the sites in Olympia from 1877, where he developed the technique of great importance still used today, the stratigraphy. Later he joined SCHLIEMANN's researches on the site of Troy, where he could take part in the planning and carrying out of one of the first systematic archaeological explorations.

The methodology of getting to know the historic buildings is basically linked to ancient relics, but the famous conservations from the 19th century could not have taken place without the high-level knowledge of the artefacts. Inevitably finishing the construction of some of the buildings, which were left unfinished, brought research results, as it was in the case of the condition assessment prior to the completion of the Dome in Cologne or of the big cathedrals in Florence and Prague, as well as in the case of the true-to-style design of the neo-Gothic western façades.[15] The conservation of the Doge's Palace in Venice was conducted by Annibale FORCELLINI between 1873 and 1887. His detailed surveys and the documentation of the errors in the construction serve as a model in the conservation of historic buildings up to this day. Those errors in construction can be unambiguously identified from his surveys, which needed to be renovated. We have to lay emphasis on the positive significance of the building archaeology researches related to the conservation works carried out in the 19th century, even if we do not agree with most of the end results and we unequivocally reject the purist conservation method. From our point of view the value of Eugène-Emmanuel VIOLLET-LE-DUC's work or Frigyes SCHULEK's scientific activity is of course not given by their architectural "creation". SCHULEK's remarks on determining the construction periods of the Mátyás Church are still valid in many aspects. The researcher of the history of mediaeval architecture cannot avoid LE-DUC's *Dictionnaire*[16], in which he presented the exact structure of certain component parts summing up sometimes even the stone types used in the construction. The imperishable merit of the purist historic building protection from the 19th century is the recognition of the importance of a science-based building archaeology research and its application, above all the research of the date period and the recording and documenting of the observations regarding the structural characteristics of the historic building. It is a fact however that in this early period of the chronological researches the critical analysis of the wall structures, or generally of the building structures, the sculptures and the related works of fine art served almost as the only proof regarding the age of the artefact. The plasters, paint layers did not appear at all, only some of the technical and build-

15 The Dome in Florence was constructed according to a design by Emilio de FABRIS between 1876 and 1887, the parts of the St. Vitus Cathedral in Prague left unfinished by the PARLERS could be formed into the building we see today – after the removal of the Baroque parts – with the collaboration of several people between 1873 and 1929.
16 *Eugène* VIOLLET-LE-DUC, *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle*. Vol. 1-10. Paris, 1854-68.

képét. Az építészettörténet kutatásának fontos mérföldkövét jelentette Paul LETAROUILLY *Édifices de Rome moderne* címmel 1849–66 között publikált hatalmas, 4 kötetes gyűjteménye Róma városának középkor utáni építészeti emlékeiről.

Az épületkutatás fontos állomását jelentette a XIX. század első felétől a legfontosabb ókori romterületeken megkezdett feltárások sora. Nemzeti programmá is vált mindaz, amit a franciák 1873-tól az École Française d'Athènes keretei között Delosban, majd 1893-tól Delphiben, vagy a németek a Deutsches Archäologisches Institut, Abteilung Athen keretei között, Ernst CURTIUS vezetésével 1875-től Olympiában kezdtek el. Fiatal építészként Wilhelm DÖRPFELD 1877-től dolgozott Olympiában a feltárásokon, ahol kifejlesztette a régészetben alapvetően fontos és ma is használatos technikai módszert, a stratigráfiát. Később csatlakozott SCHLIEMANN trójai kutatásaihoz, ahol az egyik első szisztematikus régészeti feltárás megtervezésében és végrehajtásában vehetett részt.

A történeti épületek megismerésének módszertana alapvetően az antik emlékekhez kötődik, de nem jöhettek volna létre a XIX. század nevezetes helyreállításai az emlékanyag magas színvonalú ismerete nélkül. Törvényszerűen kutatási eredményeket hozott a félbehagyott épületek építésének befejezése, mint például a kölni dóm vagy a firenzei és a prágai nagy székesegyházak befejező munkáit megelőző állapotvizsgálat, illetve a neogótikus nyugati homlokzatok stílushű megtervezése.[14]

A velencei Dózse-palota helyreállítását Annibale FORCELLINI irányította 1873 és 1887 között. Minuciózus felmérései és az építési hibák dokumentálása mind a mai napig példaként szolgálhatnak történeti épületek feldolgozásához. Felméréseiből egyértelműen azonosíthatók azok az épülethibák, amelyek kijavítására szükség volt. A XIX. századi helyreállításokkal kapcsolatos épületkutatások pozitív jelentőségét akkor is hangsúlyoznunk kell, ha a végeredmények többségével nem értünk egyet, a helyreállítás purista módszerét egyértelműen elutasítjuk. Eugène-Emmanuel VIOLLET-LE-DUC vagy SCHULEK Frigyes munkásságának az értékét szempontunkból természetesen nem az általuk létrehozott építészeti „alkotás" adja. Sok szempontból ma is helytállóak SCHULEK-nek a Mátyás-templom építési periódusait meghatározó megfigyelései. A középkori építészettörténet kutatója számára megkerülhetetlen LE-DUC *Dictionnaire*-je[15], amelyben szinte a kőkonszignáció mélységéig kidolgozta egy-egy szerkezeti részlet felépítésének módját. A XIX. századi, purista szemléletű műemlékvédelem elévülhetetlen érdeme a tudományos igényű épületkutatás jelentőségének a felismerése és alkalmazása, mindenekelőtt a perióduskutatás és a történeti épületszerkezettan területén végzett megfigyelések leírása, dokumentálása. Tény azonban, hogy a perióduskutatás e korai időszakában a falszerkezetek, esetleg általánosan az épületszerkezetek, az épületplasztika és a kapcsolódó képzőművészeti alkotások kritikai vizsgálata szolgált szinte egyedüli bizonyítékul az emlék korát illetően. A vakolatok, a festékrétegek egyáltalán nem, a technikai és építéstechnológiai részletek is csak kevéssé kerültek a vizsgálatok homlokterébe, nem ismerték föl még ezek jelentőségét. A módszerek és az eszközök folyamatosan fejlődtek, finomodtak. Hatalmas lendületet adott az épületkutatás módszertanának fejődése szempontjából az I. világháborút követően az itáliai római kori kutatások sora, és természetesen mindenekelőtt a romló állagú középkori vagy újkori falfestmények megmentésének a kényszere. Németországban, Karlsruhéban Karl WULSINGER 1920-ban, Charlottenburgban Robert KOLDEWEY 1923-ban alapította

14 A firenzei dómot Emilio de FABRIS tervei szerint 1876–1887-ben építették meg, a prágai Szent Vitus-székesegyháznak a PARLEREK által befejezetlenül hagyott részeit, többek közreműködésével – a barokk részek eltávolítását követően – 1873–1929 között sikerült a mai állapotban látható egységes épületté formálni.
15 Eugène VIOLLET-LE-DUC: *Dictionnaire raisonné de l'architecture française du XIe au XVIe siècle*. Vol. 1–10. Paris, 1854–68.

meg az épületkutatással foglalkozó tanszékét. Ez a hatalmas tudásanyag és tapasztalat egyenként és összességében is hozzájárulhatott a II. világháborút követően Magyarországon – és talán a magyar szakirodalomban kevéssé publikált tény –, de Németországban, Itáliában és számos más országban is az épületkutatás módszertanának a fejlesztéséhez és alkalmazásának széleskörű elterjedéséhez. Vitathatatlan azonban, hogy még a II. világháborút követően is a cél elsősorban az értékek felszínre hozatala, bemutatásuk feltételeinek a megteremtése volt. Másodsorban pedig a műrészletek művészettörténeti szempontú elemzése, beillesztése lehetett a korszak tendenciáinak sorába. Az egész, az épület, mint egységes alkotás értelmezése akkor még háttérbe szorult.

Európai viszonylatban is úttörő munkát végzett DÁVID Ferenc Sopronban, a '60-as évek közepétől a metodika fejlesztése területén. A palléroktól, kőművesektől ellesett fogásokat, a mesterek „kezében" meglévő tapasztalatot a filosz tárgyi tudásával és irodalmi ismereteivel ötvözve, a régészeti kutatások logikáját a függőleges sík kutatásánál alkalmazva valóban újat alkotott. Az elmúlt évtizedek során azonban elmulasztottuk a gyakorlat elméleti alapjait megfogalmazni, míg Nyugat-Európában, különösen Németországban hatalmas energiákat és természetesen forrásokat összpontosítottak a módszertan elméleti megalapozására. Bár a külföldi szakirodalom is általában többet foglalkozik a módszerek pontosításának lehetőségeivel, a következtetések minél tágabb alkalmazásának megteremtésével, mint az elméleti háttér tisztázásával.

Magam az épületkutatás fogalmán olyan komplex kutatássorozatot értek, amelynek célja az épület építési periódusainak a tisztázása. A vizsgálatok során az épületet magát minden esetben primer forrásként kezelem történetének leírásakor. Az írott források csak szekunder forrásként, a fizikailag észlelt és leírt tények igazolására használhatók fel. A perióduskutatásnak két alapvetően különböző módszere van: a roncsolásmentes és a roncsolásos (vagy talán az utóbbi 3–5 évben elterjedt megnevezés szerint „mikroroncsolásos"[16]) vizsgálat. A roncsolásmentes vizsgálatok egyik eszköze a tudományos dokumentáció összeállítása. Ebben alapvetően három kérdésre keressük a választ: a) telektörténet; b) építéstörténet; c) tulajdonostörténet.

A telektörténetben az építési telek környezetének és magának a teleknek a kialakulását vizsgáljuk a településszerkezet összefüggéseinek leírásával.

Az építéstörténetben írott forrásokat és képi ábrázolásokat (terveket, rajzokat, fotókat stb.) gyűjtünk az emlékről, annak érdekében, hogy létrejöttétől dokumentálni tudjuk létének különböző állomásait. A források jelentős támpontot nyújthatnak a roncsolásos vizsgálatok kiterjedésének és mélységének a meghatározásához.

Az épület fizikai változásairól látszólag a legkevesebb információval szolgál a tulajdonosok személyének, családi kapcsolatainak feltárása. Kastélyok építéstörténetének vizsgálatakor ismertem föl annak jelentőségét, hogy a tulajdonos – az építtető – utazásai, ismeretségi köre, olvasmányai, műveltsége is befolyásolja vagy befolyásolhatja az épület vagy környezetének kialakítását, az átépítések módját, a fellelt műrészletek karakterét.

A roncsolásmentes vizsgálatok másik eszköze az épület felmérése. A felméréseket mélységük, „finomságuk" alapján osztályozzuk. Az első csoportba azok a felmérések tartoznak, amelyek ábrázolása az 1:50-hez méretarányt nem haladja meg. A mérés kivitelezésének szempontjából

ing technological details were investigated, they had not recognized their significance yet. The methods and tools were constantly developed and improved. After World War I, the series of the ancient Roman researches in Italy and naturally above all the pressure to save the deteriorating mediaeval and modern murals gave important impetus with a view to the development of the building archaeology research methodology. In Germany, the building archaeology department was founded in Karlsruhe by Karl WULSINGER in 1920 and in Charlottenburg by Robert KOLDEWEY in 1923. After World War II this enormous knowledge and experience could contribute individually and collectively to the development of the building archaeology research methodology and to the extensive spreading of its application in Hungary – and perhaps a rarely published fact in the Hungarian technical literature – but also in Germany, Italy and many other countries, too. It is however indisputable that even after World War II the aim first of all was to bring the values to light and to create the right conditions for their presentation. Second of all the art historical analysis of the artefact details could be included in the trends of the period. The interpretation of the building as a whole remained in the background.

On a European scale as well DÁVID Ferenc did pioneering work in Sopron in the field of development of methodology from the middle of the 1960s. He learnt by watching the tricks of the trade from the foreman-builders and the bricklayers and combined the experience from the "hands" of the master builders with the material and literary scholarly knowledge, and by applying the logic of the archaeological researches in the researches of the vertical surfaces, he indeed created something new. In the past few decades however we have failed to draw up the theoretical bases of the practice, while in Western Europe, especially in Germany enormous energies and naturally resources were devoted to the establishment of the methodology in theory. Although the foreign technical literature is generally also dealing mainly with the possibilities of specifying the methods, with creating the conditions for the application of the conclusions on as wide a scale as possible, rather than dealing with clarifying the theoretical background.

We understand the notion of building archaeology as a series of complex researches, the aim of which is to clarify the construction periods of the building. During the investigations we treat the building itself in all cases as a primary source in describing its history. The written documents are secondary sources and can only be used as the verification of the physically observed and described facts. Basically, the research of the construction periods has two different methods: the non-destructive and the destructive (or perhaps according to the term widely used in the last 3-5 years, "micro-destructive"[17]) investigation. One of the tools of the non-destructive investigations

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16 Ld. részletesebben: Anna BOATO – Daniela PITTALUGA: *Building Archaeology: A Non-Destructive Archaeology.* Előadás a *15th World Conference On Non-Destructive Testing* konferencián, Róma, 2000. október 15–21. http://www.ndt.net/article/wcndt00/papers/idn365/idn365.htm.

17 See more details in: Anna BOATO, Daniela PITTALUGA, "Building Archaeology: A Non-Destructive Archaeology" (paper presented at the 15th World Conference On Non-Destructive Testing, Rome, October 15-21, 2000), http://

is the compilation of the scientific documentation. In this we are looking for answers to three questions: a) building plot history; b) construction history; c) owners' history.

In the building plot history we investigate the environment and the formation of the building plot itself by writing down its connections within the settlement structure.

In the construction history we gather written documents and illustrations (plans, drawings, photos etc.) about the historic building, in order to be able to document the different stages of its existence. The sources can give a significant point of reference in determining the extension and depth of the destructive investigations.

Seemingly revealing the owners and their family ties offers the least amount of information on the events related to the physical changes of a building. By investigating the construction history of castles we recognized the importance of the fact that the owner's – builder's – travels, circle of acquaintances, pieces of reading, education also has/can have influence on the creation of the building and its surroundings, on the manner of the rebuilding and the character of the discovered artistic details.

The other tool of the non-destructive investigation is the building survey. We classify the surveys according to their depth and "finesse". The first group is made up of those surveys, which do not exceed the scale of 1:50. With a view to carrying out the measurements a few centimetres are tolerated, their carrying out does not require the use of special instruments.

The 2nd group comprises the so-called true-to-form survey, the delineation of which can extend from a scale of 1:20 to the enlarged illustrations (2:1 etc.). Its application is then suitable, if the measurement results with more than 1 centimetre precision it can offer significant information on the construction periods of the building. But what do we mean by special precision? The precise documentation can mean not only the accurate carrying out of the survey, but it also requires the preparation to be just as fine as the survey itself. We can ensure these two conditions, if during the survey we make the drawings on site. Only this method can ensure the conditions for critical observation and accurate implementation.[18] The use of special instruments in carrying out this type of survey is indispensable. The high-precision survey can be necessary, if the knowledge of the state of certain building structures can be of decisive importance with a view to the later function or use. Many people suppose that in the field of building archaeology the significance of high-precision surveys has only been recognized in the last 1 or 2 decades. Well, for the sake of historical authenticity we have to mention at this point the "earliest" true-to-form survey

■ **4. kép:** *Falkutatás; vakolat- és festékrétegek*
■ **Photo 4.** *Building archaeology; layers of plaster and paint*

a néhány centiméteres tűrés megengedhető, kivitelezésük nem igényel műszeres támogatást.

A második csoportba az ún. alakhű felmérés tartozik, amelynek ábrázolása 1:20 léptéktől a nagyított (2:1 stb.) ábrák elkészítéséig terjedhet. Alkalmazása akkor célravezető, ha az 1 cm pontosságnál szigorúbb mérési eredmények az épület periódusaira vonatkozóan érdemi információt szolgáltathatnak. Azonban mit értünk különleges pontosságon? A pontos dokumentálás nemcsak a felmérés megbízhatóan pontos kivitelezését jelenti, hanem a feldolgozásnak a felméréshez hasonló finomságú felszerkesztését is megköveteli. Ezt a két feltételt pedig csak akkor biztosíthatjuk, ha a felméréssel párhuzamosan, már a helyszínen készítjük a rajzi feldolgozást is. Csak ez a módszer biztosítja a kritikus megfigyelés és a megbízható végrehajtás feltételeit.[17] Végrehajtásához műszeres háttér igénybevétele elengedhetetlen. A nagy pontosságú felmérés szükséges lehet abban az esetben is, ha az épület egyes szerkezetei, helyzetének ismerete, a későbbi funkció vagy használat szempontjából lehet döntő jelentőségű. Sokan feltételezik, hogy az épületkutatás területén a nagy pontosságú felmérés jelentőségének a felismerése csak az utóbbi 1–2 évtizedben fogalmazódott meg. Nos a történeti hitelesség megköveteli, hogy az általam ismert „legkorábbi" alakhű felmérésre, Francis PENROSE-nak[18] a Parthenon méreteinek vizsgálatára itt is hivatkozzam. PENROSE, aki matematikusként és csillagászként életét szentelte a görögök tervezési módszerei megfejtésének, a Parthenon mértékegységének kutatása során 1845 és 1903 között 58 (!) éven át végzett méréseket a klasszikus kor legnagyszerűbbnek tartott templomán. Kétséget kizáróan azt ugyan nem tudta meghatározni, hogy milyen mértékegységet használtak a periklészi épület építésénél – csak feltételezte azt, amit előtte már REVETT is

www.ndt.net/article/wcndt00/papers/idn365/idn365.htm.

18 Manfred SCHULLER, "Building Archaeology," *ICOMOS Monuments and Sites* 7 (2002): 11. SCHULLER draws attention to the fact that the survey, which is carried out mechanically, can be precise in a geodesic sense, but from the point of view of the documentation of the architectural reality it always remains unfinished.

17 Manfred SCHULLER: Building Archaeology. *ICOMOS Monuments and Sites*, 2002, VII. 11. SCHULLER felhívja a figyelmet, hogy a mechanikusan végrehajtott felmérés geodéziai értelemben pontos lehet, de az építészeti valóság dokumentálása szempontjából mindig befejezetlen marad.

18 Francis Cranmer PENROSE: *An Investigation of the Principles of Athenian Architecture; or, The Results of a Survey conducted Chiefly with Reference to the Optical Refinements Exhibited in the Construction of the Ancient Buildings at Athens.* London, 1851, Macmillan. Bővített, átdolgozott 2. kiad. London, 1888, Macmillan.

■ **5. kép:** *Falkutatás; vakolat- és festékrétegek*
■ **Photo 5.** *Building archaeology; layers of plaster and paint*

leírt, hogy tudniillik a római láb lehetett a használt hosszegység. Viszont felméréseit egy független derékszögű rendszerhez kapcsolódóan végezte. A mérés pontossága pedig a milliméternyi pontosságot garantálta. A másik, mind a mai napig példaértékűnek tekintett XIX. századi kutatás a már említett Annibale FORCELLINI[19] nevéhez kötődik, akinek aprólékos, minden részletre figyelő felmérési rajzai a velencei Dózse-palota és a Szent Márk-székesegyház homlokzatának helyreállításához készültek, 1873–1887 között.

A harmadik eszköz az ún. helyiségkönyv – HARIS dolgozatának a terminológiája szerint az értékleltár (amely véleményem szerint mindenekelőtt egy deskriptív, fotódokumentációval kiegészített anyag, amely elsősorban a védetté nyilvánítás objektív folyamatának az eleme) – elkészítése. Adott épületen belül, az egyes helyiségekről, a kutatások eltérő fázisaiban, több helyiségkönyv is készülhet. Feltétele, hogy valamennyi helyiségről egy legalább 1:50 léptékű, a terek minden oldalának nézetét ábrázoló felmérési rajz rendelkezésre álljon. A helyiségkönyvben, tudományos célú felhasználás esetén, a falsíkon megjelenő valamennyi lényeges jelenséget ábrázolni kell. Az alapdokumentum a falkutatást megelőző állapotot rögzíti, a falkutatás különböző fázisaiban is készülnek vagy készülhetnek önálló „helyiségkönyv-fejezetek". Végső fázisában a helyiségkönyv a falszövet állapotát rögzíti. A helyiségkönyvnek lehet műszaki (pl. épületszerkezeti, statikai) fejezete, ahol pl. a falon észlelt repedéseket ábrázoljuk. De a korszerű épületfelügyeleti rendszerek működtetéséhez is szükség lehet önálló fejezet kidolgozására, (pl. az erős- és a gyengeáramú hálózat nyomvonalát és a csatlakozási helyeket tüntetjük fel). Részben rajzos, részben deskriptív eleme a helyiségkönyvnek az egyes asztalos, lakatos, díszműbádogos, fehér kőműves stb. szerkezetek dokumentálása és leírása is. Természetesen a helyiségkönyvnek is része a lehető legteljesebb fotódokumentáció. Ez utóbbi előállításának szabályai közismertek, de dokumentálásának módjáról érdemes néhány megjegyzést tenni. A fotók készítésének helyét érdemes alaprajzban, helyiségenként is rögzíteni. A felvétel készítésének iránya és a felvétel dokumentációban adott sorszámának feltüntetése könnyű azonosíthatóságot tesz lehetővé. Másik lehetőség, ha az egyes helyiségek oldalfalainak az irányát határozzuk meg és így az épület tájolásának az ismeretében akár

we know, Francis PENROSE[19]'s investigation on the survey of the Parthenon. PENROSE, who as a mathematician and astronomer devoted his life to decode the design methods of the ancient Greeks, while researching the measures of the Parthenon, between 1845 and 1903 he spent 58 (!) years conducting a survey on the most splendid church of the classical era. Undoubtedly he could not determine what unit of measurement was used at the construction of the Periclean building – he just assumed what REVETT had already written down before him, namely the Roman foot could be the unit of length used in those times. However he conducted his surveys connected with an independent rectangular system. The precision of the measurement guaranteed millimetre accuracy. The other 19th century research, which serves as a model up to this day is associated with the abovementioned Annibale FORCELLINI[20], whose careful, precise measured drawings showing great attention to every detail were made for the conservation of the Doge's Palace and of the façade of St. Mark's cathedral in Venice between 1873 and 1887.

The 3rd tool is drawing up the so-called "room book" – according to the terminology used in HARIS's paper, it is the inventory of values (that in my opinion is above all a descriptive material completed with a photo documentation, which first of all is the element of the objective process of declaring the building protected). Within the given building, in different stages of the researches, several "room books" can be drawn up regarding certain rooms. One condition is that a measured drawing of a scale of at least 1:50 should be available for each and every room, showing the view of each side of the spaces. If the "room book" is used for scientific purposes, it should contain every significant occurrence on the wall surfaces. The basic document records the condition prior to the building archaeology, independent "room book chapters" are – can be – formulated in the different building archaeology phases. In the final phase the "room book" records the condition of the wall fabric. The "room book" can have a technical (e.g. building structural, static) chapter, where for example the wall cracks are shown. However, editing an independent chapter will be needed for the good functioning of the modern building supervision systems as well (for instance we indicate the heavy current and light current network lines and the connection areas). A partly drawn, partly descriptive element of the "room book" is the documentation and presentation of certain joinery, locksmith, tinsmith (who makes fancy goods), bricklaying etc. structures. Of course the photo documentation, as complete as possible, is also part of the room book. The rules of putting together such documentation are well-known, but it is worth mentioning

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19 SCHULLER 2002. 8.

19 Francis Cranmer PENROSE, *An Investigation of the Principles of Athenian Architecture; or, The Results of a Survey conducted Chiefly with Reference to the Optical Refinements Exhibited in the Construction of the Ancient Buildings at Athens* (London: Macmillan, 1851). New and enlarged 2nd edition (London: Macmillan, 1888).
20 SCHULLER, *Building Archaeology*, 8.

the documentation method. The place where the photos are taken has to be indicated on the ground-plan for each room. The direction of the photo and the indication of the serial number given to the photo in the documentation make the photo easily identifiable. Another possibility is to determine the direction of the sidewalls of certain rooms and thus with full knowledge of the orientation of the building, the view of the wall on the photo can be determined descriptively. In some cases annotated photo documentation is recommended. Of course we are not saying to make annotations to each and every photo from the possibly hundreds of photos taken on site. However the hardly recognizable details or the unambiguously determinable phenomena may account for the notes or comments added to the photos.

Making an inventory of the values is the 4th tool of the non-destructive investigation. Those elements are recorded in the inventory that are worth protecting and which at the evaluation of the historic building are considered to be contributing to its value, as well as those unique elements, the protection of which can be taken into consideration as criteria in the authentic preservation of the historic monument. In the first group of the inventory we investigate the urbanistic contributors to the value of the historic building, its situation within the settlement, the formation of its building plot, how it was built on the plot etc. In the second group we analyze the building itself from an architectural and art historical point of view. So here we present its spatial structure, its important space creating elements such as staircases, representative spaces leading to other rooms (e.g. entrance hall, hallway) and the ceremonial areas, the unique features from a functional point of view, as well as the volume formation of the building and the evaluation of the quality of the architectonic details. Obviously the preservation of all these elements is of vital importance with a view to the authenticity of the historic image of the building. Their loss can even lead to the cancellation of the protected status of the historic building. The third group comprises the record of details, the registration of the unique architectural and/or fine artistic values. From the window and door handles, the covering (floor, wall or ceiling) to heating installations (tile stoves), the valorous building accessories (for instance the existence of the early central vacuum cleaner) belong to this group. We agree with HARIS on the fact that those elements of the inventory of values, which can be delineated, can be represented on the ground plan and/or in the "room book". The necessity or possibility of delineation depends on the researcher. The documentation of the values should be carried out on such a level, in order that their position within the building may be identified in all instances.

Recently the foreign – mainly Italian – technical literature uses the term chronotypology, the core of which is to list identical structures into typological systems and with the knowledge of the period in which they were used, they can be dated – fifth tool. I myself have been using the method for more than 10 years, but not with this term.

deskriptíve is meghatározható a felvételen ábrázolt falnézet. Esetenként ajánlható annotált fotódokumentáció készítése is. Természetesen nem feltétlenül kell az esetlegesen készített több száz kép mindegyikéről hosszabb-rövidebb jegyzetet készíteni. A nehezebben felismerhető részletek, vagy az egyértelműen meghatározandó jelenségek azonban esetenként indokolhatják a szöveges rögzítést is.

Az értékleltár készítése a roncsolásmentes vizsgálatok negyedik eszköze. Az értékleltárban azokat a megőrzésre érdemes elemeket tüntetjük fel, amelyeket részben az emlék általános értékelésekor mint értékalkotó szempontot vettünk figyelembe, illetve azokat az egyedi elemeket, amelyek megőrzése az emlék hiteles megőrzésének kritériumaiként vehetők figyelembe. Az értékleltár első csoportjában az emlék urbanisztikai értékalkotóit, a településen belüli helyzetét, telkének alakítását, a beépítés módját stb. vizsgálom. A második csoportban az emléket magát elemzem építészeti és építészettörténeti szempontból. Így a térrendszerét, fontos téralkotó elemeit, mint például a lépcsőházakat, reprezentatív közlekedő tereket (pl. előcsarnok, folyosó) és a dísztereket, a funkcionális szempontból unikálisnak tekinthető jellemzőket, valamint az épület tömegformálását és az architektonikus részletek minőségének az értékelését sorolom ide. Nyilvánvaló, hogy ezek megtartása az emlék történeti képének hitelessége szempontjából alapvetően fontos. Elvesztésük akár az emlék védettségének törlését is maga után vonhatja. A harmadik csoportba a részletképzés, az egyedi építészeti és/vagy képzőművészeti értékek számbavétele tartozik. Az ablak- és ajtókilincstől a burkolatokig (padló, fal vagy mennyezet), tüzelő berendezésekig (cserépkályhák), az értékesnek ítélt épülettartozékok (pl. korai központi porszívóhálózat megléte) sorolhatók e csoportba. Abban egyetértek HARIS-szel, hogy az értékleltár ábrázolható elemeit alaprajzilag és/vagy helyiségkönyvben is ábrázol-
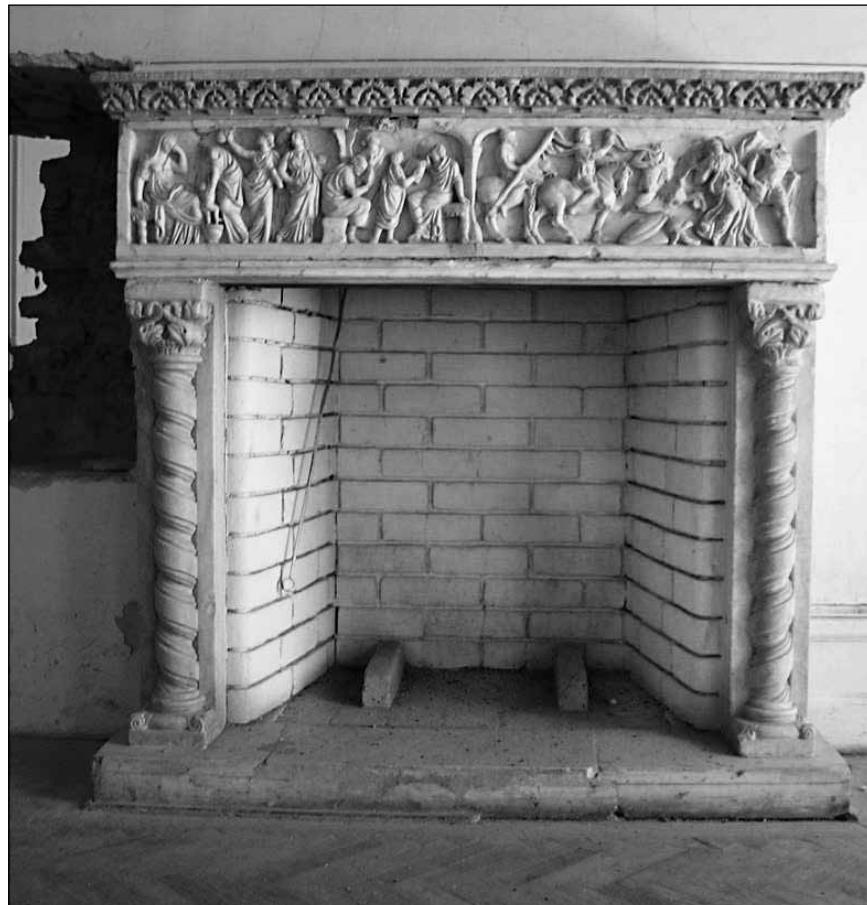
■ *6. kép:* Értékleltár készítése, részletképzés
■ *Photo 6.* Making an inventory of the values, record of details

ni lehet. Az ábrázolás szükségességét vagy lehetőségét a kutatónak kell mérlegelnie. Lényeges szempont, hogy az értékek dokumentálása olyan színvonalon történjen meg, hogy ezek elhelyezkedése az épületen belül, minden esetben azonosítható legyen.

Újabban a vonatkozó külföldi – elsősorban olasz nyelvű – szakirodalom használja a kronotipológia kifejezést, amelynek értelme, hogy azonos szerkezeteket tipológiai rendszerbe sorolva, alkalmazásuk idejének az ismerete függvényében lehet datálni – ez az ötödik eszköz. Magam több mint tíz éve használom a módszert, bár nem ezzel az elnevezéssel. A századforduló környékén épült több budapesti épületen megfigyeltem az ablakok szerkezeteiben a profilok hasonlóságát, sok esetben azonosságát. Talán nem lenne haszontalan megvizsgálni a XIX. század utolsó évtizedétől az I. világháborúig terjedő időszakban Budapesten működő nagyobb épületasztalos-üzemek működését. Az ablakok szelvénymérete, a profilok formai kialakítása, egymáshoz való viszonya és kapcsolódásuk módja egyaránt jellemző az időszakban. Általánosabban ismert szakirodalmi tény, hogy a kiegyezés után pallótokos szerkezetet már csak elvétve használnak Pesten, a belvárosban elsődlegesen felhasznált ilyen szerkezetről nem is tudok. A módszerhez tartozik az egyes szerkezeti elemek mérete alapján történő datálás, amelynek legismertebb példája a téglaméretek elemzése. Magyarországon szabványosított téglagyártás a XIX. század közepe óta folyik. Ezt megelőzően a méretek alapján egyértelmű datálásra nincs lehetőség. A vizsgálatot ki kell egészíteni a téglaanyag összetételének az elemzésével. A két adatsor együtt már alkalmas lehet a középkori, török kori és néhány XVII–XVIII. századi téglavetés korának többé-kevésbé pontos meghatározására. Természetesen a perdöntő bizonyítékot a téglabélyegek szolgáltatják ebben a kérdésben.

Összefoglalva, a roncsolásmentes vizsgálatok összességének elsődleges célja az önálló építési periódusok definiálása a szekunder források segítségével, illetve támpontot szolgáltat a roncsolásos vizsgálatok kiterjedésének racionális meghatározásához. Emellett rögzíti és dokumentálja a kutatás különböző fázisaiban az épület állapotát és a fontosabb részeredményeket.

A roncsolásos vizsgálatok közé sorolom a falkutatást mint eszközt. A falkutatás, logikája szerint, a régészet módszereit alkalmazza, rétegről rétegre távolítja el a falfelületekről az emlék története során felhordott festék- és vakolatrétegeket. Magyarországon a gyakorlat általában a kőművesmódszerek alkalmazása volt. Ezen a vakolat teljes leverését értették annak érdekében, hogy a falszövet vizsgálatával az átépítési periódusok minél nagyobb biztonsággal azonosíthatók legyenek. A „módszer" indoklásakor azt hangsúlyozták azok, akik munkájuk során a teljes vagy csaknem a teljes vakolatot rendszerint eltávolították a falfelületekről, hogy a kivitelezés során a kőművesek úgyis levernek mindent. Természetesen ez a megközelítés teljességgel elfogadhatatlan. A minimális felület megnyitása elegendő információval szolgálhat a kutatási „ablakok" méretének a növelésére.

A falkutatás során a munka megtervezésénél egy olyan optimum megvalósítására kell törekedni, amely az eredeti anyag – esetünkben a vakolat – minél teljesebb megőrzése mellett a lehető legtöbb információt képes szolgáltatni az emlék átépítési periódusairól. Ehhez természetesen a történeti szerkezettan igen alapos ismeretére van szüksége a kutatónak. A másik szempont az, hogy lehetőség szerint a tervező építész közreműködésével valósulhasson meg a kutatás. Amint korábban SCHULLER *Building Archaeology* című kötetéből idéztük (ld. 16. jegyzet), a gyakorlott szem a helyszínen számos olyan felismerést rögzít, amelyre a falkutatást mechanikusan végző munkás nem lehet képes. Talán KRÄHLING János és munkatársai fertődi publikációja is meggyőzheti az olvasót arról, hogy a látszólag túlzottan alapos felmérésre javarészt azért volt

We observed the similarity or in many cases sameness of the window profiles on several buildings in Budapest, built at the turn of the century. Perhaps it would not be useless to investigate the bigger joinery factories in Budapest in the period between the last decade of the 19th century and World War I. The profile measures of the windows, the particular shape of the profiles, the relation between them and the way they are connected are all typical of that period. It is a generally known scientific literary fact that after the Compromise board trims were rarely used in Budapest, we do not even know of such a structure primarily used downtown. Dating according to the measures of certain structural elements also belongs to this method. The best known example for that is the "bricks measure-chronology". In Hungary standardized manufacturing of bricks exists since the middle of the 19th century. Prior to that unambiguous dating based on measures is simply not possible. The investigation has to be completed with the composition analysis of the brick material. The two types of data could be suitable for the more or less exact determination of the brick manufacturing period in mediaeval times, during the Turkish rule and in the 17th-18th centuries. Naturally the decisive proof in this matter is provided by the brick stamps.

In conclusion, the primary goal of all non-destructive investigations is to define the independent construction periods with the help of secondary sources, as well as to offer a point of support in the rational determination of the extension of the destructive investigations. Moreover to record and document the condition of the building and more important partial results in the different phases of the research.

We rank the building archaeology as a tool among the destructive investigations. The building archaeology, according to its logic, uses the archaeological methods, removing multiple layers of paint and plaster from the wall surfaces layer by layer, which were applied in the course of the history of the historic building. In Hungary the bricklayer methods were generally used. They removed the plaster entirely, so that with the analysis of the wall fabric they could identify the reconstruction periods without any doubt. When offering an explanation for this "method", those who during their work regularly removed the entire or almost the entire plaster from the wall surfaces said that while carrying out their work the bricklayers would remove them anyway. Of course this approach is entirely unacceptable. The opening of a minimal surface can provide enough information for the enlargement of the research sections.

In the course of building archaeology when planning the work one should strive for the accomplishment of such an optimum that with as complete the preservation as possible of the original material – in our case of the plaster – can provide as much information as possible about the reconstruction periods of the historic building. For this of course the researcher needs to have a thorough knowledge about the historic structures. The other point of view is that if possible the research should be carried out with the collaboration of the architectural designer. As we have ear-

lier quoted from SCHULLER's work entitled *Building Archaeology* (see footnote 16), the trained eye can record several perceptions on site, which remain invisible to the workers, who carry out the building archaeology mechanically. Perhaps the paper on Fertőd written by János KRÄHLING and his colleagues can convince the reader that the seemingly exaggerated thorough survey was mainly necessary because the earlier "interventions" destroyed a significant part of the information without the "researcher" having paid attention to these, let alone having arranged for their documentation. The immediate processing of the on-site researches also requires the active collaboration of the expert in materials and structures. Employing a graphic artist in archaeology is correct with regard to the documentation, but the researcher, who processes the results, gets thus the information second-hand. HAJNÓCZI Gyula made reference to his own experiences, when at the turn of 1959-1960 he spent weeks with sketching the entire Forum Romanum. This method of getting to know the research object provides highly authentic and exact data for the researcher. This has to be incorporated into building archaeology as well!

We rank the investigation of historic materials among the destructive investigations. These aim to determine the physical and chemical features of certain material characteristics and components – mostly with the help of samples, in laboratories. The investigations are not the same as the material sampling and the analysis of their physical and chemical features carried out in the course of the compulsory building diagnostic investigations. It can be stated that in many cases the same sample can be suitable for both types of investigations and one should strive for carrying out as few physical interventions on the building as possible; but while the investigations of the construction materials in the case of diagnostics draw conclusions about the interventions, which are necessary and have to be applied during the conservation, based on the physical features of the building materials and structures, the historical analysis investigates the features, which are typical of the construction period, trying to determine the absolute and relative period of construction. 10-15 years ago professor Mihály ZÁDOR took the initiative in creating a database for construction materials, in which samples of mortar, plaster and paint would have been gathered. Determining the age of the samples would have been made possible with the help of samples taken from buildings, the construction period of which is known from other sources, samples, the analysis of which would help experts in determining the age of those materials, which are of similar composition, but their age is unknown. We do not think the creation of such a database would provide a genuine solution. However we declare that the proportion of certain components, the quality of the additive used etc. can definitely characterize the construction practices of geographical areas and time periods. Experts in construction materials, geologists and chemists working in the field of historic building protection dispose even today of such a set of knowledge gained through expe-

■ *7. kép:* Homlokzati falkutatás
■ *Photo 7.* Building archaeology on the main elevation of a building

szükséges, mert a korábbi „beavatkozások" az információk jelentős részét elpusztították anélkül, hogy a „kutató" felfigyelt volna ezekre, nemhogy gondoskodott volna azok dokumentálásáról. A helyszíni kutatások azonnali feldolgozása szintén igényli az anyagtani és szerkezettani ismeretekkel rendelkező szakember aktív közreműködését. A régészetben grafikus alkalmazása a dokumentálás szempontjából helyes gyakorlat, de az eredményeket feldolgozó kutató ismeretei javarészt csak másodkézből származnak általa. HAJNÓCZI Gyula hivatkozott saját tapasztalataira, amikor 1959–60 fordulóján heteket töltött azzal, hogy „végigrajzolja" a Forum Romanumot. A megismerésnek ez a módja mindennél hitelesebb és alaposabb ismereteket biztosít a kutató számára. Ezt pedig az épületkutatás gyakorlatában is meg kell honosítani!

A roncsolásos vizsgálatok körébe sorolom a történeti anyagtani vizsgálatokat. Céljuk az egyes anyagjellemzők – az összetevők fizikai és kémiai tulajdonságainak meghatározása – többnyire anyagminták segítségével, laboratóriumi körülmények között. A vizsgálatok nem azonosak a kötelező épületdiagnosztikai vizsgálatok során elvégzett anyagtani mintavételekkel és ezek fizikai és kémiai tulajdonságainak elemzésével. Megállapítható, hogy sok esetben azonos minta alkalmas lehet mindkét kísérlet elvégzésére, és törekedni is kell arra, hogy az épületen minél kevesebb fizikai beavatkozás történjen, de amíg az anyagtani vizsgálatok a diagnosztika esetében az épület anyagainak és szerkezeteinek a fizikai tulajdonságai alapján von le következtetést a helyreállítás során alkalmazandó és szükséges beavatkozásokról, addig a történeti elemzés a készítés korára jellemző tulajdonságokat vizsgálja, kísérletet téve az építés abszolút és relatív korának a meghatározására. Egy–másfél évtizeddel ezelőtt ZÁDOR Mihály professzor kezdeményezte egy olyan anyagtani adatbank gyűjtésének a megkezdését, amelyben habarcs-, vakolat- és festékmintákat gyűjtöttek volna össze. Az anyagminták korának meghatározását a más források alapján ismert építési idejű épületekről vett minták

■ **8. kép:** *Homlokzatrekonstrukció*
■ **Photo 8.** *Reconstruction of an elevation*

segítették volna, amelyek anyagtani elemzése lehetővé tette volna a hasonló összetételű, de ismeretlen korú anyagok korának meghatározását. Nem hiszem, hogy egy ilyen adatbank összeállítása érdemi eredményt szolgáltatna. Azt azonban állítom, hogy az egyes komponensek aránya, a használt adalék minősége stb., feltétlenül jellemezheti területi egységenként és korszakonként az építési szokásokat. Műemlékvédelemben dolgozó anyagtanászok, geológusok és vegyészek ma is rendelkeznek olyan tapasztalati ismerethalmazzal, amely orientálhatja elemzéseik irányát. Ennek az információgyűjtésnek a szabályozása, rendszerezése feltétlenül hasznos tapasztalattal szolgálhatna a későbbiekben.

Egyértelmű, hogy a kutatási feladat olyan komplex tevékenység, amelyet egyetlen szakember nem, vagy csak ritkán végezhet. HARIS is említi dolgozatában, hogy a felső festékrétegek leválasztása csak restaurátori technikák alkalmazásával végezhető. Talán lezárult az a korszak, amikor „kutatás" címén az egész épületet szétverték,[20] sajnos számtalan ilyen példát ismerünk. Ellenkezőleg, a kutatásokat is a minimális szintre kell korlátoznunk. Tudomásul kell venni, hogy a falkutatás olyan roncsolásos beavatkozás, amely az egyes építési periódusok „elpusztítása árán" képes csak korábbi rétegeket a felszínre hozni. Ezért hangsúlyoztuk korábban, hogy az írott források és a tapasztalatok alapján először a festett felületek megmaradása szempontjából érzékeny falmezőket kell kijelölni (falsarkok, ablakbéllletek, a belső vagy a külső architektonikus tagozatok negatív csatlakozási zónái stb.), ezeken a felületeken minimális méretű – akár 10–15 cm méretű – „ablak" megnyitását lehet csak engedélyezni. Az ab-

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riences, which can give the direction of their analyses. The regulation, systematization of this information gathering could definitely provide useful experiences later on.

Undoubtedly research is such a complex activity, which cannot be carried out or can rarely be carried out by one expert. HARIS mentions in her paper as well, that the removal of the upper paint layers can only be carried out by the application of certain restoration techniques. Perhaps those times are over, when under the pretext of "researching" the entire building was broken into pieces,[21] unfortunately we know of countless such examples even by the hands of the employees of the Monument Protection Agency. On the contrary, we have to keep the researches on a minimal level as well. We have to acknowledge that the building archaeology is such a destructive intervention, which can bring earlier layers to the surface only at the expense of "destroying" certain construction periods. This is why we emphasized earlier, that based on the written sources and experiences first those wall sections have to be marked, which are sensitive from the point of view of the conservation of the painted surfaces (wall corners, abacuses, the negative connection zone of the interior and exterior architectonic sections etc.), on these surfaces only 10-15 cm long sections should be allowed to be opened. In the section one can reach the valuable period by advancing layer by layer and then with the opening of another section – if the segment from the same period does not contain any valuable illustrations, we can open this segment and continue the research until finding the following period. This method is principally similar to the method used in archaeology of investigating layers, to the stratigraphic investigations, analyses. The approach, when the identification of the earliest paint and plaster layers, which are of the same age as the masonry, is regarded as the first phase of the researches is a total misunderstanding of the task. The process has to be recursive – we advance in time backwards from the investigation of the last period to the first construction period. The opening of a vertical or a horizontal section in the wall cannot be supported and is not a rational method. If with the opening of some small segments it is proved that we can find a layer of high value on a big continuous surface, the opening of this bigger segment would in any case mean the removal of the less valuable layers. It seems to be appropriate for these plaster layers to be removed by a restorer, to the depth of the wall fabric. Those samplings can be carried out on the less sensitive areas, which analyze not only the components of certain plaster layers, but by investigating the material of the masonry the right amount of samples can be taken for the laboratory experiments, which are more trustworthy than the method of the visual "age determination". Based on these samples the set of the materials used in the earliest period can obviously be given as well and subsequently the relative chronology of the construction of the historic building defined

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20 HARIS: op. cit. 5.

21 HARIS, *Műemlék épületek*, 5.

on the basis of the points of view of the material investigations.

We find it important to determine the measures of the opening of the surfaces from the point of view of the conservation as well. In the national practice, even in the case of plastered surfaces, experts showed preference for and presented the layers, stains remnants of earlier periods. László GERŐ hit the nail on the head when he called the former inn known as the "Red Hedgehog" on the Táncsics Mihály Street as the "plagued house" due to the presentation of the façade. The adjective related to the Hungarian conservations[22] in the Italian literature is the expression overphilologised. The documentation of scientific results does not necessarily imply their presentation. By breaking up the unity of different, new structures, unsuitable details, selections from the historic unit must not be presented as evidences. Decisions can be made with a view to the presentation or conservation of the surface after the exact documentation of the discovered periods. In the case of an external façade obviously the layer determining the uniform image of the façade is the one based on which a decision can be taken. In most of the cases this can be the last period, based on the division of the wall openings, the applied doors and windows, certain surface-dividing sections etc. Earlier layers – in our opinion – should be presented only without disturbing the unified image of the façade. It is the conservator's responsibility beyond the trustworthy exactness of the documentation to offer a guarantee on the preservation. The overall image must not be conserved in a way that would damage the earlier layers due to the repeated investigations.

For the surveys it is sometimes necessary to partially remove certain surfaces, architectural sections. The unambiguous recording of the form of the architectonic details is not possible through the measuring of the forms with repeatedly painted surfaces. The explicit form of these sections is given by the original pulled plaster surfaces. These can be investigated, if by carrying out a vertical cut on the section the original form becomes visible under the paint layers and repairs and can thus be surveyed.

Beside the planned heritage protection law and its implementing regulations, a regulation should be created on the conditions and the process of historic building protection researches. It is not enough to create a system of norms defined in a uniform way and the participants in a research comply with and apply or ignore these norms based on their own decisions. The professional competencies, the conditions governing professional practice should all be regulated for the researchers. Manfred SCHULLER writes: "The building researcher is a historically trained architect, who learnt to design and to build and who understands the spatial structure of buildings by reading the building plans, and

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22 At the time when the Hungarian historic building conservations were still presented, evaluated in the Italian historical and theoretical literature. Unfortunately this is not characteristic of the "results" of the last 10-15 years anymore.

lakban rétegről rétegre haladva az értékesnek ítélt periódus feltalálásáig lehet haladni, majd egy újabb ablak megnyitásával – ha a feltárt azonos korú mező nem tartalmaz értékes ábrázolást –, nyithatjuk meg ezt a réteget és folytathatjuk a kutatást a következő periódus megtalálásáig. A módszer elvben leginkább a régészetben használt stratigráfiai, rétegtani vizsgálatokhoz, elemzésekhez hasonlít. A feladat teljes félreértését jelenti az a szemlélet, amikor a falazattal egykorú legkorábbi festék- és vakolatréteg azonosítását tekintjük a kutatások első fázisának. A folyamatnak rekurzívnak kell lennie – időben visszafelé haladunk a legutolsó korszak vizsgálatától az első építési periódus irányába. Egy-egy falmezőben függőleges vagy vízszintes falsáv megnyitása nem támogatható és nem is racionális módszer. Amennyiben néhány kisebb „ablak" megnyitásával beigazolódik, hogy nagy, összefüggő felületen számíthatunk értékes réteg előkerülésére, ennek teljes megnyitása úgyis nagy felületen a kevésbé értékes rétegek eltávolítását jelenti. Célszerűnek tűnik, ha restaurátor távolítja el az egyes vakolatrétegeket is, egészen a falszövet mélységéig. A kevéssé érzékeny felületeken elvégezhetők azok az anyagtani mintavételek, amelyek nemcsak az egyes vakolatrétegek összetevőit elemzi, hanem a falazat anyagának vizsgálatával a vizuális „kormeghatározás" módszerénél megbízhatóbb, laboratóriumi kísérletek számára vesznek kellő számú mintát. Ezen minták alapján egyértelműen megadható a legkorábbi periódusban használt anyagok köre is, és ezt követően az anyagtani szempontok alapján definiált az emlék építésének relatív kronológiája.

Fontosnak tartom meghatározni a felületek feltárásának mértékét a helyreállítás szempontjából is. A hazai gyakorlatban még vakolatfelületek esetében is előszeretettel mutatták be a korábbi időszakból megmaradt rétegeket, foltokat. GERŐ László találóan „pestises háznak" nevezte az egykori TÁNCSICS Mihály utcai, Vörös sünről elnevezett fogadót, a homlokzat bemutatása miatt. Az olasz nyelvű irodalomban előforduló jelző a magyar helyreállításokkal kapcsolatban[21] a túlfilologizál kifejezés. A tudományos eredmények dokumentálása és bemutatása nem szükségszerűen feltételezi egymást. Nem szabad történeti egységéből kiragadva, eltérő, újabb struktúra egységét megbontva, kvázi bizonyítékként bemutatni oda nem illő részleteket. A feltárt korszakok pontos dokumentálását követően születhet döntés a felület bemutatásáról vagy helyreállításáról. Külső homlokzat esetén nyilvánvalóan az egységes homlokzat képét meghatározó réteg az, amelynek alapján a döntés meghozható. Az esetek többségében ez az utolsó periódus lehet, a nyílásosztások, az alkalmazott nyílászárók, a felületet osztó tagozatok stb. alapján. Korábbi rétegeket – véleményem szerint – csak az egységes homlokzati kép megzavarása nélkül szabad bemutatni. A helyreállító felelőssége, a dokumentálás megbízható pontosságán túl, a megőrzés garanciájának a megadásában van. Nem szabad úgy helyreállítani az összképet, hogy megsérülhessenek a korábbi rétegek az ismételt feltárás során.

A felmérésekhez csatlakozóan szükség lehet bizonyos felületek, építészeti tagozatok részleges eltávolítására. Az architektonikus részletek formájának egyértelmű rögzítése nem lehetséges a többszörösen átfestett felületű formák bemérése útján. Ezeknek a tagozatoknak az egyértelmű rajzolatát az eredeti, húzott vakolatfelületek adják. Ennek feltárása úgy lehetséges, ha a tagozaton egy merőleges, élesen metszett bevágást ejtve, a festékrétegek és a javítások alatt láthatóvá és felmérhetővé tesszük az eredeti formát.

A tervezett örökségvédelmi törvény mellett, az ahhoz csatlakozó végrehajtási rendeletek sorában meg kell alkotni a műemléki kutatás feltételeinek és folyamatának a szabályozását. Nem elég egységes szemléletű

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21 Amikor még az olasz történeti és elméleti irodalom látóterében szerepelt a magyar műemléki helyreállítások bemutatása, értékelése. Sajnálatos módon ez az elmúlt 10–15 év „eredményeire" már nem jellemző.
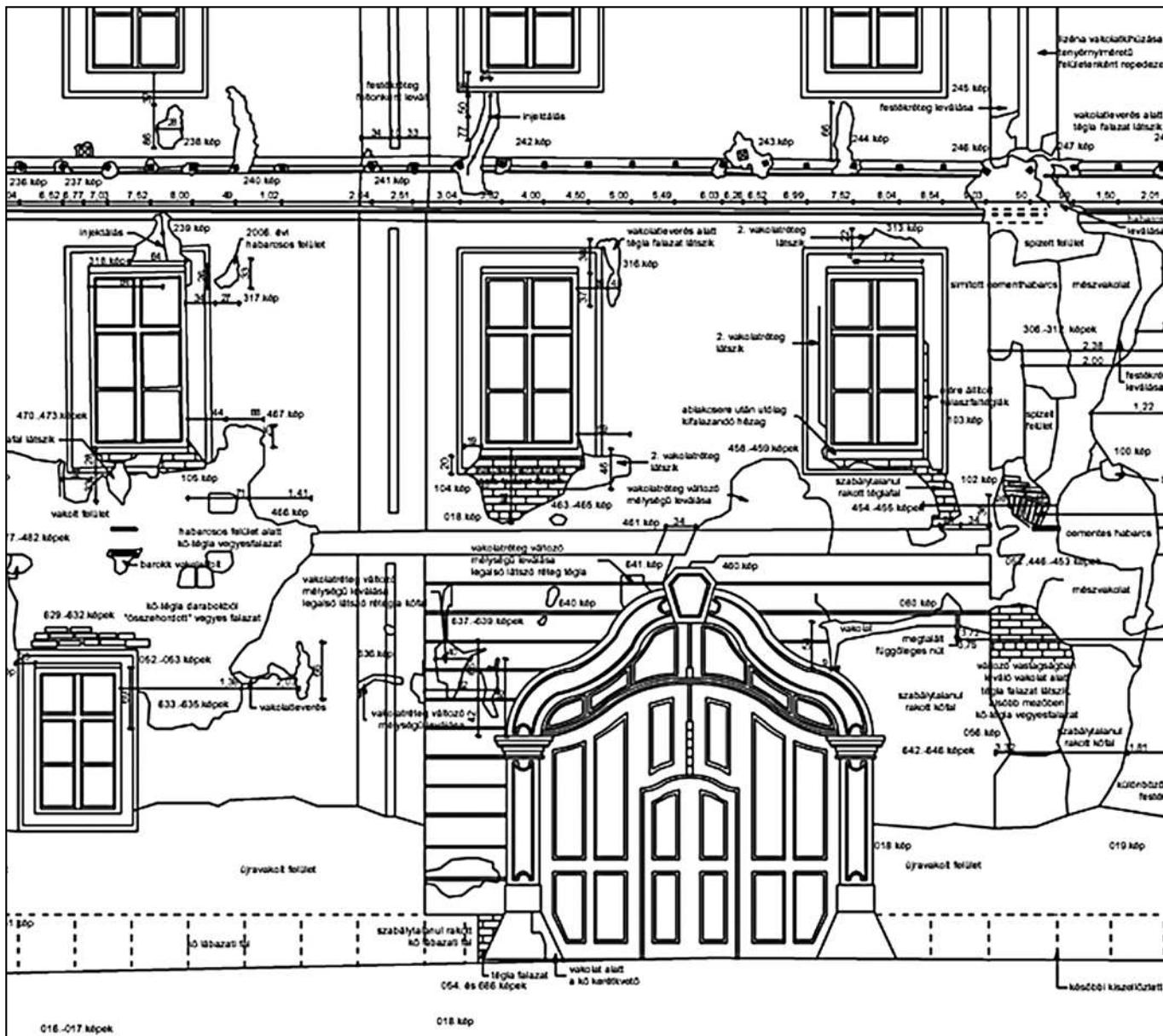
■ **9. kép:** *A homlokzat falszövetének dokumentálása*
■ **Photo 9.** *The documentation of the wall fabric*

normarendszert kidolgozni, amelynek betartását, alkalmazását a kutatás résztvevői saját döntésük alapján veszik figyelembe, vagy térnek el ettől. Szabályozni kell a kutatást végzők számára a szakmai kompetenciákat, a szakmagyakorlás feltételrendszerét is. Manfred SCHULLER írja: „Az épületkutató egy történetileg képzett építész, aki tervezni és építeni is megtanult, és aki tervek olvasása alapján képes az épületek térszerkezetét megérteni és tisztában van az épületszerkezettan és a különböző építési technikák szabályaival."[22]

Elfogadom és a saját gyakorlatomban alkalmaztam is, hogy a kutatás megkezdése előtt a lehető legrészletesebb tudományos dokumentáció összeállítása jelenti azt a feltételt, amely nélkül a helyszíni kutatások nem kezdhetők meg. Ezt követően a tudományos dokumentációt összeállító (többnyire művészettörténész), az épület építésének korszakát ismerő, falfestés feltárásában és konzerválásában gyakorlott restaurátor, esetleg régész és természetesen a helyreállító építész bevonásával, helyszíni bejáráson (esetleg több helyszíni szemle során) kell/lehet meghatározni azokat a felületeket, ahol a kutatóablakok megnyitása eredménnyel szol-

who knows the rules of building structures and of the different building techniques."[23]

We accept and we have applied in our practice that prior to a research the preparation of the most detailed scientific documentation can offer the condition, without which the on-site researches cannot be commenced. After this with the collaboration of the expert, who put together the scientific documentation (mostly an art historian), the conservator, who knows the construction period of the building and has experience in revealing and conserving the wall painting, perhaps an archaeologist and of course the conservation architect, during an on-site inspection (possibly after several inspections of the site) those surfaces must/can be determined, where the opening of different sections could bring results. In the early phase of the research we cannot accept the application

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22 SCHULLER 1990. 168., valamint SCHULLER 2002.

23 Free translation. [ed. note] – SCHULLER, *Bauforschung*, 168.; as well as SCHULLER, *Building Archaeology*.

of longer – whether horizontally or vertically opened – cuts under any circumstances. The dimension of the segment should not exceed the size of a square with a side length of 15-20 centimetres. Obviously the number of the segments will be determined by the site, the age of the building, the number of the known reconstructions, their functions etc. The wall fabric cannot be investigated through the aforementioned probing. An analysis, which can provide authentic results for the investigation of the construction periods, can only be carried out with full knowledge of the wall structure. On a larger surface the opening of the sidewall surfaces can only be carried out with circumspection and special knowledge. It is useful to mark the sections of plaster at a height of 1.3-1.5 metre – where the traces of walled up windows or doors, the opening of partition walls can in all probability be found – having a width of 30-40 centimetres.

A fundamental question of the research is the adequately interpreted documentation of the results. It is not accidental that SCHULLER regards building archaeology as the work of a specially trained architect. Although both SCHULLER and GRUBEN state bitterly[24] that after World War II the architects gradually left the field of building archaeology. Their places were first of all occupied by art historians, archaeologists, historians and in some cases by ethnographers. The researches conducted by these specialists are carried out with a different approach; the validity of their results proves to be accurate only in a limited field. The exposed sight on the building, the interpretation of the construction of the structures requires of course high-level knowledge of building structures and especially of historic building structures. The representation of the wall structure in drawings cannot be regarded simply as a graphic task. Building archaeology is not analogous with archaeology in this respect. The illustration of the sight requires structural knowledge, the interpretation of the drawing however requires special structural expertise. The research results are recorded in a document called the room book. Putting together such a book is the task of an architect as you can see here.

The investigation of historic construction materials should not be confused with building diagnostics. As it derives from the name of the investigation, methodically the task is to determine the physical condition of the materials and structures and to establish the probable lifespan. Regarding the content of the investigations we practically receive the same results from the physical and chemical analyses, which are identical with the investigation of historic materials. But while in diagnostics we wish to determine the probable lifespan of the material, to research its usability and the possibility of its conservation, the investigations of the historic materials analyze the composition, the type, dimension and the proportion of certain components compared to one another with the aim of drawing conclusions related to the manufacturing and application period of the material and/or of the structure.

24 SCHULLER, *Building Archaeology*.; GRUBEN, *Klassische Bauforschung.*

gálhat. A kutatás korai fázisában semmilyen körülmények között nem tudom elfogadni a hosszabb – akár horizontálisan, akár vertikálisan megnyitott – sávoknak az alkalmazását. Az ablak méretének nem kell meghaladnia a 15–20 cm-es oldalhosszúságú négyzet méretét. Nyilvánvalóan az ablakok számát a helyszín, az épület kora, az ismert átépítések száma, funkciói stb. határozzák meg. A falszövet vizsgálatát az imént leírt szondázó kutatások nem teszik lehetővé. A periódusvizsgálatok számára egyedül hiteles eredményt szolgáltató elemzés csak a falszerkezet ismeretében végezhető el. Nagyobb felületen az oldalfalfelületek megnyitása csak kellő körültekintéssel és szakértelemmel végezhető el. A vakolatsávokat célravezetően 1,3–1,5 m magasságban – ahol az esetleges nyílásbefalazások, válaszfal-kibontások nyomai nagy valószínűséggel regisztrálhatóvá válnak – 30–40 cm szélességben lehet meghúzni.

A kutatás sarkalatos kérdése az eredmények megfelelően értelmezett dokumentálása. Nem véletlen, hogy SCHULLER a speciális képzettségű építész feladatának tekinti az épületkutatást, bár ő és GRUBEN is keserűen állapítja meg,[23] hogy az épületkutatás területéről a II. világháborút követően fokozatosan kivonultak az építészek. Helyüket elsősorban művészettörténészek, régészek, történészek és esetenként etnográfusok vették át. Az általuk végzett kutatások más szemlélettel folynak, eredményeik érvényessége is csak szűkebb területen bizonyul helytállónak. Az épületen feltárt látvány, a szerkezetek struktúrájának értelmezése természetesen magas szintű épületszerkezeti és kifejezetten történeti épületszerkezettani ismereteket feltételez. A falszerkezet rajzi rögzítése nem tekinthető egyszerűen grafikai feladatnak. Ennyiben az épületkutatás nem tekinthető a régészettel analóg módszernek. A látvány ábrázolása szerkezeti ismereteket is feltételez, rajzi értelmezése azonban már megköveteli a speciális szerkezeti tudást is. A kutatás eredményeit rögzítő dokumentum az ún. helyiségkönyv. Készítését építész feladatának tartjuk.

A történeti anyagtani vizsgálatokkal nem keverhető össze az épületdiagnosztika. Amint a vizsgálat elnevezéséből is adódik, metodikailag az anyagok és a szerkezetek fizikai állapotának a megállapítása, a várható élettartam meghatározása a feladata. A vizsgálatok tartalmát tekintve a történeti anyagtani vizsgálatokkal azonos fizikai és kémiai elemzések útján jutunk lényegében azonos eredményre. Csak míg a diagnosztikánál az anyag várható élettartamát kívánjuk meghatározni, használhatóságát, megtartásának lehetőségét kutatjuk, addig a történeti anyagtani vizsgálatok az összetételt, az egyes komponensek fajtáját, méretét és egymáshoz viszonyított arányát elemzik abból a célból, hogy az anyag és/vagy a szerkezet készítésének, alkalmazásának a korára vonatkozó következtetést lehessen levonni.

A speciális ismeretek oktatásának területén Németország járt az élen. Addig, amíg Franciaországban a felmérés rajzi megjelenítésének színvonalára helyezték a hangsúlyt, a német gyakorlat komplex módon kezelte a problémát. Németországban az I. világháború után önálló tanszékek jöttek létre, ahol az intézmény elnevezésében is megjelent a *Bauforschung* kifejezés. Nálunk az épületkutatás önálló diszciplínaként mind a mai napig nem került a felsőoktatási intézmények curriculumába. Alapvetően az építészettörténetet oktató tanszékek, illetve a középfokú technikusképzés idején az építészettörténet tárgy jelentette a kapcsolatot a történeti épületállománnyal. A két világháború között is folytak hallgatói felmérési gyakorlatok, különösen a Trianonban elcsatolt részek visszatérte után. A háborút követően az egyetemi és a főiskolai tanszékek részt vettek a károk helyrehozatalában: Fertőd, Székesfehérvár, Esztergom, hogy csak a legfontosabbakat említsem azok közül, ahol az Építészettörténeti és Műemléki Tanszék is dolgozott. A hagyományosan főiskolai képzést folytató intézmények közül az Ybl Miklós Főiskola, az egykori Felső(építő) Ipar-

23 SCHULLER 2002.; GRUBEN: op. cit.

iskola hagyományait folytatva, SZABÓ László vezetésével elsősorban a népi emlékek felmérésében ért el figyelemre méltó eredményeket. Szisztematikus felmérések a pécsi Pollack Mihály Főiskola szervezésében nem ismertek. Újabban a Debreceni Egyetem műszaki kara által szervezett felmérésekről van információnk, melyet KÁNTOR Anita szervezésében, nemcsak a határokon belül, hanem Erdélyben is folytatnak a hallgatók. A hagyományok folytatója, a BME Építészettörténeti és Műemléki Tanszéke, nyaranta 120–150 hallgató számára szervez programokat. A '70-es évek végén kezdeményezte HAJNÓCZI Gyula, akkor oktatási dékánhelyettesként, a felmérésnek mint kötelező feladatnak az órarendbe történő felvételét. Az első, az évfolyam egészét érintő kéthetes programot Kalocsán, 1980-ban szervezte meg a tanszék az akkori Országos Műemléki Felügyelőség anyagi támogatásával. HAJNÓCZItól a stafétabotot előbb GUZSIK Tamás, majd ISTVÁNFI Gyula tanszékvezetése idején e sorok szerzője, utóbb KRÄHLING János vette át. ISTVÁNFI Gyula kezdeményezésére a határon túlra is kiterjesztette a tanszék a felmérés és a dokumentálás munkáját. Eredményeinket a Tankönyvkiadó által publikált *Pusztuló műemlékeink* sorozatban, nyomtatásban is közzétettük.

A graduális képzésben, a 7. szemeszterben, a kötelező Műemlékvédelem című tárgy keretében az épületkutatás módszertanát és tartalmát mindössze két, dupla órán tudom bemutatni a hallgatóknak. A 8. félévben önálló, de szabadon választott Műemlékvédelem 2. – Épületkutatás című tárgy a félév 12–13 előadási óráján foglalkozik tematikusan a roncsolásos és a roncsolásmentes vizsgálatok feladataival. Minden félévben igyekszem a hallgatóknak éppen folyó roncsolásos vizsgálati folyamatot is bemutatni. A kutatás lényegét és célját, meggyőződésem szerint, ezek a helyszíni látogatások képesek a leghatékonyabban megértetni az érdeklődőkkel.

A közel 35 esztendeje, megszakítás nélkül, kétévente működő Műemlékvédelem Szakmérnöki kurzus, az egyetlen posztgraduális képzésként, nem vállalhatja föl, hogy csak az épületkutatással foglalkozzék a 4 szemeszter során. Általános, szemléletformáló képzés ez, amely inkább elméleti oldalról közelíti a diszciplínát. Épületkutatással itt is mindössze egy, félévenként 5 alkalommal elhangzó általános tárgy keretében szólunk a legfontosabb feladatokról. Gyakorlati oktatás megszervezésére nincs is lehetőség.

A szakmagyakorlás szempontjából a hivatal hatósági feladatai között engedélyezi az épületkutatás megkezdését azok számára, akik az illetékes ügyintéző véleménye szerint alkalmasak a feladat ellátására. A szakmagyakorlás jogszabályban rögzített feltételei nem születtek meg. Sem a hivatal, sem pedig a Magyar Építész Kamara nem vezet névjegyzéket a feladat elvégzésére jogosultak köréről. Magam évek óta tervezem, a szakmérnöki képzésre épülő, akkreditált épületkutatói képzés megszervezését a Műegyetemen. Az akkreditáció feltételeit a tanszék már teljesítette, az adminisztratív eljárás megindítása csak időhiány miatt késik. Az elképzeléseim szerint 2 féléves, összesen 240 kontaktórás tanfolyamhoz kétszer 4 hetes gyakorlati képzés társulna. Építészmérnöki diplomával rendelkezők számára történeti szerkezettani és anyagtani, valamint technológiai ismereteken túl, alapvetően gyakorlati ismeretek oktatását tartanám szükségesnek. Valószínű, hogy bölcsész végzettségűek részére, legkevesebb egy többletszemeszterben épületszerkezettani, anyagtani és tervezéselméleti alapismeretek oktatása is szükséges lenne ahhoz, hogy felkészülhessenek a szükséges ismeretek elsajátítására.

Budapesten vagy a vidéki városokban sétálva minduntalan szembeötlik a történeti épületek elhanyagoltsága, illetve ott, ahol a helyreállítás megtörtént, az esetek többségében nem megfelelő színvonalú helyreállítása. Be kell látnunk, hogy képzés hiányában, a történeti építészetet ismerő, értő szakemberek köre hallatlanul korlátozott és csak tervező,

Germany took the lead in teaching these special skills. While in France the emphasis was placed on the quality level of the graphic representation of surveys, the German practice treated the matter in a more complex manner. After World War I in Germany independent departments were established, in the case of which the term *Bauforschung* appeared even in the name of the institute. In our country building archaeology still doesn't appear as an independent discipline in the curriculum of the institutions of higher education to this very day. Basically in the departments of history of architecture, as well as during the intermediate technical trainings the history of architecture course created the connection with the historic buildings. There were surveying exercises for the students between the two world wars as well, especially after the re-annexation of the territories lost at Trianon. After the war the university and college departments took part in the renovation of the damages. Fertőd, Székesfehérvár, Esztergom, to mention just a few of the most important places where the students of the Department for History of Architecture and for Monuments worked. From the institutions, which offered a traditional college education, the Ybl Miklós College, continuing the traditions of the former training school for building construction, with the direction of László SZABÓ, achieved remarkable results first of all in the survey of folk historic buildings. In the organization of the Pollack Mihály College at Pécs systematic surveys are not known. We have recently obtained information on the surveys organized by the Engineering faculty of the University of Debrecen, by Anita KÁNTOR, carried out by students not only in Hungary, but also in Transylvania. Continuing the traditions the Department for History of Architecture and of Monuments within the Budapest University of Technology and Economics organizes programs for 120-150 students every summer. At the end of the 1970s Gyula HAJNÓCZI, as the assistant dean for education then, took the initiative in including the survey as a compulsory course into the timetable. The first two-week-long program for the entire year was organized by the Department at Kalocsa in 1980, with the financial support of the Inspectorate for the Protection of Monuments of the time. HAJNÓCZI's duties were taken over first by Tamás GUZSIK, then at the time when Gyula ISTVÁNFI was the head of department by the writer of these lines, then by János KRÄHLING later on. On Gyula ISTVÁNFI's initiative the survey and documentation work was extended beyond the Hungarian borders by the Department. We made our results known in the series of decaying historic buildings published by the Textbook Publishing House.

I can present the methodology and content of building archaeology to the students merely in two double classes in the graduate training, in the 7th semester in the framework of the compulsory Monument Protection course. In the 8th semester, the independent, but optional Monument Protection 2 – Building archaeology course treats the topic of the destructive and non-destructive investigation tasks in 12-13 lecture hours during the semester. Every semester I try to present the current destructive investigation. The essence and

goal of the research, in my opinion, can be best understood on these on-site visits.

The Monument Protection postgraduate course, which has been organised uninterruptedly every two years for nearly 35 years, as the only postgraduate training cannot deal with building archaeology as the only subject for 4 semesters. It is a general training shaping the students' perception of historic building protection, presenting the discipline from a theoretical point of view. Here as well we deal with the most important building archaeological tasks within a general subject on 5 occasions from semester to semester. There is no possibility of organizing a training workshop.

From the point of view of practicing this profession, the Office allows among its official duties the start of building archaeology for those who, in the opinion of the authorized person in charge, are suited to carry out the works. The conditions for professional practice are not specified in a law. Neither the Office, nor the Hungarian Chamber of Architects maintains a list of the experts who can carry out these works. I have been planning for years to organize an accredited building archaeology training based on the postgraduate course at the Budapest University of Technology and Economics. The conditions of accreditation have been met by the Department, starting the administrative procedures is delayed due to lack of time. As we have imagined the course would last two semesters, a total of 240 contact hours coupled twice with a 4-week-long practical training. I think that beyond the knowledge of historic structures and materials, as well as the technological information, basically practical skills are really necessary for those students who gained a degree in architecture. Probably the students with a degree in arts would also need courses on building structures, building materials and basic elements of design theory at least in one additional semester to prepare for acquiring the necessary knowledge.

When taking a walk in Budapest or in provincial towns it always strikes me how neglected the historic buildings are, or where the conservation has already been carried out, in most cases how low the conservation quality is. We have to realize that without a proper training, the number of experts who know and understand historic buildings is extremely limited and the most important knowledge can be acquired only in the inner training system of the design or building organizations. The demand that keeps coming into view in the European technical literature, before the war, is above all the revival of the education system from Germany. In the 1920s the movement started on Armin von GERKAN's initiative to counterbalance the enthusiasm of modernism in condemning the historic architecture functions only as a civil organization within the Koldewey Gesellschaft. Our final goal would be to organize a building conservation field of study within the two-cycle training in the organizational framework of an architectural training centre. Those experts need to be trained who can carry out the basic research tasks and could contribute to the evaluation of the results. We need laws specifying the conditions of professional practice and the organization of the chamber that maintains the list of building archaeologists.

vagy kivitelező szervezetek belső képzési rendszerében sajátíthatók el a legfontosabb ismeretek. Az európai szakirodalomban is minduntalan előbukkanó igény a háború előtti, főleg Németországban működő képzési rendszer újjáélesztése. A '20-as években Armin von GERKAN kezdeményezésére létrejött, a modernizmusnak a történeti építészetet elítélő hevületének ellensúlyozására létrehozott mozgalom mára csak civil szervezetként a Koldewey Gesellschaft keretei között működik. A végcél számunkra az lehetne, ha a kétciklusos képzés keretei között megszervezhető lehetne egy épületkonzervátori szak egy építészmérnöki képzőhely szervezeti keretei között. Olyan szakemberek kiképzésére lenne szükség, akik képesek lennének az alapkutatási feladatokat elvégezni és az eredmények kiértékeléséhez hozzájárulni. Szükség lenne a szakmagyakorlás feltételeit meghatározó jogszabályok kidolgozására és az épületkutatók névjegyzékét vezető feladatokat ellátó kamara megszervezésére.

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■ MÁTÉ Zsolt[1]

Egy királyi kastély kezelése (Gödöllő, Magyarország)

The Management of a Royal Castle (Gödöllő, Hungary)

■ ***Kivonat:*** *A cikk a történeti kezelés áttekintése után* – az épület állapotának menedzselése – építések, bővítések, állagmegóvás, felújítási ütemek, belső karbantartás, külső karbantartás, funkciók bővítése – funkcionális menedzselés, látogatóbarát felújítás, kiállítások, programok, zenei élet, állami protokoll, múzeumi tevékenység, személyzeti struktúra, a költségvetés szerkezete, marketing, jövőtervezés – *címszavak alá rendezve foglalja össze a kastély menedzselését.*

A személyi és szervezeti változással többször átalakult menedzsment sohasem puszta műemlék-helyreállításnak, hanem teljes rehabilitációnak – egy hajdani kulturális szerep komplex újjáélesztésének tekintette a feladatot, és mindenkor szem előtt tartotta a fenntarthatóságot.

A megújult kastély – akárcsak a történelmi időkben – jelentős térségi tényezőnek bizonyult, és mint területfejlesztési húzóprojekt lendületet is adott a városnak és a térségnek.

■ ***Kulcsszavak:*** kezelés, karbantartás, funkcionális menedzselés, szervezet, költségvetés, kastély, műemlék

■ ***Abstract:*** *After an overview of the historical aspects of management, the article summarizes the management of the castle structured around the following keywords:* building condition assessment – constructions, expansions, preservation, conservation phases, interior maintenance, exterior maintenance, introduction of new functions – functional management, visitor-friendly conservation, exhibitions, programs, music events, state protocol, museum activities, employee structure, budget structure, marketing, future planning.

The management, which went through several personal and organizational changes, has never considered the task to be simply a monument renovation, but regarded it as a complete conservation, the complex revival of the former cultural role and has always kept an eye on sustainability. The conserved castle – just as in historical times – proved to be a significant factor in the area and as a major regional development project also gave impetus to the town and surrounding area.

■ ***Keywords:*** management, maintenance, functional management, organization, budget, castle historic building

■ Amikor XVI. Lajost a forradalom őrizetbe vette, Versailles-ból 10.000 alkalmazottat eresztettek szélnek. Ma az évi 15 millió látogató után szedett bevétel Versailles-ban éppen a látogatók által okozott károk rendbetételét fedezi. Persze Gödöllő, a fénykorában „mindössze" 136 szobás királyi kastély nem vethető össze Versailles-jal, de hogy fenntartása, menedzselése mindig rengeteg pénzbe került, arra a története a nyilvánvaló példa.

Ma a belső személyzet létszáma 83 fő. Az alapító I. Antal gróf uradalmi tisztviselőinek sorában közel 25 fő irányította a kastély belső személyzetéhez tartozó népes szolgasereget, és 15 gránátos adta az őrséget.[2] A kastély belső „tiszti személyzete" a SINA bárók korában, az 1850-es években 17 fő volt.[3] A királyi korban mintegy 100 fő tartotta életben a kastélyt. Általában egy négyzetméter kastélyt egy hektár erdő hasznából lehetett fenntartani. A 17.000 négyzetméteres gödöllői kastélyhoz tartozó koronauradalom 31.000 holdas területe pontosan ezt az arányt tükrözi.[4]

■ When Louis XVI was arrested by the revolutionaries, 10,000 employees were let go from Versailles. Today the income from the 15 million tourists who visit Versailles every year, covers the repair of the damages caused exactly by these visitors. – Of course Gödöllő in its days of glory, a royal castle with "not more than" 136 rooms cannot be compared with Versailles, but the fact that its maintenance, management has always cost huge amounts of money is shown by its history.

Today there are 83 members of staff in the castle. From the founder, Count Antal GRASSALKOVICH I's estate officials, around 25 people were in charge of the large number of household servants and 15 grenadiers formed the guard.[2] In the 1850s, in the age of the SINA barons, there were 17 "staff of-

1 Építész, dr., okleveles építészmérnök, okleveles műemlékvédelmi szakmérnök, a Petőfi Irodalmi Múzeum műszaki vezetője.
2 WELLMANN Imre: A gödöllői Grassalkovich-uradalom gazdálkodása. 118–123. p. Idézi VARGA Kálmán: *A gödöllői kastély évszázadai.* Budapest, 2000. 102–103. p.
3 KERÉNYI B. Eszter: A Sina bárók Gödöllőn. In G. MERVA Mária szerk.: *Gödöllő története.* I. köt. Gödöllő, 2007. 357. p.
4 1 kataszteri hold = 1600 négyszögöl = 5754,64 m² = 0,575464 hektár (ha).

1 Architect, PhD, chartered architect and specialist in historic building conservation, head of the technical department of the Petőfi Literary Museum.
2 WELLMANN Imre, A gödöllői Grassalkovich-uradalom gazdálkodása, 118-123; quoted by VARGA Kálmán, *A gödöllői kastély évszázadai* (Budapest: 2000), 102-103.

ficers" in the castle.[3] In the royal era around 100 people managed the castle. Usually one square meter of the castle could be maintained with the profit from one hectare forest. The 17,000 thousand square meters area occupied by the castle in Gödöllő and the 31,000 Hungarian acres[4] crown estate belonging to the castle show exactly this ratio.

The history of the maintenance funds and of the castle's condition

■ In the GRASSALKOVICH family's era, the castle was maintained by landowners – in the royal era it was maintained by the crown. Between the two world wars the castle belonged to the royal possessions. The royal possessions were that special category of the state properties, the income of which could be spent only on their maintenance and functioning. After the war it was a big mistake that these national values lost their special status. Since then it has been kept alive through its own revenue from ticket sales and through annual state funds of different proportions.

Antal GRASSALKOVICH I had the castle built and expanded throughout his life, and reached its current dimension when the count died. Antal II embellished the building with interior modifications, added the Theatre and the Beer House, while Antal III built the Roman Bath and rebuilt the collapsed chapel.

Another renovation of the castle became necessary to welcome the royal couple in the autumn of 1867. After this the highest level of maintenance took care of the residence. After the war its roof structure fell in and collapsed in several places. Today around 75% of the main building and 25% of the garden have been conserved.

A good management reaches beyond the tasks related to preservation, sustainability and functioning and defines the future image and action plan, as well as controls its fulfilment.

Preservation

■ The systematic preservation program initiated in 1982 comprised the survey, inventory, technical and art historical research and development concept. The success of rescuing this building complex roots in this comprehensive development and preservation strategy followed over the last 30 years.

Setting up the management

■ In 1994 it became possible to set up the purposeful management.[5] The government established[6] the legal predecessor of the

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3 KERÉNYI B. Eszter, "A Sina bárók Gödöllőn," in *Gödöllő története,* ed. G. MERVA Mária, vol. I (Gödöllő: 2007), 357.
4 1 Hungarian acre = approx. 4320 square meters [ed. note]
5 The foundation statement was signed by the Local Government of the Town Gödöllő, the Grassalkovich Castle Foundation and the Ministry of Environmental Protection and Regional Development on April 12, 1994.
6 The Gödöllő Royal Castle Public Company, the predecessor in title of the Gödöllő Royal Castle Non-profit Public Company Ltd.

A fenntartás fedezetének és a kastély állagának története

■ A GRASSALKOVICHOK korában a birtokosok, a királyi korban pedig a korona tartotta fenn a kastélyt. A két háború között a kastély a koronajavakhoz tartozott. A koronajavak az állami tulajdon olyan különleges csoportját képezték, amelyeknek jövedelmét csak saját fenntartásukra és működtetésükre lehetett fordítani. A háború után nagy hiba volt, hogy ezek a nemzeti értékek különleges státusukat elvesztették. Azóta abból él, amiből tud: saját árbevétele és évente változó mértékű állami támogatás adja a működés alapját.

Az építtető I. GRASSALKOVICH Antal egész életében építtette, bővíttette a kastélyt, amely a gróf halálakor elérte mai kiterjedését. II. Antal belső átalakítással, a Színházzal és Sörházzal gazdagította az együttest, III. Antal kialakíttatta a Római Fürdőt és újjáépíttette a beomlott kápolnát.

Újabb felújítás vált szükségessé, hogy a kastély 1867 őszén fogadhassa a királyi párt. Ezt követően a legmagasabb szintű fenntartás gondoskodott a rezidenciáról. A háború után tetőzete beszakadt, több helyen leomlott. Mára a főépületnek mintegy 75%-a, a kertnek kb. 25%-a van felújítva.

A jó menedzselés, a megőrzéssel, fenntarthatósággal, működtetéssel kapcsolatos feladatokon túl jövőképet és cselekvési tervet határoz meg, és irányítja annak végrehajtását is.

Állagmegóvás

■ Az 1982-ben indult, rendszerelvű állagmegóvási folyamat programja felölelte a felmérést, állapotfelvételt, műszaki-, művészettörténeti kutatást, fejlesztési koncepciót. Az épületkomplexum megmentésének sikere ebben a 30 éve követett, átfogó fejlesztési és megóvási stratégiában gyökerezik.

Menedzsment felállítása

■ 1994-ben lehetővé vált a célirányos menedzsment felállítása.[5] A kormány létrehozta[6] a mai közhasznú társaság jogelődjét. Meghatározta a célt: „a magyar kultúra, művészet, szellemiség és annak vonzerejéből táplálkozó kulturális- és konferenciaturizmus élő kastélya"-ként való helyreállítást és fenntartást. A cél máig is ez.

A felújítás szakaszai

■ 1996 augusztusában a királyi lakosztályok eredeti fényükben megújulva, 50 év kényszerű szünet után – most már múzeumként – újra vendégeket fogadhattak. 1997-ben megnyílt a Ferenc József-szárny, 1998-ban az Erzsébet-szárny, 2001-ben pedig a Ferenc József-szárny folytatásában elhelyezkedő Lipót-szárny. 2003-ban, 180 év után újra megnyílt GRASSALKOVICH Antal herceg barokk operaháza, az Európában ritkaságszámba menő felépítésű és szcenikai rendszerű Barokk Színház, 2004-ben pedig a magyar királyok történelmi arcképcsarnokát befogadó Királydombi Pavilon. 2009–2010-ben elkészült a Gizella-szárny, a Ferenc József utáni kor-

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5 Az alapító szándéknyilatkozatot Gödöllő Város Önkormányzata, a Grassalkovich Kastély Alapítvány és a Környezetvédelmi és Területfejlesztési Minisztérium írta alá 1994. április 12-én.
6 A Gödöllői Királyi Kastély Kht., a Gödöllői Királyi Kastély Közhasznú Nonprofit Kft. jogelődje.

szakot bemutató állandó kiállítással, és az időszaki kiállításoknak helyt adó Rudolf-szárny.

2011 januárjától fél éven át Magyarország volt az Európai Unió soros elnöke. Erre az alkalomra megújult és konferenciaközponttá alakult a királyné lovardája.

Belső karbantartás

■ A menedzsment minden januárban egy hónapra bezárja a kiállításokat. A termeket jelentős mértékben kiürítik, és restaurátorok és karbantartó szakemberek hada szállja meg a kastélyt. Mindent kitakarítanak, az összes repedést, kopást, hibát, sérülést kijavítják. A függönyöket, kárpitokat, bútorokat kitisztítják, az infrastrukturális rendszerek felülvizsgálata és karbantartása is megtörténik.

Külső karbantartás

■ A külső karbantartás nehezebben szervezhető, mert a kert látogatottsága egész évben folyamatos.

Funkciók bővítése – funkcionális menedzselés

■ A helyreállítási koncepció célzottan szolgálja az attrakciók és funkciók bővítését. A Gizella-szárny folyosójának légkondicionált képtárrá alakítása például már a tervezéskor megcélozta, hogy állandó bemutató helyet biztosítson a Habsburg képgalériának.

A Lovarda konferenciateremmé alakítása magával hozta a lehetőséget, hogy a Barokk Istálló foyerként és szüneti kiegészítő térként kapjon új funkciót.

Látogatóbarát felújítás

■ A kastély menedzsmentje a történelmi keretek adta lehetőségeken túl is törekszik a látogatók esélyegyenlőségének megoldására, az akadálymentes közlekedési vonalak kialakítására és a kapcsolódó technikai megoldásokra. Ezt hallás- és látássérültek számára elérhető, általuk használatos eszközök segítik.

Kiállítások

■ A kastélynak kilenc állandó kiállítása van. Többek között a királyi és királynéi lakosztály, az Erzsébet állandó kiállítás, a Habsburg családi képgaléria. Emellett bemutatják a GRASSALKOVICHOK korát, a kastély XX. századi viharos történetét és HORTHY Miklós kormányzó II. világháborús bunkerét.

Az új vendégek folyamatos megnyerését és a visszatérők megtartását időszakos kiállításokkal, sokoldalú múzeumi, múzeumpedagógiai és kulturális rendezvényszervezői munkával célozza meg a menedzsment.

Programok

■ A menedzsment minden korosztálynak kínál rendezvényeket, foglalkozásokat, látnivalókat. A családi- és gyermekprogramok egész évben várják a látogatókat. Látogatóbarát kiállításrendezés, fotópályázat, gyermekrajzverseny célozza a legfiatalabb korosztály megnyerését.

current public interest company. The goal was: the conservation and maintenance of the castle as a "castle kept alive through cultural and conference tourism, which is based on the attractiveness of the Hungarian culture, arts and mentality." The goal is still the same today.

Conservation phases

■ In August 1996, after 50 years of forced silence, the royal suites renewed in their original glamour could again welcome guests. In 1997 the Franz Joseph Wing was opened, in 1998 the Elisabeth Wing opened to the public. In 2001 in the continuation of the Franz Joseph Wing, the Leopold Wing was opened. In 2003, after 180 years Count Antal GRASSALKOVICH's Baroque opera house, the Baroque Theatre was re-opened, which has a unique structure and scenic system rarely seen in Europe, and in 2004 the Royal Hill Pavilion with its historical portrait gallery of Hungarian kings opened its gates to the public. In 2009-2010 the Gisela Wing was finished with its permanent exhibition of the era following Franz Joseph's reign and the Rudolf Wing was opened as well where seasonal exhibitions are presented to the public.

Starting from January 2011 Hungary took on the rotating presidency of the European Union for six months. For this occasion the queen's riding-hall was conserved and turned into a conference centre.

Interior maintenance

■ The management closes the exhibitions for one month every January. The halls are emptied, and an army of conservationists and maintenance experts takes over the castle. They clean everything and repair every crack, abrasion, deficiency or damage. The curtains and furniture are cleaned, the infrastructure systems get to be revised and maintained.

Exterior maintenance

■ Unfortunately the exterior maintenance is harder to organize as the garden is open for visitors throughout the year.

Introducing new functions – functional management

■ The conservation concept serves purposefully for the development of the attractions and functions. The hallway of the Gisela wing was designed to serve as an air-conditioned gallery with the aim to provide a permanent space for the Habsburg picture gallery.

As the Riding-hall was turned into a conference room, the Baroque Stable could thus receive a new function as a foyer and a repose area.

Visitor-friendly conservation

■ The management of the castle makes every effort beyond the possibilities given by the historical framework to solve the issue of equal opportunity for the visitors, to

create accessible areas and to find the suitable technical solutions for that. This is aided by the devices used and made accessible to people with visual and hearing impairment.

Exhibitions

■ There are nine permanent exhibitions in the castle. Among others visitors can see the king's and queen's suites, the Queen Elizabeth permanent exhibition, the Habsburg family's portrait gallery. In addition to these the era of the GRASSALKOVICH family, the stormy history of the castle in the 20th century and Admiral Miklós HORTHY's II World War bunker are also presented.

To receive new guests and to keep the returning visitors the management offers seasonal exhibitions and organizes various museum, pedagogical and cultural events.

Programs

■ The management offers events, activities, places of interest to all age-groups. The programs dedicated to families and children wait for visitors throughout the year. Organising visitor-friendly exhibitions, photo competitions, children's drawing competitions are all aimed at attracting the youngest age group.

Music events

■ Today, just as in older times, the castle is an exciting music venue. 20 concerts every year, international harp competitions, Liszt festival, gala concerts and from time to time in the prince's unique theatre with sliding coulisses

Zenei élet

■ Ma is, mint hajdanán, nagy vonzerejű zenei események színhelye a kastély. Évi 20 koncert, nemzetközi hárfaverseny, Liszt-fesztivál, gálakoncertek, a kulisszás rendszerű hercegi színházban pedig időről időre kuriózumnak számító barokk operaelőadások színesítik a zenei kínálatot.

Állami protokoll

■ Gödöllő ma az Európai Királyi Rezidenciák Szövetségének tagja. Egykori státusához méltóan szerepet kap az állami protokollban és reprezentációban. Állam- és kormányfők találkozójának színhelye, és például az EU-elnökségünk során egyetlen félév alatt több mint ötven miniszteri találkozó zajlott itt le.

Mecenatúra – Múzeumi tevékenység

■ A kastély jelentős múzeumi gyűjtőmunkát, gyűjteménygondozást, restaurálási feladatokat és restaurálási mecenatúrát is vállal. Műtárgyainak helyreállítását finanszírozza, s a tartós letétként vagy kölcsönként megszerzett tárgyakat kiállításain bemutatja.

Személyzeti struktúra

■ Az 1994-es év alapvetően megváltoztatta a kastély sorsát. A kastély önálló jogi személlyé, gazdasági társassággá vált, vagyonnal, menedzsmenttel, költségvetéssel, felelősséggel. Az addig az örökségvédelem költségvetéséből – 10.000 más műemlékkel együtt – támogatott kastély képessé vált bevételt szerezni, adományt, támogatást fogadni, pályázni, projekteket indítani. A társaság 99 évre vagyonkezelésbe kapta a kastélyt. A menedzs-

ment biztosította a kastély számára a pályázatok és támogatások elnyeréséhez szükséges feltételeket. Az alkalmazottak éves átlaglétszáma 83 fő. Ezen felül az ügyvezető igazgató döntéseit megbízott tanácsadók segítik.
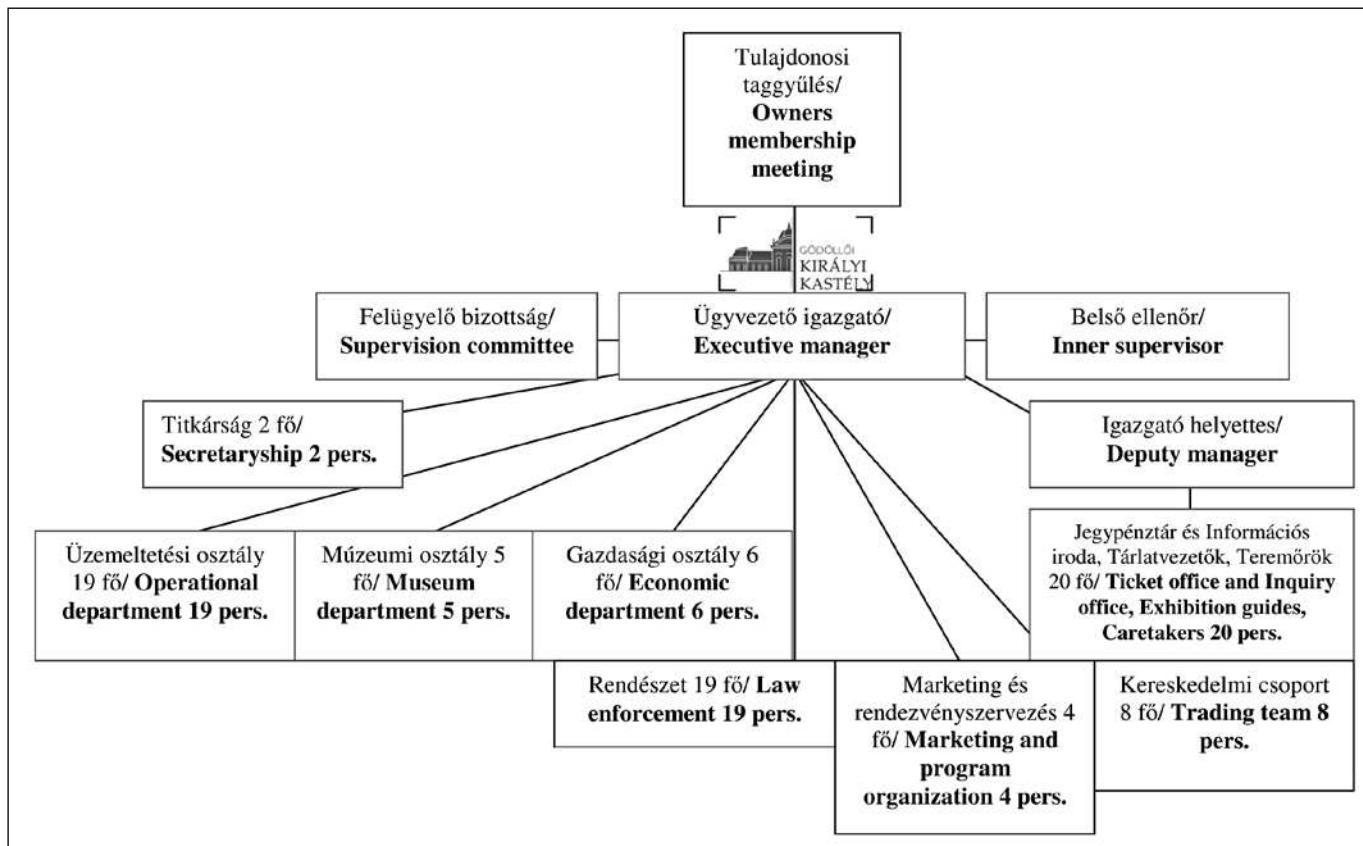
A költségvetés szerkezete

■ A kastély és park nyilvántartott értéke 2012-ben kereken 8 milliárd forint (27 millió euró)[7] volt, éves pénzforgalmi költségvetése pedig kb. 450 millió Ft (1,5 millió euró).

■ **1. táblázat:** A kastély éves bevételének és kiadásának eloszlása

Bevételek		Kiadások	
látogatók és egyéb múzeumi bevétel	41%	személyi kiadások	54%
rendezvények	6%	épületre	2%
kereskedelem	22%	parkra	4%
		múzeumi tárgy, berendezés	1%
támogatások	31%	működés	38%
		egyéb	1%
összesen	**100%**	**összesen**	**100%**

■ **Table 1.** The castle's revenues and expenses annual distribution

Revenues		Expenses	
visitors and other mus. revenues	41%	personal expenses	54%
events	6%	building	2%
commerce	22%	park	4%
		museum object, furniture	1%
sponsoring	31%	functioning	38%
		other	1%
Total	**100%**	**Total**	**100%**

Kiadások/**Expenses**

Személyi kiadások/**Personal expenses** 54%
Épületre/**Building** 2%
Parkra/**Park** 4%
Múzeumi tárgyra, berendezésre/**Museum object, furniture** 1%
Működési kiadások/**Functioning** 38%
Egyéb/**Other** 1%

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7 2012. évi adatok a Gödöllői Királyi Kastély Közhasznú Nonprofit Kft. 2013. március 29-én kelt éves beszámolójának Kiegészítő Mellékletéből. Nyilvános adatok a társaság honlapján: http://www.kiralyikastely.hu/tartalom.89.cegadatok.

Baroque opera nights enrich the musical offerings for the concert-going public.

State protocol

■ Today Gödöllő is a member of the Association of European Royal Residences. In view of its former status the castle deservedly receives a role in state protocol and representation. Meetings are held there for heads of state and government and for example at the time of the Hungarian EU presidency more than fifty ministerial meetings took place there in the course of six months.

Sponsorship – Museum activities

■ The castle undertakes to collect significant works of art, to manage the collections, to restore and sponsor the restoration works. It finances the restoration of its works of art and presents the objects received as long-term deposits or loans in its exhibitions.

Employee structure

■ The year of 1994 changed fundamentally the fate of the castle. It became an independent legal entity, a business organization. A company with assets, management, budget, responsibility. The castle, which was financially supported – together with other 10,000 monuments – from the heritage protection budget, could now earn income, receive donations, sponsoring, apply for tenders and start projects. The company serves as a trustee of the castle for 99 years. The annual average number of people on the staff of the castle is 83. In addition, appointed councillors help the managing director make decisions.

Budget structure

■ In 2012 the registered value of the castle and park was a total of 8 billion HUF (27 million euro)[7], its annual cash budget was around 450 million HUF (1.5 million euro). (See table 1)

90% of the financing of the castle – obtained partially through tenders – came from the state budget, 4.5% from tenders and 5.5% from local government sources.

From the budget analysis two things catch our eyes right away. On the one hand further conservation works cannot be covered from the income; although one quarter of the more than 9,000 square meters surface of the main building has still not been conserved and in addition there are still some unconserved outbuildings of around 4,000 square meters, which are an integral part of the historic castle complex. On the other hand the sum, which can be spent on the building and park, covers only one quarter of the annual official depreciation (1.32%), which can lead to a constant fall in value. In 2012 the exhibitions were visited by 180,000 tourists. Together with the visitors of the different events and of the park around 400,000 people came to see the castle in a year.

Marketing

■ The castle started its own channel on YouTube and it is present on Twitter, Facebook and other social media platforms. The emblem of the castle and the occasional and permanent sponsors all feature on the brochures, leaflets, posters of the exhibitions and events. The image and emblem of the castle are good publicity. In line with this the castle as the venue for product presentations or galas represents a serious marketing and prestige value.

Future planning

■ The future planning, which is an integral part of the maintenance, has been present in the conservation history of the castle from the start. The management regarded the task as a complete conservation – the complex revival of the former cultural role and has always kept an eye on sustainability.

The comprehensive and successful maintenance and development concept of the castle management was awarded the international FIABCI (the International Real Estate Federation) Prix d'Excellence award in 2004 and the Gold award in 2014.

The sustainable future of the conserved castle can be assured through a planned management strategy, extremely complex work, work organization and source management.

A kastélynak juttatott – részben pályázati úton elnyert – támogatás 90%-a az állami költségvetésből, 4,5%-a pályázatból és 5,5%-a önkormányzati forrásból származott.

A költségvetés elemzésével két dolog tűnik azonnal szembe. Egyfelől a bevételből a további helyreállítások fedezésére nem jut; jóllehet az egybeépített főépület több mint 9.000 négyzetméternyi területének kb. egynegyede még helyreállítatlan, hasonlóképpen még kb. 4.000 négyzetméter olyan melléképület, ami a történelmi kastély-együttes szerves tartozéka. Másfelől az épületre és parkra fordítható összeg az évenkénti hivatalos értékcsökkenésnek (1,32%) csak egynegyedét fedezi, ami folyamatos leromláshoz vezethet.

A kiállításoknak 2012-ben 180.000 látogatója volt. A rendezvények és a park látogatóival együtt egy évben közel 400.000 ember fordul itt meg.

Marketing

■ A kastély a YouTube-on saját csatornát indított, a Twitteren, Facebookon és más közösségi médiafelületeken is jelen van. A kiállítások és rendezvények kiadványain, szórólapjain, plakátjain megjeleníti a kastély emblémáját és az eseti és állandó támogatókat. A kastély képe és emblémája jó reklám. Ezzel összhangban a kastély, mint termékbemutató- vagy gálahelyszín is komoly marketing- és presztízsértéket képvisel.

Jövőtervezés

■ A jövőtervezés, ami a kezelés szerves része, kezdettől jelen van a kastély helyreállításának történetében. A menedzsment mindig teljes rehabilitációnak, egy hajdani kulturális szerep komplex újjáélesztésének tekintette a feladatot, és mindenkor szem előtt tartotta a fenntarthatóságot.

A kastély menedzsmentjének átfogó és sikeres kezelési és fejlesztési koncepcióját a Nemzetközi Ingatlanszövetség (The International Real Estate Federation – FIABCI) 2004-ben a nemzetközi Prix d'Excellent díjjal, 2014-ben a Világdíj arany fokozatával tüntette ki.

A helyreállított kastély fenntartható jövőjét megtervezett kezelési stratégia, rendkívül összetett munka, munkaszervezet és forráskezelés biztosíthatja.

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