

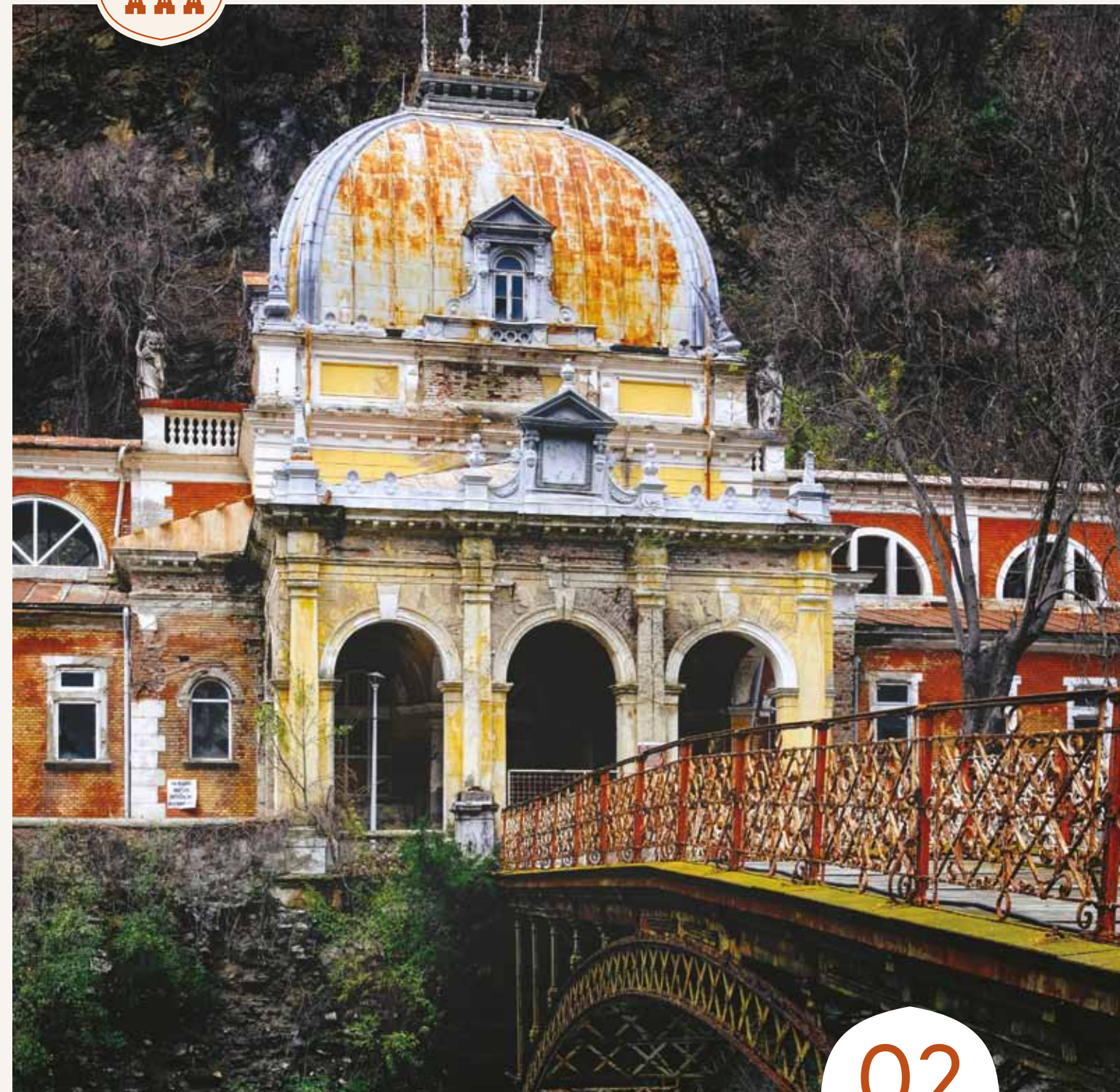
- From the ICOMOS Charters to Reality
The article may be found on pages 12-26.
- De la Cartele ICOMOS la realitate
Articolul se poate citi în paginile 12-26.
- Az ICOMOS kartáktól a realitásig
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“In the absence of concerns regarding the functional reconversion of industrial buildings with historical value, not many measures can be applied to preserve, protect, and adapt to contemporary life this [industrial – ed. note] heritage [...]. The proposals and the popularisation of this necessity aim both to increase the level of understanding of its value among administrative factors, as well as to attract the interest of investors strictly concerned with obtaining an economic benefit, showing them that functional reconversion with the rehabilitation of old buildings can produce activity in a more attractive environment and at lower costs than a new building.” (Liliana ROȘIU)

„În absența unor preocupări de refuncționalizare a clădirilor industriale cu valoare istorică, nu pot fi aplicate prea multe măsuri pentru păstrarea, protejarea și adaptarea la viața contemporană a acestui patrimoniu [industrial – notă ed.] valoros [...]. Propunerile și popularizarea acestei necesități au ca scop atât creșterea nivelului de înțelegere a valorii sale în rândul factorilor administrativi, cât și atragerea interesului investitorilor, preocupați strict de obținerea beneficiului economic, demonstrându-li-se că refuncționalizarea cu reabilitarea vechilor clădiri industriale poate produce activitate în condițiile unui ambient mai atractiv și la costuri mai reduse decât o clădire nouă.” (Liliana ROȘIU)



„A történeti értékkel rendelkező épületek újrahasznosításával kapcsolatos érdeklődés hiánya gátolja a szükséges intézkedések bevezetését ezen értékes [ipari – szerk. megj.] örökség megőrzése és védelme, valamint a kortárs élethez való igazítása érdekében [...]. Ezen szükséglet népszerűsítése és az érdekében hozott javaslatok kettős célt szolgálnak: egyrészt, hogy növeljék az ipari örökség értékét a döntéshozók szemében, másrészt pedig, hogy felhívják az általában kizárólagosan a gazdasági haszon megszerzésével foglalkozó befektetők figyelmét arra, hogy a régi ipari épületek rehabilitációjával társított új funkciók keresése is eredményezhet tevékenységet, mégpedig egy vonzóbb környezet megteremtésével és alacsonyabb költségekkel, mint egy új épület esetében.” (Liliana ROȘIU)

- Front cover photo: Băile Neptun, 2019 © Martin NEAGOE
- Back cover photo: Alma Vii, fortification after conservation © MET

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- Hátsó fedél képe: Szászalmád, erődített vár a helyreállítás után © MET



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■ The current issue of our journal is dedicated to the 55th anniversary of the establishment of ICOMOS – the International Council on Monuments and Sites – in June 1965, in Warsaw. The intention of the founders – clearly stated in the resolution adopted by the Second International Congress of Architects and Technicians of Historic Monuments in Venice in May 1964 – was to create an international nongovernmental organisation for specialists in the field of preservation of historic buildings and sites, which would ensure, as an overseeing forum, the observance of the principles formulated in the “Venice Charter”, adopted at the same time, considered until today as “the official code in the field of the conservation of cultural properties” (Piero GAZZOLA, first president of ICOMOS), and to which all later charters formulated by ICOMOS will refer. The operating concept was (and is) based on individual affiliation, the activity being coordinated by national committees, established since 1965 in the participating countries. It is worth mentioning that in the period of the “Cold War” ICOMOS offered a platform not only for meeting and exchanging experience between specialists from the East and the West, but also for influencing cultural policy, especially since ICOMOS was included by UNESCO in the 1972 Heritage Convention, as one of the specialist consultants.

As the eastern national committees were set up and controlled by the state administrations, it was only the radical political changes, starting with 1990, that were able to open perspectives and possibilities for a change in the attitude of civil society towards cultural heritage. The road to recognising and supporting the work of various associations, foundations, and nongovernmental organisations (including the ICOMOS National Committees) engaged in the protection of cultural heritage is difficult and time-consuming, and the articles in this issue try to convey some of the efforts made in this regard in the last 30 years.

Christoph MACHAT
Member of the Editorial Board

■ Numărul actual al revistei noastre este dedicat aniversării a 55 ani de la înființarea organizației ICOMOS – consiliul internațional al monumentelor și siturilor – în iunie 1965 la Varșovia. Intenția clar formulată a fondatorilor – în rezoluția adoptată de Congresul II al arhitecților și tehnicienilor de monumente istorice de la Veneția în mai 1964 – era crearea unei organizații internaționale neguvernamentale pentru specialiștii în conservarea monumentelor și siturilor, care să vegheze precum un for superior asupra respectării principiilor formulate în „Carta de la Veneția”, concomitent adoptată, considerată până astăzi drept „codul oficial în domeniul conservării bunurilor culturale” (Piero GAZZOLA, primul președinte ICOMOS) și la care toate cartele ulterior formulate de ICOMOS vor face referință. Concepția de funcționare era (și este) bazată pe afiliere personală, activitatea fiind coordonată prin comitete naționale, înființate încă din 1965 în țările participante. Merită menționat că în acea perioadă a „războiului rece” ICOMOS oferea o platformă nu doar de întâlnire și schimb de experiență între specialiștii din Est și Vest, dar și de influențare a politicii culturale, mai ales după ce ICOMOS a fost inclus de UNESCO în convenția patrimoniului mondial din 1972, ca unul din consultanții de specialitate.

Deoarece comitetele naționale estice erau constituite și controlate de către administrațiile statelor, abia schimbările radicale pe plan politic începând cu anul 1990 au putut deschide perspective și posibilități pentru o schimbare a atitudinii societății civile față de patrimoniul cultural. Drumul către recunoașterea și sprijinirea activității diferitelor asociații, fundații și organizații neguvernamentale (inclusiv comitetele naționale ICOMOS) angajate în protecția patrimoniului cultural este anevoios și necesită timp, iar articolele din această ediție încearcă să transmită câte ceva din eforturile depuse în acest sens în ultimii 30 ani.

Christoph MACHAT
Membru al Colegiului de Redacție

■ Folyóiratunk jelenlegi számát az ICOMOS – Műemlékek és Műemlékhelyszínek Nemzetközi Tanácsa – Varsóban, 1965. júniusában történt megalapításának 55. évfordulójára szenteltük. Az alapítók A Történeti Épületek Építészeinek és Szakértőinek Második Kongresszusán, Velencében 1964. májusában elfogadott határozatában rögzített és ebben egyértelműen megfogalmazott szándéka egy nemzetközi szintű nem kormányzati műemlék- és műemlékhelyszín-védelmi szakmai szervezet létrehozása volt, amely az ezzel egyidejűleg elfogadott és a mai napig „a kulturális javak megóvását szavatoló hivatalos kódexnek” minősülő (Piero GAZZOLA, az ICOMOS első elnöke) és minden utólagosan elfogadott ICOMOS karta hivatkozási pontját képező Velencei Kartában rögzített elvek betartását biztosítaná. A működési alapelve a személyes tagság elvéből indult ki (és ezen alapszik), ennek tevékenységét pedig az egyes résztvevő országokban már 1965-ben alapított nemzeti bizottságokban szervezték meg. Említésre méltó, hogy a „hidegháború” ezen időszakában az ICOMOS a nyugati és a keleti szakemberek számára nem kizárólag találkozási és eszmecsere lehetőségeket nyújtott, hanem a kulturális politikai irányzatokra is hatást gyakorolt, legfőbbképpen miután az ICOMOS-t az UNESCO 1972. évi világörökségi egyezményében szaktanácsadóként kérte fel.

Mivel a keleti nemzeti bizottságokat az illető országok hatóságai alapították és irányították, csak az 1990-ben elindult gyökeres politikai változások nyitottak új távlatokat és lehetőségeket a civil társadalomnak a kulturális örökség iránt tanúsított álláspontjával kapcsolatban. Az út a kulturális örökség védelméért felvállaló különböző egyesületek, alapítványok, és civil szervezetek (ideértve az ICOMOS nemzeti bizottságokat is) tevékenységének elismerésére és támogatására igazán küzdelmes és időigényes, ebben a kiadásban megjelenő cikkek pedig megpróbálják ecsegtelni az elmúlt 30 év szakmai erőfeszítéseit ezen a téren.

MACHAT Christoph
A szerkesztőbizottság tagja

■ FEJÉRDY Tamás¹

Az örökségvédelem önkéntesei

A MAGYARORSZÁGI CIVIL SZERVEZETEK SZEREPE AZ ÉPÍTETT ÖRÖKSÉGI JAVAK MEGŐRZÉSÉBEN A XXI. SZÁZADBAN

Motto: „... mindent meg kell változtatni
ahhoz, hogy semmi ne változzon”²

■ **Kivonat:** Az „örökségesedés” folyamatának gyorsuló kibontakozása vezetett a XXI. század kezdetére „beérett” paradigmaváltáshoz, amely jelentősen megváltoztatta a „civil” értékvédők feladatait és lehetőségeit. Magyarországon a nem szakmai szervezetek számának a bővülése mintha folytatódna – a szakmai szervezetek esetében viszont a már korábban létrejötték aktivitása is visszaesett, a működő szervezetek számának csökkenését mutató átrendeződés megy végbe. A magyarországi örökségvédelmi civil szervezetek jelentős, karakteres csoportját alkotják a helyi örökségvédő szervezetek. A múlt századi hagyományos önkéntes közreműködés formái bár teljesen nem tűntek el, napjainkra megfogyatkoztak. Átpolitizált közegben a kulturális-épített örökségi értékvédelem területe sem kivétel, ami a civil törekvések hitelességét is veszélyeztetheti. Ebben a helyzetben különösen nagy a felelőssége a szakembereknek, az a feladatuk, hogy megalapozott szakmai támogatást nyújtva konszenzus elérését segítsék elő. Az (épített) kulturális örökség terén működő „örökségi gyámszervezetek”, valamint a „civil” örökségi alapok hiányát pótolni kellene, mert mással nem helyettesíthető szerepet kapnának Magyarországon is a gazdátlanul hagyott, pusztuló épített örökségi értékek megmentésében, gondozásában. A nem kormányzati, civil szervezetek száma, tevékenysége és ezek minősége az (épített) kulturális örökség terén a társadalmi identitás és az értéknegőrzés iránti elkötelezettség valódi mutatói.

¹ Építészmérnök, dr., műemlékvédelmi szakmérnök, az ICOMOS Magyar Nemzeti Bizottság tiszletbeli elnöke, Budapest, Magyarország.

² Giuseppe TOMASI DI LAMPEDUSA: *A pàrdac*. Eredetiben: „bisogna che tutto cambi perché tutto rimanga com'è” (*Il Gattopardo*) és angolul: „everything must change so that everything can stay the same” (*The Leopard*). Köszönettel tartozom MÁTÉ Zsolt építésznek (aki egyebek között a gödöllői királyi kastély helyreállítását tervezte), akitől ennek a gondolatnak a műemlék értékek vonatkozásában való érvényességét átvehettem.

The Volunteers of Heritage Conservation

THE ROLE OF NGOS IN HUNGARY IN THE PRESERVATION OF BUILT HERITAGE ASSETS IN THE 21ST CENTURY

Motto: “... everything must change,
so that everything can stay the same”²

■ **Abstract:** The increasingly fast process of “heritage-isation” has led to a paradigm shift that “matured” at the beginning of the 21st century, changing to an extended degree the tasks and possibilities of the “civilian” protectors of heritage values. In Hungary, the number of lay organisations is seemingly increasing, whilst the activity of earlier professional organisations has fallen back, and there is an ongoing reorganisation process leading to a decrease in the number of functional organisations. Local heritage conservation organisations are an important characteristic type of civil heritage conservation organisations in Hungary. The forms of traditional volunteering of the past century have not completely disappeared, but have decreased in number at present. In a politicised environment, the issue of cultural and built heritage conservation is no exception, which could endanger the credibility of civil endeavours. In this context, professionals have a major responsibility; their task is to offer well-grounded professional support in order to facilitate consensus. The lack of functional “heritage tutor organisations” in the field of (built) cultural heritage as well as “civil” heritage funds should be compensated for, as they could play an irreplaceable role in the preservation and maintenance of the unclaimed, dilapidated built heritage values around Hungary. The number, activity and quality of nongovernmental organisations (NGOs) working in the field of (built) cultural heritage are the real indicators for social identity and commitment for the preservation of values.

¹ Architect, PhD, certified conservator, honorary president of the ICOMOS Hungarian National Committee, Budapest, Hungary.

² Giuseppe TOMASI DI LAMPEDUSA, *The Leopard*. Original text: “bisogna che tutto cambi perché tutto rimanga com'è”. Acknowledgement is due to architect Zsolt MÁTÉ (designer of the conservation works at the Royal Manor House in Gödöllő), from whom I borrowed this quote applied to historic building values.

Keywords: built cultural heritage, professional nongovernmental organisations, nonprofit organisations, cooperation, historic building maintenance

Status quo

■ A brief overview of the changes in the concept and perspective of historic building conservation in its classical approach, which was born in the mid-19th century and lasted until the turn of the millennium, is definitely needed in order to be able to analyse and construe the situation that arose and became characteristic for the first decades of the 21st century. According to this, historic building conservation essentially got “diluted” in heritage protection, i.e. “not even the name is the original one”, and the terms of cultural heritage conservation or built heritage conservation are getting more and more generalised. The same is valid for the professional jargon, in spite of the fact that the meaning is not at all the same: “every historic monument is heritage, but not all heritage is a historic monument” (FEJÉRDY 2010).

The process of “heritageisation” started in the 1960s, its increasingly fast emergence being enhanced by the joint effect of several factors (which shall not be detailed herein). This led to the paradigm shift that “matured” at the beginning of the 21st century, altering significantly the volunteering activities of the “civil” heritage protectors, as well as their possibilities to have them implemented.

Certain particularities, which could give rise to more thorough detailing later, are worth highlighting already at this point. First, that the local commitment of NGOs is paradoxically a global phenomenon that is noticeable in a certain sense in the case of (primarily professional) international organisations. It is similarly generalised that “heritageisation” implies both a qualitative as well as a highly significant quantitative change as compared to the previous situation determined by historic buildings and sites. We might also add to this expansion the general trend materialised in the increase in the number of assets and values that are considered worth preserving, as well as in the enlargement of the protected area.³ We can see that a new situation appeared in the 20th century approach, expectations, and possibilities regarding the conservation of values.

Increasingly it is not about how the various NGOs and initiatives help and support the activity of the national (or other “official”) historic building conservation bodies or the work of the local (referring to the local governments in Hungary) heritage value conservation bodies as earlier, but it is rather about the manner in which the civil initiatives take care of the assets they consider to be heritage values, and what kind of official state funding they can get for that purpose. The acknowledgement and acceptance of, as well as the growing emphasis on the intangible

³ Cf. the introduction of the notion of cultural landscapes (e.g. European Landscape Convention, Florence, 2000) and the „Historical Urban Landscape” (HUL) recommendation (adopted by UNESCO in 2011).

Kulcsszavak: épített kulturális örökség, szakmai civil szervezet, civil szervezet, együttműködés, műemlékgondozás

Helyzetkép

■ A klasszikus értelemben vett, azaz a XIX. század közepén megszületett és lényegében a legutóbbi ezredfordulóig tartó műemlékvédelmi gondolat, szemlélet megváltozásának rövid áttekintése mindenképpen szükséges ahhoz, hogy érthető és elemezhető legyen a mostani, tehát a XXI. század első évtizedeire kibontakozott, illetve jellemző helyzetkép. Ennek értelmében a műemlékvédelem mintegy „feloldódott” az örökségvédelemben („már a neve sem a régi”), és egyre általánosabb a kulturális örökségvédelem, épített örökségvédelem szóhasználat. Annak ellenére (a szakmai szóhasználatra is jellemző), hogy tartalmában nem ugyanarról van szó: „minden műemlék örökség, de nem minden örökség műemlék” (FEJÉRDY 2009, 216).

Az „örökségesedés” folyamata már a XX. század hatvanas éveiben megkezdődött, egyre gyorsuló kibontakozásához számos (itt és most nem részletezendő) tényező együttes hatása járult hozzá. Ez vezetett később ahhoz a XXI. század kezdetére „beérett” paradigmaváltáshoz, amely jelentősen megváltoztatta a „civil” értékvédők önként vállalt feladatait és lehetőségeit.

A későbbiekben ennél bővebb kifejtése is indokolt lehet, viszont itt érdemes néhány jellegzetességre felhívni a figyelmet. Mindenek előtt arra, hogy a civil szervezetek döntően helyi (lokális) elkötelezettsége paradox módon globális jelenség – ami bizonyos értelemben még a(z első-sorban szakmai) nemzetközi civil szervezetek esetében is megfigyelhető. Hasonlóan általánosnak tekinthető, hogy az „örökségesedés” egyszerre jelent minőségi és – igen jelentős! – mennyiségi változást a műemlékek, műemléki helyszínek meghatározta korábbi helyzethez képest. Ehhez a bővüléshez még azt az általános irányvonalat is hozzávehetjük, amely a védelemre méltónak tartott alkotások, értékek és a védelem területi kiterjedésében³ jelentkezik. Láthatjuk, hogy valójában új helyzet jött létre a XX. századi értékvédelmi felfogásban, elvárásokban és lehetőségekben.

Egyre inkább nem arról van már szó, mint a korábbi időszakban, hogy a különféle civil szervezetek, kezdeményezések miként támogatják, segítik az állami (vagy más „hivatalos”) műemlékvédelem, illetve a helyi (Magyarországon önkormányzati szintű) értékvédelem munkáját, hanem sokkal inkább arról, hogy a civil kezdeményezések milyen módon foglalkoznak a saját maguk által örökségi értéknek elfogadott javakkal, és ahhoz milyen állami-hivatalos támogatást tudnak lehívni. Ebben a fejleményben egyértelműen szerepet játszik az örökség nem

³ Vö.: kultúrtájak fogalmának bevezetése (pl. Európai Táj Egyezmény, Firenze, 2000), illetve a „történeti városi táj” (HUL, UNESCO-ajánlás, 2011).

anyagi dimenzióinak⁴ a fel- és elismerése, hangsúlyossá válása is. Ezeket a – fentiekben igencsak nagy vonalakban – felvázolt sajátosságokat akkor sem téveszthetjük szem elől, amikor a következőkben a téma magyarországi sajátosságokra összpontosító vizsgálatára teszünk kísérletet. E bevezető gondolatokat követően némi magyarázatot igényel továbbá a címben szereplő „önkéntesek” szó használata. Ennek értelmében a különféle civil szervezetek – legyenek azok szakmai vagy „laikus” jellegűek – teljesen önkéntes alapon szerveződnek, és végzik a saját maguk által vállalt feladatokat. Az egyéni, személyi önkéntes feladatvállalás kapcsolódhat hozzájuk, de összességében nem egyéni, hanem szervezeti küldetést teljesítenek.

A műemlékvédelem, majd az azzal (félrevezető módon) részben azonosnak gondolt kulturális örökségvédelem területét érintő XXI. század elején elindult változások értelemszerűen egyaránt hatottak az ezen a területen működő magyarországi civil szervezetekre is, mind a szakmaiakra, mind pedig a többi ilyen szervezetre. Ezt figyelembe véve, a továbbiakban indokolt e két nagy területet külön-külön vizsgálni.

Szakmai civil szervezetek

■ A XX. század utolsó harmadában és különösen a XXI. század első évtizedeire jellemzővé vált, hogy mind a nemzetközi szervezetek ágazataként működő, mind pedig a hazai szerepvállalást célul kitűző szakmai civil szervezetek száma megnövekedett. Ez azt is jelentette, hogy az 1965-ben megalapított és hosszú évtizedeken keresztül gyakorlatilag egyedüli műemlékvédelmi szakmai civil szervezet – az ICOMOS Magyar Nemzeti Bizottság (MNB) – mellé továbbiak is csatlakoztak. A teljesség igénye nélkül: a „Porta Speciosa” Egyesület, a Magyar Kulturális Örökségvédelmi Egyesület, a Magyar Építész Kamara Műemlékvédelmi Tagozata, illetve hasonló szerepű csoport a Magyar Építőművészek Szövetségében. Ezek a szervezetek, bár sok tekintetben hasonló célok és feladatok szerepelnek a programjukban, csak esetlegesen működnek együtt. A lehetséges szinergiák jobb érvényesítése érdekében az ICOMOS MNB már évekkel ezelőtt, többszöri alkalommal is javasolta, hogy jöjjön létre egy úgynevezett „Örökségház”, amely a – nyilvánvalóan gazdaságosabb megoldást jelentő – közös infrastruktúra biztosítása mellett az összehangolt és ezért várhatóan hatékonyabb együttműködést is elősegíthetné.⁵ Néhány éve (2012) aztán az új idők új iránya, a menedzselés is megjelent,

4 A magyar fogalomhasználatban „szellemi örökség”-nek fordított „*intangible heritage*” vagy „*patrimoine immatériel*” lényegében a korábban a „folklor” körébe sorolt örökségi elemekkel, jelenségekkel azonos, az épített örökség nem anyagi dimenziója ettől eltérő, ezalatt inkább a „*genius loci*” vagy egyéb, hagyományos megközelítések, szabályok anyagiasult jelenségei értendők.

5 A szükséges épület-helyiség és egyéb infrastrukturális elem biztosításának ismételt kezdeményezése ellenére (az ICOMOS 2015-től kezdődően több alkalommal fordult a szakterületért felelős, illetékes minisztériumhoz) ez a megoldás a magyarországi örökségvédelmi intézményrendszer egymást követő átszervezési lépései következtében egyelőre még nem valósulhatott meg.

dimension of heritage⁴ also play an obviously important role in this context. These specificities outlined above must also be taken into account when we are going to try and analyse the specificities of the very same topic in Hungary. After these few introductory ideas, we would like to dwell on the use of the word “volunteers” in the title. In this sense the various NGOs, be them professional or “lay”, are organised and perform their activities on a volunteering basis. The personal, individual volunteering spirit can be related to them, but generally they perform an organisational and not an individual mission.

The changes that arose at the beginning of the 21st century and affected historic building conservation, as well as subsequently cultural heritage conservation, which is (misleadingly) partially considered as identical with the former, influenced the Hungarian NGOs working in this area equally, both the professional and the other such organisations. Taking this into consideration, it is reasonable however to analyse these two major areas separately.

Professional nongovernmental organisations

■ During the last third of the 20th century and especially in the first decades of the 21st it became obvious that the number of both NGOs operating as branches of international organisations and the locally engaged organisations was growing. This meant that others joined the efforts of the professional historic building conservation organisation established in 1965, namely the Hungarian National Committee of ICOMOS, which had been alone in the field for long decades. These include, but are not limited to: the “Porta Speciosa” Association, the Hungarian Cultural Heritage Conservation Association, the Historic Building Conservation Section of the Chamber of Hungarian Architects, as well as an organisation with a similar role within the Association of Hungarian Architects. Although their programmes feature similar objectives and roles from several points of view, these organisations work together only incidentally. For a better validation of possible synergies, the Hungarian National Committee of ICOMOS already suggested the establishment of a so-called “Heritage House” on several occasions years ago, which would imply a common infrastructure entailing an obviously more economical solution and would facilitate an expectedly more effective cooperation.⁵ A few years ago (2012) newer winds,

4 The Hungarian notion of “szellemi örökség” translated from “intangible heritage” or “*patrimoine immatériel*” is essentially identical to the heritage elements and features listed earlier in the category of “folklore”; the intangible dimension of built heritage is different. It rather means the “*genius loci*”, or the materialised phenomena of other traditional approaches and rules.

5 In spite of the repeated initiatives for ensuring the necessary building premises and other infrastructural elements (starting 2015, the ICOMOS addressed the ministry in charge at a given moment on several occasions), this solution has not been materialised yet due to the consecutive reorganisations of the Hungarian institutional system of heritage conservation.

i.e. management also appeared, when the Association of Cultural Heritage Managers (KÖME)⁶ was established upon the initiative of some young professionals, featuring a fairly diversified mission.

The changes and alterations occurring mostly in the second decade of the 21st century in the field of national historic building and heritage conservation regulations and institutions also brought about unprecedented situations from many perspectives, as well as new tasks related to the professional NGOs in Hungary. These, as well as the changes entailing more or less similar consequences, most certainly occurred in other countries as well, but here we do not have the possibility to overview the trends and tendencies that seem to be (in part) generally applicable (FEJÉRDY 2019). However, what could be ascertained with a less detailed analysis is that the process that started off during the last decades of the 20th century and the first decades of the 21st, in which the number of professional and non-professional organisations dealing with heritage conservation was increasing, is visibly changing, practically ramifying in two directions today. Alongside with “heritageisation” (patrimoinalisation), quite numerous (non-professional) NGOs have been established dealing with concrete, local or regional heritage assets, values, and phenomena, as well as with their preservation and with harnessing their potential. A part of these organisations were established as a reaction to globalisation: they were value protector, „protest” organisations that set as their only or, at any rate, as their main task the protection of a certain heritage element endangered and threatened by a development project. The expansion of the “ramifications” of non-professional organisations is apparently constantly evolving, and therefore it is well-founded to dwell on it more later.

But in the other, i.e. the professional organisation ramification, it is noticeable that the impetus of organisation establishment has apparently decreased; what is more, it seems that the activity of previously established NGOs may have dropped considerably. Putting it without any sharp criticism whatsoever and hoping that others would have convincing counterarguments to refute the following statement, the current situation can be described as a sort of reorganisation that took place in this field, which indicates the decrease in the number of truly actively functional organisations.

The Association of Researchers of Old Buildings (RÉKE)⁷, established in 2009, is worth mentioning among the newer professional NGOs. The association can also be perceived as one of the intellectual workshops regarding historic building conservation interventions, particularly research, scientific, and conservation activities; a survivor based on some outsiders’ opinions, while those familiar with its performance would consider it a truly living and creative body. The significance of the activity it commits to perform as a mission has been manifest especially since

amikor is fiatal szakemberek kezdeményezése alapján létrejött a Kulturális Örökség Menedzserek Egyesülete (KÖME)⁶ – meglehetősen szerteágazó küldetéssel.

A XXI. század második évtizedében kibontakozó változások, változtatások az állami műemlékvédelmi, örökségvédelmi jogszabályi környezetben és intézményekben sok tekintetben korábban nem tapasztalt, új helyzetet és ezzel új feladatot is hoztak a magyarországi szakmai civil szervezetek vonatkozásában is. Ezek, illetve a többé-kevésbé hasonló következményekkel járó változások bizonyára más országok esetében is felmerültek, e helyen azonban nincs lehetőség arra, hogy kitérjünk a (részben) általánosíthatónak tűnő trendek, tendenciák áttekintésére (FEJÉRDY 2019). Annyi azonban talán részletesebb elemzés nélkül is megállapítható, hogy a XX. század utolsó és a XXI. század első évtizedeiben megindult folyamat, amelyben az örökségvédelemmel foglalkozó szakmai és a nem szakmai civil szervezetek száma felfutóban volt, napjainkra megváltozni, pontosabban két irányban elágazni látszik. Az „örökségesedés” (*heritageisation, patrimoinalisation*) kibontakozásával igen nagy számban jöttek létre konkrét, helyi vagy regionális örökségi javakkal, értékekkel, jelenségekkel, ezek megőrzésével, a bennük rejlő lehetőségek kiaknázásával foglalkozó (alapvetően nem szakmai beállítottságú) civil szervezetek. Ezek a szervezetek egy része éppen a globalizációs hatásokra válaszul jött létre: olyan értékvédő, „protest”-szervezetek, amelyek egy-egy konkrét fejlesztés által fenyegetett-veszélyeztetett örökségi elem megvédését tartják egyetlen, de legalábbis központi feladatuknak. Ennek a nem szakmai szervezeteket felmutató „elágazásnak” a bővülése mintha töretlenül folytatódna – ezért indokolt, hogy a későbbiekben bővebben is szó essék róla.

A másik, a szakmai-szervezeti (professzionális) elágazási irányban viszont úgy érzékelhető, hogy megállt, lecsökkent a szervezetalakítási lendület, sőt, úgy tűnik, mintha a már korábban létrejött ilyen civil szervezetek aktivitása is erősen visszaesett volna. Hangsúlyozottan kritikai él nélkül megfogalmazva, és remélve, hogy lesznek majd mások részéről a következő megállapítást cáfoló, meggyőző ellenérvek, a jelenlegi helyzet úgy írható le, hogy egyfajta – az igazán aktív működést felmutató szervezetek számának csökkenését mutató – átrendeződés ment végbe ezen a területen.

A 2009-ben létrejött, „fiatalabbnak” számító szakmai civil szervezetek közül mindenképpen kiemelendő a Régi Épületek Kutatóinak Egyesülete (RÉKE)⁷, amely a műemlék-helyreállítások (restaurálások), így különösen a kutatási, tudományos és restauratori tevékenységek egyik (egy-egy kívülálló megítélés szerint túlélő, a teljesítményét ismerők véleménye szerint viszont igencsak élő, alkotó) szellemi műhelyként is felfogható. Az általa

6 KÖME is a member of “Interpret Europe”, which means that it mainly deals with the presentation and interpretation of heritage values. Further information may be found on: <http://www.heritagemanager.hu/?lang=en>

7 More on the organisation established in 2009 at: http://epuletkutatas.blogspot.com/p/tevekenyseg_13.html.

6 A KÖME az „Interpret Europe” tagja, amely jelzi, hogy elsősorban az örökségi értékek bemutatása, értelmezése területén fejti ki tevékenységét. További információk: <http://www.heritagemanager.hu/?lang=hu>.

7 A 2009-ben megalapított szervezetről bővebben: http://epuletkutatas.blogspot.com/p/tevekenyseg_13.html.

felvállalt, küldetesként végzett tevékenységének jelentősége 2012 óta mutatkozik meg igazán, a magyarországi örökségvédelmi (műemlékvédelmi) ágazati átszervezések következményeként kialakult egyfajta szakmai-szellemi vákuum betöltésével.

Az előzővel ellentétben, létrejöttét tekintve nem új szereplő a Magyar Régészeti és Művészettörténeti Társulat⁸, amelynek a tevékenységi köre a nevében szereplő területeket öleli fel, ugyanakkor több jel mutat arra, mint ha egyre átfogóbb szemlélettel közelítené meg a kulturális örökségi javak különféle műfajait – köztük az épített örökség elemeit, illetve kiemelten a kultúrtájak örökségi vonatkozásait is.

Elismerve az előzőekben említettek jelentőségét, mégis megállapítható, hogy az épített örökségi javakkal foglalkozó szakmai civil szervezetek közül – időnként változó intenzitással, de 1965-ös megalakulása óta folyamatosan és vitathatatlanul – kiemelkedő szerepet játszik az ICOMOS Magyar Nemzeti Bizottsága⁹. Túlzás nélkül kijelenthető, hogy az utóbbi évtizedben – a RÉKE kapcsán már említett (jogszabályi-állami-intézményi) változások folytán – az ICOMOS MNB szerepe nagymértékben erősödött és kibővült, miközben a teljesítéshez szükséges eszközök és lehetőségek rendelkezésre állása nem, vagy csak igen korlátozott mértékben tudta ezeket a változásokat követni. Az előző megállapítás a következő néhány példával is alátámasztható. Kezdenénk azzal, hogy talán az ICOMOS az egyetlen olyan szervezet, amelynek a magyar nevében még szerepel a „műemlék” és a „műemlék helyszín” megnevezés – utalva arra, hogy létezik ez a kiemelt jelentőségű „halmaz” az épített kulturális örökségi elemek rétegei között (ROMÁN 2004, 35–36; FEJÉRDY 2009, 216–217).

Ennél lényegesebb azonban annak a bemutatása, hogy miként is alakult az ICOMOS MNB szerepe a műemlékvédelem terén hagyományosan megrendezésre kerülő magyarországi rendezvényekkel összefüggésben. Mindegyik rendezvény a XX. században vette kezdetét, mégpedig jóval megelőzve a rendszerváltást. Akkoriban pedig nem volt jelentősége annak, hogy az illetékes (állami) műemlékvédelmi központi szervezet és az ICOMOS MNB között mi a valóságos munkamegosztás. Jelentős mértékben voltak személyi átfedések-azonosságok is.¹⁰ Az egyébként teljesen szükségszerű és indokolt szervezeti szétválasztás után létrejött együttműködésben, mára a legfontosabb rendezvények mindegyikét gyakorlatilag az ICOMOS MNB „tartja életben”. Ez a feladatellátás a Nemzetközi Műemléki Világ-

2012, filling a kind of professional and intellectual void that has occurred as a consequence of the reorganisation of the field of heritage (historic building) conservation in Hungary.

In contrast with the former, not a new player in terms of its establishment is the Hungarian Archaeological and Art Historical Society⁸, whose name reflects the activities it deals with. Moreover, there are several signs that point to its progressively comprehensive approach towards the various genres of cultural heritage assets, amongst which the assets of built heritage and prominently the heritage-related elements of cultural landscapes.

Acknowledging the importance of the aforementioned, it can still be stated that since its establishment in 1965, the Hungarian National Committee of ICOMOS⁹ has constantly and indisputably been playing a major role, occasionally with fluctuating intensity, among the professional NGOs dealing with built heritage assets. It can be ascertained without exaggeration that in the past decades – due to the (legislative, national, and institutional) changes already mentioned in relation to “RÉKE” – the role of the Hungarian National Committee of ICOMOS has highly increased and expanded, while the availability of the necessary tools and possibilities could not or could hardly follow the aforementioned changes. The former statement can be supported with the following few examples. We could start by stating that perhaps ICOMOS is the only organisation whose name contains the words “monuments” and “sites”, suggesting the existence of this significant “conglomeration” among the strata of built heritage elements (ROMÁN 2004, 35-36; FEJÉRDY 2009, 216-217).

But it is even more important to present the manner in which the role of the Hungarian National Committee of ICOMOS has changed in the field of traditionally organised historic building conservation events in Hungary. All the events were first organised in the 20th century, quite long before the regime change. In those times, the real division of labour between the competent (national) central historic building conservation body and the Hungarian National Committee of ICOMOS was irrelevant. There was considerable overlap and sameness in the persons carrying out certain tasks.¹⁰ Regarding the cooperation established after the completely necessary and justified organisational division, by today all major events are technically “kept alive” by the Hungarian National Committee of ICOMOS. The performance of tasks seems mostly “well-fitting” in the case of the World Heritage

8 Az 1878-ban megalakult szervezetről bővebben: https://mrmt.blog.hu/2009/07/09/about_12.

9 A nemzetközi szervezet magyar tagozataként, a magyar jogrend szerint egyesület formájában működik, bővebben: <http://www.icomos.hu/index.php/hu/>.

10 Talán nem teljesen érdektelen arra emlékeztetni, hogy a „létező szocializmus idején” az elvben akkor is szakmai *civil* szervezet, az ICOMOS MNB 18 tagját az Építésügyi és Városfejlesztési Minisztérium (ÉVM) államtitkára (akkori értelmezés szerint: első miniszterhelyettese) nevezte ki(!). Ez ugyanakkor nem kibébi-tette a szakmai színvonalat, hanem inkább garantálta: a 18 tag többsége ugyanis általában az Országos Műemléki Felügyelőség (OMF) prominens szakmai munkatársai közül került ki.

8 More on the organisation established in 1878 at: https://mrmt.blog.hu/2009/07/09/about_12.

9 As the Hungarian branch of the international organisation, it operates as an organisation according to the Hungarian laws. More on: <http://icomos.hu/index.php/en/>

10 It might not be devoid of interest to mention that during “the existing socialism”, the organisation was theoretically a professional *nongovernmental* organisation and the 18 members of the Hungarian National Committee of ICOMOS were appointed by the state secretary of the Ministry of Construction and Urban Development (ÉVM) (first deputy minister in the said system) (!). Moreover, it did not decrease its professional prestige but it rather guaranteed it: the 18 members were appointed from among the prominent staff of the National Monument Inspectorate.

Day, as this is an event established by UNESCO based on the initiative of ICOMOS in 1983. During the first years it was organised together with the prevailing central historic building (heritage) conservation body, hosting, among others, a festive occasion to grant the state awards for historic building conservation. This has changed by today; the (“central”) commemorative event has actually become an ICOMOS event featuring a professional workshop.¹¹

The former National Monument Inspectorate (OMF) organised a Summer University on Monument Protection in Eger (now called: Román András Summer University on Monument Protection, Eger), which should have had its 50th edition in 2020.¹² Its former, clearly “official” character has changed, as the organisation of this event was transferred to the Hungarian National Committee of ICOMOS in the past decades.¹³ To be more specific, if it were not organised by the Hungarian National Committee of ICOMOS, it would have ceased years ago.

If we were to observe the timeline, we should have started with the biennially organised event on “national historic building conservation”, first titled “MAB conference” and later National Historic Building Conference.¹⁴ The (professionally exclusive) organiser of this professional forum, which until the turn of the millennium “operated” primarily as an event of the national historic building conservation, is the Hungarian National Committee of ICOMOS, in cooperation with the town hall of the hosting settlement.¹⁵ Nevertheless, a national event, such as the MAB conference was in its original form, would be highly beneficial (especially under the current situation), as originally its aim was to become a meeting point, a forum to the mostly local organisations, associations, and groups that greatly cared about the fate of historic buildings and did a great deal for the preservation and wide accessibility of values.

It is important to add to the above that the organisation of the aforementioned events was endorsed and managed by the Hungarian National Committee of ICOMOS not because of some misinterpreted respect for traditions and “historic building or heritage-related nostalgia”, taking over

nap esetében látszik a leginkább „testhezálló” feladatnak, hiszen ez az a rendezvény, amelyet éppen az ICOMOS kezdeményezésére vezetett be az UNESCO 1983-ban. Az első években ezt is az egykori központi műemlékvédelmi (örökségvédelmi) szervezettel együtt rendezte meg, ünnepélyes alkalmat biztosítva a műemlékvédelmi állami elismerések átadásának is. Mára ez megváltozott, egy szakmai tanácskozással kibővített ICOMOS-rendezvény lett a világnapi („központi”) megemlékezésből.¹¹

Az egykori Országos Műemléki Felügyelőség (OMF) hozta létre az Egri Műemlékvédelmi Nyári Egyetemet (mai nevén: Román András Műemlékvédelmi Nyári Egyetem, Eger), amely 2020-ban 50. alkalommal került volna megrendezésre.¹² A korábban egyértelműen „hivatali” jellege megváltozott, az utóbbi évtizedben ennek a rendezvénynek a szervezése és megvalósítása átkerült az ICOMOS MNB-hoz.¹³ Pontosabban fogalmazva: ha az ICOMOS MNB nem rendezné meg, már évek óta megszűnt volna.

Időrendi sorrendben talán a létrejöttékor „MAB-értekezlet” néven, majd később Országos Műemléki Konferencia¹⁴ néven kétévénként megrendezett, „állami műemlékvédelmi” rendezvénnyel kellett volna kezdeni. Ennek a szakmai fórumnak is, amely az ezredfordulóig elsősorban a műemlékvédelem állami rendezvényeként „működött”, az ICOMOS MNB az elsődleges (szakmailag kizárólagos) rendezője – együttműködve a rendezvénynek helyet adó település önkormányzatával.¹⁵ Ezzel együtt is, hiánypótló lenne (különösen a jelen viszonyok mellett) egy olyan országos rendezvény, amilyen volt a MAB-értekezlet a kezdeti formájában. Ugyanis eredetileg éppen az volt a rendeltetése, hogy találkozási alkalmat, fórumot biztosítson azoknak a – nagyrészt helyi – szervezeteknek, egyesületeknek, csoportoknak, amelyek a szívükön viselték műemlékeik sorsát, és sokat tettek azért, hogy az értékek fennmaradjanak, és minél többek számára hozzáférhetőek legyenek.

Az előzőkhöz szükséges hozzátenni, hogy a fentebb bemutatott rendezvények megszervezését nem valamiféle tévesen értelmezett hagyománytiszteletből, „műemléki-örökségi nosztalgiából” szorgalmazza és valósítja meg az ICOMOS MNB – civil szervezetként mintegy átvéve a korábbiakban nagyrészt állami (köz)feladatot –, hanem

11 As a new development, because of the Covid-19 pandemic in April 2020, this too was only organised online: https://www.youtube.com/watch?v=J_iCH9T5VpU&feature=youtu.be.

12 Due to the COVID-19 epidemic, the 50th edition will be held in 2021, in 2020 only preparation works will be carried out, which will be organised on-line. We cannot present in detail this major professional training forum; the Hungarian National Committee of ICOMOS plans to publish a commemorative volume on the occasion of the 50th edition.

13 Yet the original partner of the National Monument Inspectorate, i.e. “TIT Bugát Pál Egyesülete”, Eger, has remained a co-organiser of the event.

14 MAB = the National Conference of Historic Building Sub-committees. It was established in 1959. The first MAB was held in Budapest in 1959. The 13th National Conference of Historic Building Sub-committees – 1985, Pápa: the first thematic conference with the topic of “Society and architectural heritage”; the 14th National Conference of Historic Building Sub-committees – 1987, Pécs: this was the first to be held under the name of National Historic Building Conference (OMK).

15 The last event and its venue: “Historical towns and their regions” – the 29th National Historic Building Conference, October 3-5, 2019, Sátoraljaújhely, Hungary.

11 Legújabb fejleményként, a Covid-19-járvány miatt 2020 áprilisában ez is csak a virtuális térben tudott megvalósulni: https://www.youtube.com/watch?v=J_iCH9T5VpU&feature=youtu.be.

12 A COVID-19 okozta járvány miatt 2021-ben lesz az 50-ik megrendezve, 2020-ban csak előkészítése lesz virtuális úton megszervezve. Ennek a fontos szakmai továbbképzési fórumnak az ismertetésére itt nincs lehetőség; az 50. rendezvény alkalmára értékelő-megemlékező kötet kiadását tervezi az ICOMOS MNB.

13 Ugyanakkor továbbra is a RAMNYE társrendezője maradt az OMF eredeti partnere, a TIT Bugát Pál Egyesülete, Eger.

14 MAB = Műemléki Albizottságok Országos Értekezlete. 1959-ben jött létre, az I. MAB Budapesten volt, szintén 1959-ben; a Műemléki Albizottságok XIII. Országos Értekezlete – 1985, Pápa: az első tematikus konferencia, „Társadalom és építészeti örökség” címmel megrendezve; a Műemléki Albizottságok XIV. Országos Értekezlete – 1987, Pécs: ez volt az első, amely már Országos Műemléki Konferencia (OMK) néven volt megtartva.

15 A legutóbbi rendezvény és helyszíne: „Történeti város és vidéke” – XXIX. Országos Műemléki Konferencia, 2019. október 3–5., Sátoraljaújhely, Magyarország.

azért, mert olyan valóságosan létező igényt elégít ki ezáltal, amely máshonnan nem lenne biztosított. Ugyanide sorolható az 1991/1993 óta évente megrendezett Kulturális Örökség Napok (KÖN)¹⁶ is, amelynek megszervezésében is fontos szerep jutott, az örökségvédelemért felelős, mindenkor illetékes központi állami szervezet mellett, az ICOMOS MNB-nek, ezzel az újabb szolgálattal is hozzájárulva a szakterület áttekinthetőségéhez, társadalmi elismertségének erősítéséhez.

Az előzőkhöz még hozzátehető, hogy a műemlékvédelem, örökségvédelem terén az utóbbi években (évtizedben) érezhető módon „elvékonyodott” az állami szintű kapcsolattartás, mind a kétoldalú, mind pedig az általános nemzetközi-szakmai együttműködés terén. A kialakult helyzet kiegyenlítéseként, megnőtt az ICOMOS MNB szerepvállalása a kapcsolattartásban és együttműködésben, a magyarországi jelenlét folytonosságának a biztosításával, amely egyes esetekben meghatározó jelentőségű.

Nem szakmai civil szervezetek

■ A szakmai szervezetek és szerepük meglehetősen terjedelmesre sikerült, ennek ellenére korántsem teljes körű fenti bemutatása mellett mindenképpen szükséges a nem szakmai civil szervezetekről is szólni. Mint ahogyan már említésre került, a rendszerváltást és az ezredfordulót követően jelentősen megnőtt a számuk. Klasszikus szerepvállalású képviselőik a város- és faluvédő szervezetek, amely mozgalom magyarországi kibontakozásában meghatározó szereppel bírt RÁDAY Mihály elkötelezett személye és munkássága.¹⁷ Az általa létrehozott (és ma is az elnöksége alatt működő) Város- és Faluvédők Szövetsége Hungaria Nostra, az egyik legjelentősebb civil szervezet, amely „erőszervezetként” működve számos tagszervezetet magába foglal, és amely egyben az Europa Nostra¹⁸ tagszervezete. Hazai vonatkozásban tömöríti az egyes települések épített örökségével foglalkozó szervezeteket, esetenként eltérő konkrét célokkal és törekvésekkel, tevékenységekkel és vállalásokkal. Az mindenképpen rögzíthető, hogy a XXI. századi magyarországi örökségvédelmi civil szervezetek jelentős csoportját alkotják ezek a helyi örökségvédő szervezetek. Ez a megállapítás még akkor is megállja a helyét, ha tudjuk, hogy mekkora jelentősége van az ezekben a szervezetekben kulcsszerepet vállaló egyes személyeknek, vagyis annak, hogy attól függhet a munka intenzitása és hatékonysága, hogy van-e éppen olyan „karizmatikus” egyéniség (és lesz-e utódja is, ha arra kerül a sor?) az adott szervezetben,

16 Azonos az Európa államaiban minden évben szeptember harmadik hétvégéjén megrendezett Európai Örökség Napokkal, az eltérő elnevezés (KÖN) oka egy névhasználati jogvita.

17 RÁDAY Mihály művészettörténész, operatőr, színész (és politikus); „tv-személyiség”. Az „Unokáink sem fogják látni” című műsorfolyamának felbecsülhetetlen szerepe volt az épített örökségi értékek társadalmi elismertetésében, majd a részben szintén általa kezdeményezett, kapcsolódó civil mozgalmak kibontakozásában.

18 „Az európai örökség hangja” – nemzetközi civil szervezet, bővebben: <https://www.europanostra.org/>. Jelen cikk terjedelmi korlátaira való tekintettel, nem kerülhet sor más európai szervezetek, így pl. az ECOVAST magyarországi vonatkozásai bemutatására.

as an NGO the (public) duty pertaining mostly to the state, but rather because it satisfies a real need that would otherwise not be ensured. The Cultural Heritage Days (KÖN)¹⁶, held annually since 1991/1993, should also be mentioned here, in the organisation of which, alongside the respective central state body in charge with heritage conservation, the Hungarian National Committee of ICOMOS has also received an important role, thus contributing with this novel service to the perspicuity and societal appreciation of the professional field.

We can add to the above that in the past years, or even decade, the communication at state level has become “thinner” in the field of historic building and heritage conservation, both in the case of bilateral cooperation and that of the general international professional cooperation. In order to equalise this situation, the role of the Hungarian National Committee of ICOMOS has been enhanced in terms of communication and cooperation, along with ensuring the constancy of Hungary’s presence, which in certain cases has a decisive significance.

Non-professional nongovernmental organisations

■ Besides the rather detailed but hardly complete description of the professional organisations and their role, we also need to speak about the non-professional organisations. As mentioned before, their number increased considerably after the change of regime and the turn of the millennium. Their classical representatives in Hungary are the urban and rural conservation organisations, in the development of which the highly committed Mihály RÁDAY, as well as his work,¹⁷ played a decisive role. The Hungaria Nostra Society, an “umbrella organisation” established (and currently also presided) by him, comprises several NGOs and is also member of Europa Nostra¹⁸. It gathers the organisations dealing with the built heritage of individual settlements around the country, in certain cases with divergent concrete goals, activities, and engagements. In any case, it should be stated that local heritage conservation organisations are a significant distinct group among the heritage conservation organisations active in 21st century Hungary. This statement is also valid if we know how important the people playing key roles in these organisations are, that is to say, that the intensity and effectiveness of the work can depend on the existence of a “charismatic” individual (and that of a possi-

16 Similar to the European Heritage Days organised on the third weekend in September every year, the reason for the different Hungarian name (KÖN) is a franchising lawsuit.

17 Mihály RÁDAY, art historian, cameraman, actor (and politician); “TV personality”. In the show titled “Unokáink sem fogják látni”, he had a decisive role in raising the public’s awareness on the built heritage values and he was partially the initiator of the related NGOs.

18 “The European Voice of Civil Society committed to Cultural Heritage” – an international civil organisation. For further information, access: <https://www.europanostra.org/>. Unfortunately, the limitations in length of this article do not allow us to present the Hungarian branches of other European organisations, such as ECOVAST.

ble successor, if needed) in the respective organisation, who can bring the others along with his/her enthusiasm.

The best local example for the aforementioned “protest” organisations in the positive sense is probably the “Óvás!” Association¹⁹, which “...was established in 2004 for the preservation and protection of the past, buildings, traditions, and habitants of the old Jewish quarter of Pest”. Their action was successful; they managed to stop the decaying process, nevertheless, they keep monitoring the processes (quite correctly!). Another concrete heritage value (area) is the one targeted by the “Ligetvédők”²⁰ (Park Protectors) in Budapest, whose initiative is rather a sort of movement. In this case, when taking into account the divergent criteria regarding developments around the Városliget in Budapest, it is not very clear how their presence could or can serve an integrated approach to value conservation that is independent of various political factors of different colours. However, in the case of NGOs established in this context, while being observant of their goals and intentions, it is worth paying attention so that their initiative is truly driven by solutions, that is to say that their resistance against something, the pathos of “civil courage” do not become emphatic. It seems that in an environment politicised from every perspective (and the current environment in Hungary is highly politicised), the field of cultural and built heritage conservation is no exception, which could hinder the authenticity and credibility of civil initiatives. The volunteer, civil movements and community initiatives are highly or completely emotion-driven, which is natural (here, it is worth thinking about the immaterial factors, the heritage dimension and their importance); however, these could present a real danger for the authentic preservation of values. In this situation, the professionals (and the professional NGOs!) have a rather important responsibility. Their task is not to give a professional appearance to the “arguments” underlying the emotional initiatives, but rather to offer well-founded professional assistance and to facilitate reaching the best consensus, or, if not possible, a consensus implying the solution with the minimum losses.

NGOs play or could play a major role in the preservation and transfer of (built) heritage values by the constant monitoring of the condition of assets, and their constant care as well. A good example in this respect is the “Műemlékem.hu”²¹ initiative, creating an interesting “virtual community”, established by Olivér KOVÁCS, a journalist and media professional committed to historic buildings (and their protection). This is a 21st century initiative down to its core, built on participation, a sort of non-financial “crowdsourcing”, which highly taps into the modern IT tools and possibilities. The outcome is not only the constantly updated amount of “big data” about the historic buildings, as well as their conditions and changes, but also a kind of

aki a többieket is magával tudja ragadni.

A már említett, pozitív értelemben vett „protest”-szervezetekre talán az Óvás! Egyesület¹⁹ a legjobb hazai példa, amely „...2004-ben a régi pesti zsidónegyed múltjának és épületeinek, hagyományainak és lakóinak megőrzéséért, védelméért alakult”. Fellépésük eredményes volt, elérték a negatív folyamatok leállítását, ettől függetlenül (nagyon helyesen!) továbbra is figyelemmel kísérik a folyamatokat. Ugyancsak konkrét örökségi érték (terület) védelmét célozta meg a (budapesti) Ligetvédők²⁰ leginkább egyfajta mozgalomnak nevezhető kezdeményezése. Ez esetben – a budapesti Városliget körüli, a fejlesztésekkel kapcsolatos eltérő szempontokat figyelembe véve – már nem annyira egyértelmű, hogy fellépésük mennyiben tudta, tudja politikai színezetű tényezőktől függetlenül az integrált szemléletű értékvédelmet szolgálni. Az ilyen körülmények között létrejött civil szervezetek esetében – tiszteletben tartva a céljaikat és szándékaikat – arra mindenképpen szükséges figyelmet fordítani, hogy valóban a megoldásra irányuljon a törekvésük, azaz ne váljon uralkodóvá a valamivel való szembenállás, a „civil kurázi” pátosza. Úgy tűnik, hogy egy csaknem minden vonatkozásban átpolitizált közegben (a jelenlegi magyarországi társadalmi közeg nagyrészt ilyen) a kulturális-épített örökségi értékvédelem területe sem kivétel, ami akár a civil törekvések hitelességét is veszélyeztetheti. Az önkéntes, civil mozgalmak, közösségi törekvések jelentős részben érzelmi meghatározottságúak, ami természetes (érdemes ezen a ponton a nem anyagiassal összetevőkre, örökségi dimenziókra, azok fontosságára is gondolni), ugyanakkor valós veszélyt is jelenthet, ami az értékek hiteles megőrzését illeti. Ebben a helyzetben különösen nagy a felelőssége a szakembereknek (és a szakmai civil szervezeteknek!). Nem az a feladatuk ugyanis, hogy az emocionális törekvéseket alátámasztó „érveket” öltöztessék szakmai kötösbe, hanem az, hogy megalapozott szakmai támogatást nyújtva a legjobb vagy – ha másként nem lehetséges – a legkevesebb értékvesztéssel járó megoldást segítsék elő.

Az (épített) örökségi értékek megőrzésében, továbbadásában kiemelkedően fontos szerep jut, illetve jutna a civil szervezeteknek, elsősorban az értékek állapotának folyamatos megfigyelésében („monitorozás”), és ugyanígy a folyamatos gondozásukban is. Az előzőre érdekes, „virtuális közösséget” létrehozó jó példa a Műemlékem.hu²¹ mozgalom, amelyet KOVÁCS Olivér, a műemlékek (és védelmük) iránt kötelezett újságíró-médiaszakember létesített. Ez a kezdeményezés ízig-vérig XXI. századi, a részvételre épít (participatív), egyfajta – nem pénzügyi értelemben vett – „crowdsourcing”, amely nagymértékben veszi igénybe a korszerű IT lehetőségeket is. Eredménye nemcsak a folyamatosan újuló „big data”-halmaz a műemlékekről és állapotukról, illetve ezek változásáról, hanem egyben a közösség (ön)képzésének előmozdítása és érzékennyé tétele az értékek és megőrzésük fontossága iránt.

19 Further information can be found on the organisation’s website at: <https://ovas.hu/nyitolap/about/>.

20 Further information on the organisation’s website at: <https://ligetvedok.hu/>.

21 Further information on the initiative’s website at: <https://www.muemlekiem.hu/>.

19 Bővebben a szervezetről a saját honlapjuk tájékoztató: <https://ovas.hu/nyitolap/about/>.

20 Bővebben a szervezet honlapján: <https://ligetvedok.hu/>.

21 Bővebben a mozgalom honlapján: <https://www.muemlekiem.hu/>.

A múlt századi (azaz a XX.) hagyományos önkéntes gyakori közreműködés-formái, a „várbarátok”, „múzeumbarátok” körei teljesen nem tűntek el, viszont napjainkra igencsak megfogyatkoztak.²² Egyes műemlékek, műemlékegyüttesek (temetők, templomok, útszéli határjelek, keresztetek és kápolnák stb.) gondját viselő személyekről és civil megmozdulásokról szólnak ugyan időnként hírek, amelyek elismerést érdemelnek, viszont információink szerint hozzávetőleges számvitelük nem történt, ilyen jellegű inventárium nem készült, ami nagy hiányosságának számít. Ezt érdemes és szükséges lenne minnél előbb pótolni. A kölcsönös ismertség egyben kapcsolatépítés és kapcsolattartás lehetősége is, amely kölcsönös előnyt és segítséget jelentene: támogatást nyújtani és tapasztalatot cserélni egymással.

Az eddigiekben (az előzőkben kifejtettek miatt is) csak hézagos, vázlatos képet sikerült megrajzolni az épített örökség terén működő civil szervezetek magyarországi helyzetéről, de van egy olyan egyértelmű hiány is, amely, például az angolszász országok gyakorlatával összehasonlítva, mindenképpen szembetűnő, és ezen a hiányon – legalábbis egyelőre – a XXI. században sem sikerült változtatni. Ez pedig az (épített) kulturális örökség terén működő, leginkább „gondnokságnak”, „örökségi gyámszervezetnek” fordítható „trust” megfelelője, valamint a „civil” örökségi alapok (*charity funds, organisations*), amelyek, ha lennének, pótolhatatlan szerepet játszhatnának Magyarországon is a (nem kevés) gazdátlanul hagyott, pusztuló épített örökségi értékek megmentésében, gondozásában. Sajnos, ezek között az örökségi javak között meglehetősen számban *védett műemlékek* is vannak, bár a többségük a vidéki tájban található, már nem használt mezőgazdasági épület vagy éppen rendeltetését veszített, de értékes ipari együttesbe tartozó építmény. Említésre méltóak ugyanakkor azok az egykor gondosan megépített épületek, építmények is, amelyek a vasút korszerűsítése kapcsán váltak funkciótlaná, gazdátlaná, továbbá a legértékesebb és egyre inkább veszélyhelyzetben lévő (abba kerülő) műemlékcsoportok, a közösségüket és rendeltetésüket veszített egyházi/vallási épületek.

A finanszírozás kérdését érintve indokolt megemlíteni, hogy a magyarországi civil szervezetek folyamatos és hatékony működésének egyik legnagyobb kockázati tényezője, hogy az ehhez szükséges anyagi források biztosítása bizonytalan, illetve kiszámíthatatlan, hogy mikor és milyen mértékben tudják lehívni azokat.

A civil szervezetek hivatása, trendek és tendenciák – veszélyek és lehetőségek

■ A legnagyobb kihívások egyike, amelynek megválaszolásában jelentős szerep jut (juthatna) a civil szervezeteknek, a kulturális örökségi értékek folyamatos gondo-

²² Ezt az állítást egyelőre konkrét felmérés, kutatás nem támasztja alá, egy ilyen országos vizsgálat elvégzése nagyon indokolt lenne.

promotion of the community’s (self)development and, last but not least, awareness raising on the importance of these values and their preservation.

The traditional types of volunteering cooperation, frequently encountered in the past century (meaning the 20th century), i.e. the host of “friends of the castle” and “friends of the museum” societies have not completely disappeared, however, by today they have decreased in number.²² The news occasionally speak about individuals or civil movements that tend to certain historic buildings and sites (cemeteries, churches, landmarks, crosses and chapels, etc.), which is commendable, however, according to our information, these have never been counted, not even roughly, no such inventory exists, which is a grave deficiency that should be compensated as soon as possible. Mutual awareness is also an opportunity for networking and keeping in touch, which would be a mutual advantage and aid: giving support and exchanging experience.

So far (also because of the aforementioned aspects) we have only managed to depict a rather incomplete sketch on the situation of the Hungarian NGOs operating in the field of built heritage, but there is also a clear fault, which, for instance, in comparison with the practice and Anglo-Saxon countries, is salient, and the fault could not be remedied for now in the 21st century. This would be the counterpart of the English word “trust” that could interpret as “caregiver”, “heritage tutor organisation” operating in the field of (built) cultural heritage, as well as the “civil” heritage funds (*charity funds, organisations*), which, if they existed, could play an irreplaceable role in the safeguarding and care for the (considerable number of) dilapidated and abandoned built heritage values. Unfortunately, among these heritage assets there are also many *listed historic buildings*, although certainly most of them are in the rural area, abandoned agricultural buildings or buildings on valuable industrial sites that lost their purpose. The carefully built constructions and facilities that have been abandoned and lost their function during the modernisation of the railroad are also worth mentioning, as well as the most valuable and more and more endangered group of historic ecclesiastic/religious buildings that have lost their intended use alongside with their congregations.

Touching upon the issue of financing, it is worth mentioning that one of the biggest risk factors regarding the constant and effective operation of Hungarian NGOs is the unreliability of ensuring financial resources and the uncertainty around the time and amount of available funds.

The calling of NGOs, trends and tendencies, dangers and possibilities

■ One of the biggest challenges that NGOs can or could meet is ensuring constant care for the cultural heritage

²² This statement is not yet supported by a concrete survey or research. It would be highly necessary to carry out such an analysis across the country.

values partially with their own work, and partially by monitoring the assets' condition and notifying the bodies in charge (owner, local community, local government, inspectorate etc.) (FEJÉRDY 2019).

Similarly challenging is the cooperation in the survey activities related to values. In this case we can mention, but it is valid for other activities as well, that the NGOs' outstanding work can be effective and successful if it is carried out together with the "professional" heritage protectors (heritage and historic building conservation institutions and organisations). In this cooperation both sides should be aware that none of them can take the other's place, but rather they complement each other's work, both working with their respectively available tools.²³

Civil independence and sensitivity, as well as the various initiatives based on them are extremely important, such as raising awareness in time on any negative intervention ("watchdog mode"); suggesting support programmes for instance for the suitable and sustainable use of historic buildings and sites; thus contributing with their work to strengthening social solidarity and community resilience; avoiding however direct political influences and influential intentions. Moreover, it is important that the heritage conservation NGOs – keeping the values of emotional response as well – be open to the specialist viewpoints, even if these would lead to a possibly less impressive outcome in the preservation and display of the heritage values, such as in the case of "tourism destination attractiveness".

The number of non-governmental organisations, their activity in the field of (built) cultural heritage and the quality of this activity are the real indicators of social identity and commitment for the preservation of values (FEJÉRDY 2019). In the first decades of the 21st century, there are certain encouraging signs in this sense in Hungary, but an increase in their number and a positive direction in terms of their activity are still needed in this field.

²³ It might not be the best comparison, but it must be construed as the common battle of the regular army and the guerrillas in the past.

zásának biztosítása – részben saját munkával, részben az állapot figyelésével és az arra hivatott (tulajdonos, helyi közösség, önkormányzat, szakmai felügyelet stb.) felelős szervezet figyelmeztetésével (FEJÉRDY 2019).

Hasonló kihívást jelent a közreműködés az értékek számbavétele kapcsán. Itt említhető, de minden más aktivitási területre is érvényes, hogy a civil szervezetek rendkívül fontos munkája akkor lehet igazán hasznos és eredményes, ha az a „hivatásos” értékvédelemmel (örökségvédelmi, műemlékvédelmi intézményekkel, szervezetekkel) együttműködésben valósul meg. Ebben az együttműködésben mindkét félnek tudnia kell, hogy egyik sem helyettesítheti a másikat, hanem kiegészítik egymás munkáját – ki-ki a maga sajátos eszközeivel végezve azt.²³

A civil függetlenség és érzékenység, valamint az ezek mentén elindított különféle kezdeményezések rendkívül fontosak. Elengedhetetlen hogy időben felhívják a figyelmet az esetleges negatív hatással járó beavatkozásokra („watchdog-üzemmód”), ugyanakkor fontos, hogy támogató programokat javasoljanak – például műemlékek, történeti épületegyüttesek stb. megfelelő, fenntartható használatára, ezáltal működésükkel összességében hozzájáruljanak a társadalmi összetartozás, a közösségi reziliencia megerősítéséhez (elkerülve a közvetlen politikai befolyásoltságot és befolyásolási szándékot). Fontos továbbá, hogy az örökségvédelmi civil szervezetek – megtartva az érzelmi megközelítésük értékeit is – nyitottak legyenek a szakmai szempontok befogadására, akkor is, ha azok alapján esetleg kevésbé látványos eredményre lehet számítani az örökségi értékek megőrzésében, bemutatásában – például a „turisztikai vonzerő” tekintetében.

A nem kormányzati – civil – szervezetek száma, tevékenysége és annak minősége az (épített) kulturális örökség terén a társadalmi identitás és az értékmegőrzés iránti elkötelezettség valódi mutatói (FEJÉRDY 2019). A XXI. század első évtizedeiben e tekintetben vannak biztató jelek Magyarországon, de igencsak szükséges, hogy ezen a téren tovább növekedjen a civil szervezetek száma, valamint minőségében is pozitív irányba fejlődjön a tevékenységük.

²³ Talán nem a legszerencsésebb hasonlat, de olyanformán kell ezt érteni, amilyen egykor a reguláris hadsereg és a gerillák-szabadsapatok közös küzdelme lehetett.

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■ Rodica CRIȘAN¹

De la Cartele ICOMOS la realitate

STUDIU DE CAZ: BUCUREȘTI

■ **Rezumat:** La aniversarea a 55 de ani de la constituirea ICOMOS, articolul propune o trecere în revistă a felului în care principiile și recomandările formulate în Carte și alte documente doctrinare elaborate de prestigioasa instituție își găsesc reflectarea în practica românească actuală. În acest context, articolul se concentrează asupra problematicei conservării orașelor și zonelor urbane istorice, reprezentând – în viziunea documentelor ICOMOS de referință – expresii ale unor identități culturale locale și mărturii ale diversității patrimoniului universal.

■ **Cuvinte cheie:** Carte internaționale, zone istorice, intervenții contemporane

■ Încă de la înființarea sa, în 1965, ICOMOS și-a asumat misiunea de a promova conservarea, protejarea, utilizarea și punerea în valoare a monumentelor, ansamblurilor și siturilor cu semnificație culturală. Între multiplele inițiative și acțiuni întreprinse în acest scop, ICOMOS a elaborat, cu implicarea unor specialiști recunoscuți, o serie de Carte și alte documente doctrinare de referință. Acestea cuprind principii și recomandări adoptate prin consens în cadrul unor reuniuni internaționale cu largă participare. Într-o atitudine firească și civilizată, astfel de documente nu pot fi ignorate, având în vedere autoritatea pe care le-o conferă calitatea lor de document de cultură, precum și numărul mare al țărilor participante la întrunirile în care ele au fost adoptate.

La aniversarea a 55 de ani de la înființarea ICOMOS, am considerat interesant de observat felul în care principiile și recomandările formulate în Carte și alte documente elaborate de ICOMOS își găsesc reflectarea în practica românească actuală. În particular, ne-am oprit atenția asupra problematicei conservării orașelor și zonelor urbane istorice, abordată de Carta adoptată în 1987 în cadrul Adunării Generale ICOMOS de la Washington și reluată în 2011, în manieră actualizată, de Principiile de la Valletta. Aceste documente se referă la „zonele urbane istorice, mari și mici, inclusiv orașe și centre sau cartiere istorice, cu ambientul lor natural și construit” care „întruchipează valorile civilizațiilor urbane tradiționale” (ICOMOS 1987), necesar a fi conservate ca expresii ale unor identități culturale locale și mărturii ale diversității patrimoniului universal.

În 1987, Carta de la Washington lansa un semnal de alarmă, arătând că, în societățile de pretutindeni, „multe astfel de zone sunt amenințate, degradate fizic, desfigurate sau chiar distruse, sub impactul dezvoltării urbane proprii epocii industriale”. Carta viza stoparea acestor fenomene periculoase și încuraja „conservarea acelor bunuri culturale, chiar modeste, care constituie memoria umanității”, formulând principii, obiective, metode și instrumente adecvate acestui scop.

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From the ICOMOS Charters to Reality

CASE STUDY: BUCHAREST

■ **Abstract:** On the 55th anniversary of the establishment of ICOMOS, the article proposes an overview of the way in which the principles and recommendations formulated in the Charters and other doctrinal texts elaborated by the prestigious institution are reflected in the current Romanian practice. In this context, the article focuses on the issue of the preservation of historic towns and urban areas, representing – in the vision of the ICOMOS reference documents – the expressions of certain local cultural identities and the testimonies of the diversity of universal heritage.

■ **Keywords:** international Charters, historical areas, contemporary interventions

■ Already since its establishment in 1965, ICOMOS has undertaken the mission of promoting the preservation, protection, use, and enhancement of historic buildings, ensembles, and sites of cultural significance. Among the many initiatives and actions taken to this end, ICOMOS developed, with the involvement of recognised specialists, a series of Charters and other doctrinal reference texts. These include principles and recommendations adopted by consensus at large-scale international meetings. With a natural and civilised attitude, such documents cannot be ignored, given the authority bestowed on them by their quality as cultural documents, as well as by the large number of countries participating in the meetings in which they were adopted.

On the 55th anniversary of the establishment of ICOMOS, we considered it interesting to note how the principles and recommendations formulated in the Charters and other texts elaborated by ICOMOS are reflected in the current Romanian practice. In particular, we chose to focus on the issue of preserving historic towns and urban areas, issue addressed by the Charter adopted in 1987 at the ICOMOS General Assembly in Washington and reassessed in 2011, in an updated manner, by the Valletta Principles. These documents refer to “historic urban areas, large and small, including cities, towns and historic centres or quarters, together with their natural and man-made en-

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■ **Foto 1-3.** București, Aleea Alexandru (zona protejată nr. 48, Parcelarea Filipescu). Vilă modernistă demolată pentru a face loc unui bloc de locuințe care exploatează la maximum terenul © Rodica CRIȘAN 2006, 2012

■ **Photo 1-3.** Bucharest, Alexandru Alley (protected area no. 48, Parcelarea Filipescu). Modernist villa demolished to make way for a block of flats that fully exploits the land © Rodica CRIȘAN 2006, 2012



vironments” that “embody the values of traditional urban cultures” (ICOMOS 1987), which need to be preserved as expressions of local cultural identities and testimonies of the diversity of universal heritage.

In 1987, the Washington Charter sounded the alarm, showing that in societies everywhere “many such areas are being threatened, physically degraded, damaged or even destroyed, by the impact of the urban development that follows industrialisation”. The Charter aimed to stop these dangerous phenomena and encouraged “the preservation of those cultural properties, however modest in scale, that constitute the memory of mankind” by formulating principles, objectives, methods, and tools appropriate to this purpose.

However, after more than 30 years, in Bucharest as well as in other historical cities and towns in Romania, the same phenomena that were denounced by the Washington Charter are being felt, maybe even more virulently. A new alarm signal – a local one, this time – is necessary, before irretrievably losing any material evidence that here there was “an urban civilisation, not less precious than any other urban civilisation [...] with certain Balkan and other features, all in a natural eclecticism, depicting European influences” (PALEOLOGU 1999).

Dar, după mai bine de 30 de ani, în București, ca și în celelalte orașe istorice din România, se fac resimțite aceleași fenomene amendate de Carta de la Washington, poate chiar mai virulent. Un nou semnal de alarmă – local, de această dată – se impune, înainte de a pierde iremediabil orice dovezi materiale că aici a existat „o civilizație urbană cu nimic mai prejos de orice altă civilizație urbană [...] cu anumite caracteristici, și balcanice, și altele, într-un eclecticism firesc, de influențe europene” (PALEOLOGU 1999).

În particular, o problemă acută a prezentului o reprezintă agresivitatea intervențiilor contemporane în zone istorice, ce amenință supraviețuirea acestora, indiferent de regimul de protecție declarat: în primul rând demolările masive și nediscriminate, apoi noile construcții ce iau locul celor vechi, de multe ori distonante prin arhitectură și, mai ales, prin scară, cu caracterul țesutului urban tradițional. În plus, se manifestă în ultimul timp tendința de a masca demolarea sub pretextul unei așa-zise „reabilitări”, în fapt reconstruind integral edificiul demolat sau păstrând doar fațada vechii clădiri și înglobând-o într-o construcție nouă la o scară complet discordantă cu scara specifică zonei istorice.

Referindu-se la metodele și instrumentele necesare pentru conservarea orașelor și zonelor istorice, Carta de la Washington indica „planurile de conservare” ca instrumente urbanistice care ar trebui să reglementeze orice intervenție, punctuală sau de ansamblu, într-o zonă istorică, bazân-



■ **Foto 4-5.** București, Parcelarea Filipescu (zona protejată nr. 48). Imagine aeriană înainte (Google Earth Pro, 9.18.2002) și după construirea blocului care ocupă terenul vilei demolate din foto 1, inclusiv grădina ei (Google Earth Pro, 11.10.2019) © Maxar Technologies 2020

■ **Photo 4-5.** Bucharest, Parcelarea Filipescu (protected area no. 48). Aerial view before (Google Earth Pro, 9.18.2002) and after the construction of the block of flats that occupies the land of the demolished villa in Photo 1, including its garden (Google Earth Pro, 11.10.2019) © Maxar Technologies 2020

du-se pe studii multidisciplinare privind „toți factorii relevanți, incluzând arheologia, istoria, arhitectura, tehnicile, sociologia și economia” (ICOMOS 1987). Între altele, „planurile de conservare” ar trebui să stabilească „ce clădiri trebuie păstrate, care ar trebui păstrate în anumite condiții și care clădiri ar putea fi *eliminate în circumstanțe excepționale*”² (ICOMOS 1987). Dar, în practica românească, demolările nu sunt defel limitate la „circumstanțe excepționale” și nu par să urmeze vreun alt criteriu decât interesele private ale unor dezvoltatori. De cele mai multe ori, construcțiile noi care iau locul celor demolate nu fac altceva decât să confirme – prin POT³ și CUT⁴ – interesele financiare care au determinat demolarea, cu totală lipsă de respect față de caracterul zonei istorice... protejate! Astfel a dispărut, spre exemplu, vila modernistă situată în București, pe Aleea Alexandru, la intersecția cu str. Atena (Parcelarea Filipescu, zona protejată nr. 48). Aflată în perfectă stare de conservare și având o grădină mare, vila a fost demolată pentru a face loc unui bloc de locuințe care exploatează la maximum terenul dintr-o zonă scumpă a capitalei, incluzând în constructibil și fosta grădină a vilei (foto 1-3). Și nu este un caz izolat, exemplele din această categorie sunt numeroase.

În spiritul preocupărilor actuale pentru o dezvoltare sustenabilă, Principiile de la Valletta (ICOMOS 2011a) subliniază faptul că „este fundamental ca patrimoniul construit să fie considerat o resursă esențială, parte a ecosistemului urban. Acest concept trebuie respectat cu strictețe pentru a asigura o dezvoltare armonioasă a orașelor istorice”. Aplicarea acestui principiu ar presupune, contrar practicii curente în România, limitarea la maximum a demolărilor și reutilizarea resurselor construite existente, mai cu seamă a celor cu valoare arhitectural-istorică ce compun țesuturile urbane tradiționale. Totodată, grija față de calitatea mediului, ca bun comun, ar impune protejarea spațiilor verzi, publice și private, din cartierele istorice. Dar, în realitate, de (prea) multe ori spațiile verzi sunt primele care cad victime speculei imobiliare. Așa s-a întâmplat în cazul vilei situate pe Aleea Alexandru la care ne-am referit mai sus, al cărei singur „defect” consta în grădina de mari dimensiuni, respectiv un teren ce putea fi exploatat mai profitabil. Situațiile de acest fel sunt multiple, în aceeași zonă a Parcului Filipescu, ca și în alte părți ale orașului. În imaginile aeri-

In particular, an acute problem of the present is the aggressiveness of contemporary interventions in historical areas, which threaten their survival, regardless of their declared protection status: firstly, massive and non-discriminatory demolitions, followed by the new constructions replacing the old, often dissonant by architecture and especially by scale with the character of the traditional urban fabric. In addition, there has been a recent tendency to disguise demolition under the pretext of a so-called “rehabilitation”, which in fact completely rebuilds the demolished building or preserves only the façade or elevation of the old building and incorporates it into a new construction on a scale that is completely incongruous with the scale specific to the historical area.

Referring to the methods and tools needed to preserve historic towns and areas, the Washington Charter indicates “conservation plans” as urban planning tools that should govern any intervention in historical areas, based on multidisciplinary studies on “all relevant factors including archaeology, history, architecture, techniques, sociology and economics” (ICOMOS 1987). Among other things, “conservation plans” should determine “which buildings must be preserved, which should be preserved under certain circumstances and which, *under quite exceptional circumstances, might be expendable*”² (ICOMOS 1987). However, in the Romanian practice, demolition is not limited to “exceptional circumstances” and does not seem to follow any other criteria than the private interests of certain developers. Most of the time, the new constructions replacing the demolished ones do nothing but confirm – through Site Coverage Ratio and Floor Area Ratio – the financial interests that determined the demolition, with a complete

2 Sublinierea noastră.

3 Procent de ocupare al terenului [notă editorială]

4 Coeficientul de utilizare al terenului [notă editorială]

2 Our highlight.

lack of respect for the character of the protected (!) historical area. Thus disappeared, for example, the modernist villa located in Bucharest, on Alexandru Alley, at the intersection with Atena Street (Parcelarea Filipescu, protected area no. 48). In perfect condition and with a large garden, the villa was demolished to make way for a block of flats that fully exploits the land in an expensive area of the capital, also including in the built area the former garden of the villa (Photos 1-3). This is not an isolated case, as there are many examples in this category.

In the spirit of current concerns for sustainable development, the Valletta Principles (ICOMOS 2011a) emphasise that “it is fundamental to consider heritage as an essential resource, as part of the urban ecosystem. This concept must be strictly respected in order to ensure harmonious development of historic towns”. The application of this principle would imply, contrary to the current practice in Romania, limiting demolitions to the maximum and reusing the existing built resources, especially those with architectural and historical value that compose traditional urban fabrics. At the same time, care for the quality of the environment, as a common good, would require the protection of green spaces, both public and private, in historical quarters. However, actually, (too) often green spaces are the first to fall victim to real estate speculation. This happened in the case of the villa located on Alexandru Alley to which we referred above, which only had one “defect”, the large garden, respectively a land that could be more profitably exploited. There are many situations of this kind, in the same area of Filipescu Park, as in other parts of the city. In the aerial images of Filipescu Park before (2002) and after the construction of the block of flats that occupies the place of the demolished villa, including its former garden (2019), the reduction of the share of green spaces

ene ale Parcului Filipescu înainte (2002) și după construirea blocului care ocupă locul vilei demolate, inclusiv fosta ei grădină (2019), se observă lesne reducerea ponderii spațiilor verzi și creșterea gradului de ocupare a terenului cu construcții (foto 4-5). În acest fel, calitatea locuirii în vechile cartiere rezidențiale scade progresiv, pe măsura densificării construitului, ceea ce va conduce în timp și la scăderea valorii imobiliare a respectivelor cartiere. Dar intervențiile contemporane în astfel de zone par a fi ghidate doar de goana după un profit imediat.

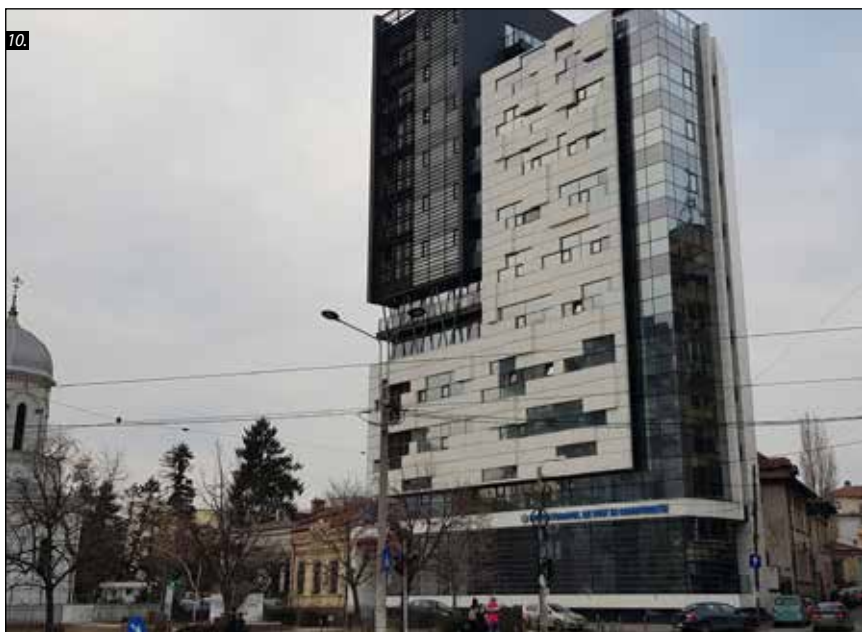
Desigur, evoluția societății implică schimbări inerente, iar transformările din zonele istorice trebuie acceptate ca parte a cronologiei patrimoniului. Noi construcții pot fi necesare pentru supraviețuirea unei zone istorice: pentru a înlocui construcții insalubre și/sau cu impact vizual negativ asupra contextului, pentru a completa ansamblul, a-i reface coerența și a-i restabili semnificația culturală. Conservarea integrată a patrimoniului arhitectural implică adesea anumite transformări ale clădirilor existente, pentru a le adapta la utilizări contemporane. Uneori, noile utilizări cer adăugări care „ar trebui să reflecte arhitectura contemporană” (ICC 2000). În consecință, conviețuirea dintre nou și vechi este un rezultat legitim al evoluției unei societăți și un aspect firesc al conservării integrate a patrimoniului istoric. Dar „o acumulare de transformări poate avea efect negativ asupra unui oraș istoric și a valorilor lui. [...] Transformările inerente creșterii urbane trebuie controlate și gestionate cu atenție pentru a minimiza efectele fizice și vizuale asupra peisajului urban și a substanței arhitecturale” (ICOMOS 2011a). Iar în orașele istorice românești contemporane transformările se acumulează haotic și amenințător, până acolo unde o zonă tradițională declarată „protejată” își pierde în fapt caracteristicile pentru care i s-a atribuit acest statut legal.

Fără îndoială, zonele istorice protejate includ și construcții care trebuie adaptate unor noi cerințe sau chiar integral înlocuite. Dar nu oricum, ci cu grijă pentru conservarea acelor calități pentru care zona respectivă a primit regimul de protecție. În ce caracteristici trebuie identificate aceste calități? Ele sunt indicate cu claritate în Carta de la Washington și reluate în Principiile de la Valletta: „a) Structura urbană definită de rețeaua stradală, parcelar, spațiile verzi și relațiile dintre clădiri, spații verzi și spații deschise; b) Forma și aspectul, interior și exterior, al clădirilor, așa cum este definit prin structura, volumul, stilul, scara, materialele, culorile și decorația lor; c) Relația dintre orașul sau zona urbană și mediul înconjurător, atât natural cât și construit; d) Diferitele funcții pe care le-a dobândit orașul sau zona



■ **Foto 6-7.** București, str. Polonă (zona protejată nr. 95). Acumulare de construcții noi care ignoră calitățile originare ale zonei istorice.
Foto 6 © Rodica CRIȘAN 2018; foto 7 © Google 2020

■ **Photo 6-7.** Bucharest, Polonă Street (protected area no. 95). Accumulation of new buildings that ignore the original qualities of the historical area.
Photo 6 © Rodica CRIȘAN 2018; photo 7 © Google 2020



■ **Foto 8-10.** București, str. C. F. Robescu colț cu str. Dunărea Albastră (zona protejată nr. 03). În noua clădire – ce zdrobește sfidătoare scara vechiului țesut urban „protejat” – se află sediul Inspectoratului de Stat în Construcții (sic!) © Rodica CRIȘAN 2008, 2019

■ **Photo 8-10.** Bucharest, C. F. Robescu Street, corner with Dunărea Albastră Street (protected area no. 03). In the new building – which defiantly crushes the scale of the old “protected” urban fabric – is the headquarters of the State Inspectorate for Constructions (sic!) © Rodica CRIȘAN 2008, 2019

urbană de-a lungul timpului; e) Tradițiile culturale, tehnicile tradiționale, spiritul locului și tot ceea ce contribuie la identitatea unui loc” (ICOMOS 2011a). Acestea sunt aspectele ce trebuie avute în vedere atunci când într-o zonă istorică se realizează intervenții contemporane, fie ele construcții integrale noi sau transformări ale unor construcții existente, chiar și atunci când este vorba doar de înlocuirea învelitorii acoperișului sau schimbarea culorii fațadelor. Dar ceea ce se întâmplă în practica românească ignoră aceste principii și recomandări ale ICOMOS. Să luăm ca studiu de caz zona protejată nr. 95 Polonă din București, aprobată prin HCGMB⁵ nr. 279/2000. Conform reglementărilor urbanistice aferente acestei zone protejate (ZCP 95 2000), ea cuprinde un țesut rezidențial tradițional tipic, caracterizat prin regimul de construcție discontinuu, cu clădiri izolate sau grupate de înălțime redusă (preponderent P+1, accidental P+3) și – nu în ultimul rând

and the increased occupancy of land with buildings is easy to notice (Photos 4 and 5). In this way, the quality of housing in the old residential quarters decreases progressively, as the built areas become denser, which will lead over time to a decrease in the real estate value of those quarters. But contemporary interventions in such areas seem to be guided only by the pursuit of immediate profit.

Of course, the evolution of society implies inherent changes, and transformations in historical areas must be accepted as part of the chronology of heritage. New buildings may be necessary for the survival of a historical area: to replace constructions that are insalubrious and/or have a negative visual impact on the context, to complete the whole, to restore its coherence and to re-establish its cultural significance. The integrated conservation of architectural heritage often involves certain transformations of existing buildings in order to adapt them to contemporary uses. Sometimes new uses require additions that “should reflect contemporary architecture” (ICC 2000). Consequently, the coexistence of new and old is a legitimate result of the evolution of a society and a natural aspect of the integrated conservation of historical heritage. However, “an accumulation of changes could have a negative effect on a historic town and its values [...] Changes that are inherent to urban growth must be controlled and carefully managed to minimise physical and visual effects on the townscape and architectural fabric” (ICOMOS 2011a). And in the current Romanian historical cities and towns the transformations accumulate chaotically and threateningly, to the point where a “protected” traditional area actually loses the characteristics for which it was assigned this legal status.

Undoubtedly, historic protected areas also include buildings that need to be adapted to new requirements or even completely replaced. However, this should not be done in any way, but with care for the preservation of those qualities for which the respective area received the protected status. In which characteristics should these qualities be identified? They are clearly indicated in the Washington Charter and repeated in the Valletta Principles: “a) Urban patterns as defined by the street grid, the lots, the green spaces and the relationships between buildings and green and open spaces; b) The form and appearance, interior and exterior, of buildings as defined by their structure, volume, style, scale, materials, colour and decoration; c) The relationship between the town or urban area and its surrounding setting, both natural and manmade; d) The various functions that the town or urban area has acquired over time; e) Cultural traditions, traditional techniques, spirit of place and everything that contributes to the identity of a place” (ICOMOS 2011a). These are the aspects that must be taken into account when contemporary interventions are implemented in a historical area, be they entirely new constructions or transforma-

5 Hotărârea Consiliului General al Municipiului București [notă editorială]

tions of existing constructions, even when it is only a question of replacing the roof covering or changing the colour of the elevations. But what is happening in the Romanian practice ignores these principles and recommendations of ICOMOS. Let us take as a case study the Polonă protected area no. 95 from Bucharest, approved by HCGMB³ no. 279/2000. According to the urban regulations related to this protected area (ZCP 95 2000), it comprises a typical traditional residential fabric, characterised by discontinuous building placement, with isolated or grouped buildings of low height (mainly ground floor + 1, accidentally ground floor + 3 storeys) and – not lastly – by the visible presence of vegetation. The same regulations, approved by the CGMB⁴, give the area a “high degree of protection”. And yet... reality shows something else: the characteristics that justified the protected status of the area are progressively invalidated by the accumulation of new buildings that are indifferent to the historical character of the area. By comparison with the aspects relevant for the quality of a historical area indicated by the ICOMOS documents mentioned above, the images speak for themselves (Photos 6 and 7). As such, we ask ourselves: is the protected status granted to the area in 2000 still justified today? And, generally, what is the use of the “protected area” status if the construction of new buildings that cancel exactly the qualities that had to be protected is approved, continuously and repeatedly?

There is no doubt that the introduction of contemporary elements “in harmony with the surroundings” (ICOMOS 1987) can contribute to the enrichment of a traditional area and of the city as a whole, illustrating a new stage of its historical continuity. But the design of such contemporary interventions must comply with a basic condition: the new must show due respect for the personality of the building on which it is intervened and/or the character of the historical area as a whole. However, reality abounds with opposite situations, in which the new contemptuously crushes the historical building and/or context (Photos 8-10).

This desire to preserve the contextual harmony does not mean that new constructions in traditional areas must imitate pre-existing historical styles. On the contrary, they must express the architecture of our time, but without altering the character of the historical context, essentially defined by the existing spatial organisation and the specific scale of the place. “When it is necessary to construct new buildings or adapt existing ones, the existing spatial layout should be respected, especially in terms of scale and lot size” (ICOMOS 1987). The designer’s decisions should therefore be based on the awareness and assumption of

– prin prezența vizibilă a vegetației. Aceleași reglementări, aprobate de CGMB⁶, atribuie zonei un „grad de protecție ridicat”. Și totuși... realitatea arată altceva: caracteristicile care justificau regimul de protecție al zonei sunt anulate progresiv prin acumularea de noi construcții indiferente față de caracterul istoric al zonei. Prin comparație cu aspectele relevante pentru calitatea unei zone istorice indicate de documentele ICOMOS amintite mai sus, imaginile vorbesc de la sine (foto 6-7). Ca atare, ne întrebăm: oare în prezent se mai justifică regimul de protecție atribuit zonei în 2000? Și, în general, la ce folosește statutul de „zonă protejată” dacă se avizează, în continuare și în mod repetat, realizarea unor construcții noi ce anulează tocmai calitățile care trebuiau protejate?

Este neîndoios faptul că introducerea unor elemente contemporane „în armonie cu contextul” (ICOMOS 1987) poate contribui la îmbogățirea unei zone tradiționale și a orașului în ansamblu, ilustrând o nouă etapă a continuității sale istorice. Dar proiectarea unor astfel de intervenții contemporane trebuie să respecte o condiție de bază: noul trebuie să manifeste respectul cuvenit față de personalitatea clădirii asupra căreia se intervine și/sau caracterul zonei istorice în ansamblu. Realitatea abundă însă de situații contrare, în care noul strivește disprețuitor clădirea și/sau contextul istoric (foto 8-10).

Acest deziderat al păstrării armoniei contextului nu înseamnă că noile construcții din zone tradiționale trebuie să imite stilurile istorice preexistente. Dimpotrivă, ele trebuie să exprime arhitectura timpului nostru, dar fără a altera caracterul contextului istoric, definit în mod esențial de organizarea spațială existentă și scara specifică locului. „Când este necesar să se construiască clădiri noi sau să se adapteze cele existente, trebuie respectată organizarea spațială existentă, îndeosebi în ceea ce privește scara și dimensiunile parcelelor” (ICOMOS 1987). Deciziile proiectantului ar trebui deci să se bazeze pe conștientizarea și asumarea caracterului contextului în care intervine, iar scara și proporțiile noii clădiri ar trebui să fie în concordanță cu organizarea spațială specifică zonei istorice. Dacă noua clădire domină clădirile existente, caracterul istoric al zonei este

6 Consiliul General al Municipiului București.



■ **Foto 11.** București, Calea Dorobanți (zona protejată nr. 10). Noua construcție de birouri creează un fundal neutru pentru clădirea de locuit de sfârșit de secol XIX © Rodica CRIȘAN 2020
■ **Photo 11.** Bucharest, Dorobanți Avenue (protected area no. 10). The new office building creates a neutral background for the late 19th century residential building © Rodica CRIȘAN 2020

3 Hotărârea Consiliului General al Municipiului București – Decision of the General Council of Bucharest Municipality [translator’s note].

4 Consiliul General al Municipiului București – the General Council of Bucharest Municipality [translator’s note].



■ **Foto 12.** Bruxelles, Belgia. În centrul oraşului, o faţadă-ecran din 1905 a fost integrată într-o clădire din 1985 © Ben2, 2006. CC BY-SA 3.0

■ **Photo 12.** Brussels, Belgium. In the city center, a 1905 screen façade was integrated into a 1985 building © Ben2, 2006. CC BY-SA 3.0



■ **Foto 13.** Croydon, South London, Marea Britanie. Un front de faţade istorice maschează un cinematograful modern © Matt Brown 2019. CC BY 2.0

■ **Photo 13.** Croydon, South London, Great Britain. A historical street front masks a modern cinema © Matt Brown 2019. CC BY 2.0

alterat (foto 8-10). Pe de altă parte, un concept arhitectural relativ neutru nu afectează calităţile istorice existente sau chiar le poate pune în valoare. Un exemplu pozitiv din acest punct de vedere îl reprezintă construcţia de birouri realizată recent în Bucureşti pe Calea Dorobanţi (zona protejată nr. 10). Retrasă într-un plan secundar şi cu o arhitectură modernă dar neutră, faţada cortină a noii construcţii creează un fundal pe care se profilează clădirea de locuit reprezentativă pentru sfârşitul secolului XIX bucureştean, fără a o domina sau concura (foto 11). Este o dovadă a faptului că arhitectura nouă îşi poate găsi locul firesc într-un context istoric, fără a-i anula calităţile moştenite. Rezultatul depinde mult de abilitatea arhitectului, dar mai ales de atitudinea lui faţă de patrimoniul istoric.

Inserţiile arhitecturale contemporane „trebuie să respecte valorile sitului şi organizarea acestuia”, se arată în Principiile de la Valletta. „Arhitectura nouă trebuie să fie în concordanţă cu organizarea spaţială a zonei istorice şi să respecte morfologia tradiţională a acesteia, fiind în acelaşi timp o expresie validă a tendinţelor arhitecturale ale timpului şi locului său. Indiferent de stil şi expresie, arhitectura nouă ar trebui să evite efectele negative ale contrastelor puternice sau excesive, ale fragmentării şi ale întreruperilor în continuitatea ţesutului şi spaţiului urban” (ICOMOS 2011a). În continuare, documentul detaliază modul în care trebuie concepute obiectele de arhitectură contemporane amplasate în zone istorice. „Perspectivele, direcţiile de vedere, punctele focale şi coridoarele vizuale sunt parte integrantă a percepţiei spaţiilor istorice. Acestea trebuie respectate în cazul unor noi intervenţii. Înainte de orice intervenţie, contextul existent trebuie analizat şi documentat cu atenţie. Conurile de vedere, atât către, cât şi din construcţiile noi, trebuie identificate, studiate şi menţinute” (ICOMOS 2011a). Mai mult, Principiile de la Valletta reiau ideile exprimate în art. 28 al „Recomandărilor privind conservarea şi rolul contemporan al zonelor istorice”, adoptate în 1976 de Conferinţa Generală UNESCO de la Nairobi, punctând aspecte particulare ce trebuie observate în cadrul analizelor prealabile ale contextului istoric. „Analiza contextului urban ar trebui să preceadă orice construcţie nouă nu numai pentru a defini caracterul general al ansamblului de clădiri, ci şi pentru a



■ **Foto 14.** Cartierul Holešovice din Praga, Republica Cehă. Din clădirea cubistă a fabricii de vopsele Materna a fost păstrată numai faţada, integrată într-o dezvoltare imobiliară de mare amploare realizată în 2017-2018 © Rodica CRIŞAN 2019

■ **Photo 14.** Holešovice quarter in Prague, Czech Republic. Only the facade of the cubist building of the Materna paint factory has been preserved, integrated in a large-scale real estate development implemented in 2017-2018 © Rodica CRIŞAN 2019

the nature of the context in which he/she intervenes, and the scale and proportions of the new building should be in line with the spatial organisation specific to the historical area. If the new building dominates the existing buildings, the historical character of the area is altered (Photos 8-10). On

the other hand, a relatively neutral architectural concept does not affect the existing historical qualities or can even highlight them. A positive example from this point of view is the recently constructed office building in Bucharest on Dorobanți Avenue (protected area no. 10). Withdrawn in a secondary plan and with a modern but neutral architecture, the curtain wall of the new building creates a background on which the residential building representative for the end of the 19th century in Bucharest is outlined, without dominating it or competing with it (Photo 11). It is a proof of the fact that new architecture can find its natural place in a historical context, without cancelling its inherited qualities. The result depends highly on the ability of the architect, but especially on his/her attitude towards historical heritage.

Contemporary architectural insertions “must respect the values of the site and its setting”, as is shown in the Valletta Principles. “New architecture must be consistent with the spatial organisation of the historic area and respectful of its traditional morphology while at the same time being a valid expression of the architectural trends of its time and place. Regardless of style and expression, all new architecture should avoid the negative effects of drastic or excessive contrasts and of fragmentation and interruptions in the continuity of the urban fabric and space” (ICOMOS 2011a). Next, the document details how to design contemporary architectural objects located in historical areas. “Perspectives, views, focal points and visual corridors are integral parts of the perception of historic spaces. They must be respected in the event of new interventions. Before any intervention, the existing context should be carefully analysed and documented. View cones, both to and from new constructions, should be identified, studied and maintained.” (ICOMOS 2011a). Moreover, the Valletta Principles echo the ideas expressed in Article 28 of the “Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas”, adopted in 1976 at the UNESCO General Conference in Nairobi, pointing out particular issues to be observed in preliminary contextual analyses. “Analysis of the urban context should precede any new construction not only so as to define the general character of the group of buildings but also to analyse its dominant features, e.g. the harmony of heights, colours, materials and forms, constants in the way the façades and roofs are built, the relationship between the volume of buildings and the spatial volume, as well as their average proportions and their position” (UNESCO 1976 apud ICOMOS 2011a).

The Valletta Principles also emphasise the fact that new buildings inserted in historical urban contexts must be evaluated both formally and functionally, especially when introducing new activities in the area, insisting on the need to limit car traffic in historical areas, while encouraging pedestrian traffic and public transport by non-polluting means. Also, under the rule of climate change, the Valletta Principles

evidenția caracteristicile sale dominante, de exemplu armonia înălțimilor, culorilor, materialelor și formelor, elementele recurente ale fațadelor și acoperișurilor, relația dintre volumul clădirilor și volumul spațial, precum și proporțiile medii ale clădirilor și poziționarea lor” (UNESCO 1976 apud ICOMOS 2011a).

Principiile de la Valletta subliniază totodată faptul că noile clădiri inserate în contexte urbane istorice trebuie evaluate atât din punct de vedere formal, cât și din punct de vedere funcțional, îndeosebi atunci când introduc în zonă noi activități, insistând asupra necesității limitării traficului auto în zonele istorice, odată cu încurajarea circulației pietonale și a transportului în comun cu mijloace nepoluante. De asemenea, sub imperiul schimbărilor climatice, Principiile de la Valletta susțin necesitatea spațiilor verzi și a coridoarelor verzi urbane, alături de alte măsuri ce trebuie adoptate pentru evitarea insulelor termice urbane. Dar în România spațiile verzi dispar pe zi ce trece: vechile scuaruri de cartier sunt ocupate de construcții noi sau invadate de mașini, grădinile caselor dispar pentru a face loc unor noi construcții ce exploatează la maximum terenul (foto 4-5).

O amenințare de dată relativ recentă, semnalată în Principiile de la Valletta, este cea a proiectelor de mare anvergură care modifică dimensiunile parcelarului caracteristic pentru morfologia urbană istorică. Cu referire la riscurile induse de astfel de situații, Principiile de la Valletta subliniază faptul că trebuie acordată o atenție deosebită dimensiunii parcelelor, deoarece „există pericolul ca orice reorganizare a parcelarului să provoace o schimbare a maselor care ar putea fi dăunătoare pentru armonia întregului” (UNESCO 1976 apud ICOMOS 2011a). Este o situație frecvent întâlnită în orașele românești, atunci când comasarea de parcele creează premisele realizării unor construcții de mari dimensiuni în zone istorice. Ignorând caracteristicile țesutului tradițional, astfel de proiecte de mare



■ **Foto 15-16.** București, Piața Revoluției. Intervenția contemporană păstrează ruina existentă și o completează într-un registru contemporan neutru © Rodica CRIȘAN 2004, 2020
■ **Photo 15-16.** Bucharest, Revoluției Square. The contemporary intervention preserves the existing ruin and completes it in a neutral contemporary register © Rodica CRIȘAN 2004, 2020



- **Foto 17.** București, str. Frumoasă (zona protejată nr. 97). Clădire de locuit de sfârșit de secol XIX, tipică pentru țesutul urban tradițional, anihilată ca arhitectură și participare la vechiul ansamblu, printr-o supra-supraetajare neinspirată © Rodica CRIȘAN 2019-2020
- **Photo 17.** Bucharest, Frumoasă Street (protected area no. 97). Residential building from the end of the 19th century, typical for the traditional urban fabric, annihilated as architecture and participation in the old ensemble, through uninspired upper storeys © Rodica CRIȘAN 2019-2020

anvergură modifică în mod evident raportul de mase și scara zonei, alterându-i caracterul și stricând armonia ansamblului. Imaginea aeriană actuală a zonei protejate Polonă (foto 7) ilustrează fără echivoc această situație, fără a fi un caz izolat.

Pe de altă parte, o nouă tendință se manifestă în contextul unor dezvoltări imobiliare de felul celor amintite mai sus: „fațadismul”, respectiv păstrarea fațadei unei construcții istorice, demolarea restului clădirii existente și realizarea unei construcții noi în spatele (și deasupra) fațadei istorice. În prezent, „fațadismul” este un fenomen în expansiune în întreaga lume (foto 12-14). Rezultatele vizibile sunt mai mult sau mai puțin acceptabile, depinzând în mare măsură de talentul arhitectului. Dar, dincolo de percepția vizuală, pozitivă sau negativă, a unor cazuri punctuale, unii profesioniști, alarmați de amploarea pe care a căpătat-o „fațadismul”, au analizat acest fenomen și îl consideră în ansamblu o „plagă insidioasă” și o „infecție în răspândire” (WALSH 2019).

Există, desigur, anumite situații când o abordare de acest fel este singura opțiune rațională: de exemplu, atunci când fațada este tot ce mai există ca valoare remanentă a clădirii istorice. În astfel de cazuri, dacă fațada trebuie păstrată pentru calitățile sale artistice și contribuția sa la contextul istoric, este firesc să se construiască o clădire nouă în spatele ei, corelată corespunzător cu fațada păstrată, precum și cu contextul urban. O situație de acest fel este ilustrată de sediul bucureștean al Uniunii Arhitecților din Piața Revoluției, unde o clădire de birouri din sticlă se dezvoltă pe verticală din ruina unei case de sfârșit de secol XIX. Este un caz bine-cunoscut, controversat și uneori greșit interpretat de cei care nu cunosc situația particulară

support the need for urban green spaces and green corridors, along with other measures to be taken to avoid urban heat islands. But in Romania green spaces disappear day by day: the old squares of quarters are occupied by new constructions or invaded by cars, and the gardens of the houses disappear to make way for new buildings that exploit the land to the maximum (Photos 4 and 5).

A relatively recent threat signalled in the Valletta Principles is that of large-scale developments that change the dimensions of the lots characteristic for the historical urban morphology. With regard to the risks posed by such situations, the Valletta Principles emphasise that particular attention should be paid to the size of the lots, as “there is a danger that any reorganization of the lots may cause a change of mass which could be deleterious to the harmony of the whole” (UNESCO 1976 apud ICOMOS 2011a). It is a common situation in Romanian cities and towns, when the merging of lots creates the premises for large-scale constructions in historical areas. Ignoring the characteristics of the traditional fabric, such large-scale projects obviously change the ratio of masses and the scale of the area, altering its character and spoiling the harmony of the whole. The current aerial image of the Polonă protected area (Photo 7) unequivocally illustrates this situation, without being an isolated case.

On the other hand, a new trend is manifested in the context of real estate developments such as those mentioned above: “façadism”, i.e. preserving the façade or elevation of a historic building, demolishing the rest of the existing building and constructing a new building behind (and above) the historical façade. At present, “façadism” is a phenomenon expanding throughout the world (Photos 12-14). The visible results are more or less acceptable, depending largely on the talent of the architect. But, beyond the visual perception, positive or negative, of specific cases, some professionals, alarmed by the magnitude of “façadism”, have analysed this phenomenon and generally consider it an “insidious wound” and a “spreading infection” (WALSH 2019).

There are, of course, certain situations where such an approach is the only rational option: for example, when the façade or elevation is all that survives as a remnant value of the historic building. In such cases, if the façade is to be preserved for its artistic qualities and its contribution to the historical context, it is natural to build a new building behind it, properly correlated with the preserved façade as well as with the urban context. A situation of this kind is illustrated by the Bucharest headquarters of the Romanian Union of Architects in Revoluției Square, where a glass office building develops vertically from the ruin of a house from the end of the 19th century. It is a well-known case, controversial and sometimes misinterpreted by those who do not know the particular situation that this design had to solve. In December 1989,

the Grigore Păucescu House was set on fire and destroyed, becoming a ruin, later abandoned for over 10 years, which aggravated its degradation. In the early 2000s, the ruin of the Păucescu House was taken over by the Union of Architects. Demolition could easily have been justified by the building's advanced state of degradation, thus demanding and arguing for the unlisting of the building (listed in 1992), as it not rarely happens. But the intervention completed in 2003 preserved the ruin as such and, for reasons related to its integrated preservation, completed it in a way that meets the requirements of the new use while reflecting contemporary architecture, as recommended by the Charter of Krakow (ICC 2000). In the solution adopted by the designers, the new one relates with sensitivity and respect to the historical building, not only through the neutral overall composition, but also through carefully studied details (Photos 15 and 16). In this case, the new building that integrates the historical elevations is fully justified by the state of ruin in which the old building was. But, unfortunately, this design is often invoked – improperly – as an argument to demolish historical buildings in good condition, keeping only their elevations.

In most cases, the choice to demolish the existing building while keeping the historical façade, behind and above which a new building is constructed, is dictated only by the desire to fully profit from the land, the resulted hybrid being the expression of “the money-centric political and market forces that shape our cities” (WALSH 2019).

The most shocking problems associated with “façadism” are the large dimensions of the new building, out of the context's scale, as well as, at least in some cases, uninspired solutions given by the architects designing the new buildings (Photo 17). It is very clear that such everyday realities completely ignore the principles enunciated by the doctrinal documents developed by ICOMOS. Driven only by greed and exploiting legislative loopholes, developers are wreaking havoc in our cities and towns, with the complicity of some architects.

“Façadism” is a tactic often used by developers to increase their profits in central historical areas. With the increase in the price of land in the urban centres, they exploit to the maximum the value of a land occupied by a historical building, listed or located in a protected area, apparently avoiding its demolition (Photos 18 and 19). The developer begins a fight with the heritage protection authorities, often successfully completed, meanwhile loudly proclaiming that he/she has preserved the historical façade and sometimes even claiming the rehabilitation of the building! Meanwhile, what was originally a constraint for the developer – the historical building, or more precisely what was left of it – becomes an argument for real estate agents who promote the new building invoking the prestige given by “historical testimonies”.

pe care acest proiect a trebuit să o rezolve. În decembrie 1989, Casa Grigore Păucescu a fost incendiată și distrusă, devenind o ruină, ulterior abandonată timp de peste 10 ani, ceea ce i-a agravat degradarea. La începutul anilor 2000, ruina Casei Păucescu a fost preluată de Uniunea Arhitecților. Demolarea ar fi putut fi lesne justificată de starea avansată de degradare a clădirii, cerând și argumentând astfel declasarea imobilului (clasat în 1992), așa cum nu de puține ori se întâmplă. Dar intervenția finalizată în 2003 a păstrat ruina ca atare și, din rațiuni ce țin de conservarea ei integrată, a completat-o într-o manieră ce rezolvă cerințele noii utilizări reflectând totodată arhitectura contemporană, așa cum recomandă Carta de la Cracovia (ICC 2000). În soluția adoptată de proiectanți, noul se raportează cu sensibilitate și respect la clădirea istorică, nu doar prin compoziția de ansamblu neutră, ci și prin detalii atent studiate (foto 15-16). În acest caz, construcția nouă care integrează fațadele istorice este pe deplin justificată de starea de ruină în care se afla vechea clădire. Dar, din păcate, acest proiect este deseori invocat – în mod impropriu – ca argument pentru a demola construcții istorice în stare bună, păstrându-le doar fațadele.

În majoritatea cazurilor, opțiunea pentru demolarea clădirii existente cu păstrarea fațadei istorice în spatele și deasupra căreia este realizată o construcție nouă este dictată doar de dorința de a profita la maximum de teren, hibridul rezultat fiind expresia „forțelor politice și de piață centrate pe bani, care dau formă orașelor noastre” (WALSH 2019).

Problemele cele mai șocante asociate „façadismului” sunt dimensiunile mari ale noii clădiri, ieșite din scara contextului, precum și, cel puțin în unele cazuri, soluțiile neinspirate date de arhitecții care proiectează noua clădire (foto 17). Este cât se poate de clar că asemenea realități de zi cu zi ignoră



■ Foto 18-19. București, str. Xenopol (zona protejată nr. 21). Un nou bloc cu apartamente de lux integrează fațadele unei frumoase clădiri existente, bine conservată, situată la limita Grădinii Icoanei © Rodica CRIȘAN 2020

■ Photo 18-19. Bucharest, Xenopol Street (protected area no. 21). A new block of luxury apartments integrates the elevations of a beautiful existing building, well preserved, located at the edge of the Icoanei Garden © Rodica CRIȘAN 2020



■ **Foto 20-22.** București, str. Dumbrava Roșie (zona protejată nr. 40). Villă neo-românească bine conservată, demolată [foto 20, captură de imagine iulie 2014 © 2020 Google] cu păstrarea fațadelor integrate într-o dezvoltare imobiliară de mari dimensiuni © Rodica CRIȘAN 2019, 2020

■ **Photo 20-22.** Bucharest, Dumbrava Roșie Street (protected area no. 40). Well-preserved, neo-Romanian villa, demolished [photo 20, image captured in July 2014 © 2020 Google] while preserving its elevations integrated into a large real estate development © Rodica CRIȘAN 2019, 2020



cu desăvârșire principiile enunțate de documentele doctrinare elaborate de ICOMOS. Conduși numai de lăcomie și exploatănd lacune legislative, dezvoltatorii fac ravagii în orașele noastre, cu complicitatea unor arhitecți.

„Fațadismul” este o tactică folosită curent de dezvoltatori pentru a-și crește profiturile în zonele istorice centrale. Odată cu creșterea prețului terenurilor din centrul orașelor, aceștia exploatează la maximum valoarea unui teren ocupat de o clădire istorică, clasată sau situată într-o zonă protejată, evitând aparent demolarea ei (foto 18-19). Dezvoltatorul începe o luptă cu autoritățile de protecție a patrimoniului, adesea finalizată cu succes, proclamând cu tărie că a păstrat fațada istorică și, uneori, chiar clamând reabilitarea clădirii! Între timp, ceea ce inițial era o constrângere pentru dezvoltator – clădirea istorică, sau mai exact ce a rămas din ea – devine argument pentru agenții imobiliare care promovează noua construcție invocând prestigiul dat de „mărturiile istorice”.

Rezultatul construit constă adesea în hibridi bizari, născuți din asocierea dintre setea de profit a dezvoltatorului și un concept arhitectural servil intereselor pecuniare. Patrimoniul istoric devine clar o chestiune secundară, subordonată noii construcții profitabile: fațada veche este pur și simplu încorporată într-o nouă clădire supradimensionată care ignoră complet scara și organizarea spațială specifică zonei istorice. Un astfel

The built result often consists of bizarre hybrids, born of the association between the developer's thirst for profit and an architectural concept servile to pecuniary interests. Historical heritage clearly becomes a secondary issue, subordinated to the new profitable construction: the old façade is simply incorporated into a new oversized building that completely ignores the scale and spatial organisation specific to the historical area. Such a case (but not the only one) can be observed on Dumbrava Roșie Street in Bucharest, located in the no. 40 Icoanei protected built area. A well-preserved neo-Romanian villa was demolished, preserving only its elevations, in order to integrate them into a large real estate development, foreign to the character of the area (Photos 20-22). At the same time, “façadism” offers a lustre of respectability to commercial-aggressive real estate development and allows architects and urban planners to deceive themselves thinking that in this way they preserve the built cul-

tural heritage. But, since the essential values of the historical building are practically annihilated, such an intervention is equivalent to a demolition followed by reconstruction and can in no way be considered a rehabilitation of the historical heritage, as some developers and architects claim. And yet, here is what is proudly written, along with the 3D model of the new construction, on the mesh that covers the works in progress in Dumbrava Roșie Street: “We are rehabilitating an emblematic building of interwar Bucharest. We will soon bring this historical building back to life” (Photo 23). Is that so? Does anyone really think that this intervention means the “rehabilitation” and “revitalisation” of the existing building? Is it not rather a destruction of the old building and of the character of the area to which it contributes with its original architecture, scale, and proportions?

We find the same mentality in other similar situations. Here is, for example, the case of the late 19th century house at no. 38 Maria Rosetti Street (no. 17 C. A. Rosetti – Maria Rosetti – Popa Petre protected area), typical for the traditional urban fabric. It was demolished in 2009, preserving only the elevations that, amazingly, are now invoked to give “historical prestige” to a block of flats composed of a ground floor + 9 storeys (Photos 24 and 25). Thus, the destroyed historical building becomes an argument for the promotion of the development project by real estate agents: “In the heart of the city, among cobblestone streets, where even tiptoe walking sounds like a long-ago story, we wanted to restore the brilliance of a modern and luxurious living space. Trying to keep the history of the city intact, we wanted to offer you the pampering of living comfortably in a safe, elegant, prestigious building, where you will not want for anything. We replaced the weathered walls with solid and secure structures, we built, instead of the rooms with shabby wooden flooring, durable floors, spacious apartments, elegant elevators. We managed to preserve a piece of history, keeping the walls of the old building and integrating them into the design. This is how a real residential gem was born: Maria Rosetti 38.” (Maria Rosetti...) Is it hypocrisy or ignorance?

One can almost feel the humiliation of the original historical building embedded in the new and profitable construction that ignores the historical context. “The ugliness of the outcome is a pertinent slap in the face, reminding us how blatantly any concern for architecture is being sacrificed in this approach. This disastrous hybrid is an unfortunate totem of where we are now, an object lesson for architectural students of what not to do, and we may be assured future generations will laugh in horror and derision at the folly of it.” (The Gentle Author 2018).

Such bizarre mongrels, where the new building practically kills the old one and the historical context, are in fact “totemic signals of a period when real estate profit is the supreme value” (WAINWRIGHT 2019).

de caz (dar nu singurul) poate fi observat în str. Dumbrava Roșie din București, situată în zona construită protejată nr. 40 Icoanei. O vilă neo-românească bine conservată a fost demolată păstrându-i-se numai fațadele, pentru a fi integrate într-o dezvoltare imobiliară de mari dimensiuni, străină caracterului zonei (foto 20-22). În același timp, „fațadismul” oferă un lustru de respectabilitate unei dezvoltări imobiliare comercial-agresive și totodată permite arhitecților și urbanistilor să se auto-amăgească gândind că în acest fel păstrează moștenirea culturală construită. Dar, întrucât valorile esențiale ale clădirii istorice sunt practic anihilate, o astfel de intervenție este echivalentă cu o demolare urmată de reconstrucție și nicicum nu poate fi considerată o reabilitare a patrimoniului istoric, așa cum unii dezvoltatori și arhitecți afirmă. Și totuși, iată ce stă scris, cu mândrie, alături de modelul 3D al noii construcții, pe mesh-ul care acoperă lucrările în curs de execuție în str. Dumbrava Roșie: „Reabilităm o clădire emblematică a Bucureștiului interbelic. Vom readuce curând la viață această clădire istorică” (foto 23). Chiar așa? Cineva chiar crede că această intervenție înseamnă „reabilitare” și „readucere la viață” a clădirii existente? Nu e mai curând o distrugere a vechii clădiri și a caracterului zonei la care ea participa cu arhitectura, scara și proporțiile ei originare?

Aceeași mentalitate o întâlnim și în alte situații similare. Iată spre exemplu cazul locuinței de sfârșit de secol XIX din str. Maria Rosetti 38 (zona protejată nr. 17 C. A. Rosetti – Maria Rosetti – Popa Petre), tipică pentru țesutul urban tradițional. Ea a fost demolată în 2009, păstrându-i-se numai fațadele care, în mod stupefiant, sunt invocate acum pentru a da „prestigiu istoric” unui bloc de locuințe P+9 (foto 24-25). Astfel, construcția istorică distrusă devine argument pentru promovarea proiectului de către agenții imobiliari: „În plin centru al orașului, printre străduțe cu caldarâm pietruit, pe care până și pasul tiptil îți răsună a povești de mult spuse, am vrut să redăm strălucirea unui spațiu de locuit modern și luxos. Încercând să păstrăm intactă istoria orașului, am dorit să îți oferim răsfățul de a locui confortabil într-o clădire sigură, elegantă, de prestigiu, din care să nu îți lipsească nimic. Am înlocuit zidurile măcinate de vreme cu structuri solide și sigure, am ridicat, în locul cămăruțelor cu podele subrede de lemn, etaje trainice, apartamente spațioase, lifturi elegante. Am reușit să conservăm un crâmpei de istorie, păstrând pereții din vechea clădire



■ Foto 23. București, str. Dumbrava Roșie: reabilitarea unei clădiri emblematică a Bucureștiului (???) © Rodica CRIȘAN 2019

■ Photo 23. Bucharest, Dumbrava Roșie Street: rehabilitation of an emblematic building of Bucharest (???) © Rodica CRIȘAN 2019



■ **Foto. 24-25.** București, str. Maria Rosetti nr. 38 (zona protejată nr. 17). Locuința de sfârșit de secol XIX, tipică pentru țesutul tradițional, a fost demolată în 2009 (sursa: <http://art-historia.blogspot.com/2009/05/scandalul-maria-rosetti-38.html>). Fațadele păstrate dau „patină istorică” unui bloc de locuințe P+9 © Rodica CRIȘAN 2019

■ **Photo 24-25.** Bucharest, 38 Maria Rosetti Street (protected area no. 17). The late 19th century home, typical for the traditional fabric, was demolished in 2009 (source: <http://art-historia.blogspot.com/2009/05/scandalul-maria-rosetti-38.html>). The preserved elevations give a “historical patina” to a block of flats composed of ground floor + 9 storeys © Rodica CRIȘAN 2019

și integrându-i în proiect. Așa s-a născut o veritabilă bijuterie rezidențială: Maria Rosetti 38.” (Maria Rosetti...) Să fie ipocrizie sau ignoranță?

Aproape că se poate simți umilința clădirii istorice originală înglobată de construcția nouă și profitabilă care ignoră contextul istoric. „Urâtenia rezultatului este o pertinentă palmă peste față, reamintindu-ne cât de flagrant este sacrificată orice preocupare pentru arhitectură în această abordare. Acest hibrid dezastruos este un totem nefericit al situației în care ne aflăm acum, o lecție pentru studenții în arhitectură despre ceea ce nu trebuie să facă și putem fi siguri că generațiile viitoare vor râde cu groază și batjocură de această nebunie” (The Gentle Author 2018).

Astfel de corcitură bizare, unde noua clădire o ucide practic pe cea veche și contextul istoric, sunt în fapt „semnale totemice ale unei perioade în care profitul imobiliar este valoarea supremă” (WAINWRIGHT 2019). În acest fel, multe clădiri frumoase și cartiere tradiționale pitorești sunt distruse de așa-zisele „reabilitări” unde „forma urmează finanțarea”⁷ ignorând complet principiile stipulate de documente internaționale prestigioase, dar și orice etică profesională (foto 26-28).

Pierderea volumului, scării și proporțiilor inițiale modifică radical percepția clădirii și participarea acesteia la contextul istoric. În ultimă instanță, acest tip de abordare, unde doar fațada vechii construcții este păstrată, fiind integrată într-o construcție nouă de dimensiuni mult mai mari, înseamnă dispariția clădirii originale ca parte a unui ansamblu urban tradițional. Luând în considerare acele aspecte care definesc caracterul specific al unei zone istorice indicate de Carta de la Washington și Principiile de la Valletta, putem spune că, întrucât intervenția schimbă complet scara clădirii, precum și relațiile dintre clădiri, spații verzi și spații deschise, autenticitatea zonei urbane istorice este compromisă. Dar, cu toate că organizarea spațială a zonei istorice și morfologia tradițională a acesteia (ICOMOS 2011a) sunt complet anulate de astfel de intervenții, ele sunt

In this way, many beautiful buildings and picturesque traditional quarters are destroyed by the so-called “rehabilitations” where “form follows finance”⁵, completely ignoring the principles stipulated by prestigious international documents, but also by any professional ethics (Photos 26-28).

The loss of the initial volume, scale, and proportions radically changes the perception of the building and its participation in the historical context. Ultimately, this type of approach, where only the façade of the old building is preserved by being integrated into a much larger new building, means the disappearance of the original building as part of a traditional urban ensemble. Considering those aspects that define the specific character of a historical area as indicated by the Washington Charter and the Valletta Principles, we can state that since the intervention completely changes the scale of the building, as well as the relationships between buildings, green spaces, and open spaces, the authenticity of the historical urban area is compromised. However, although the spatial organisation of the historical area and its traditional morphology (ICOMOS 2011a) are completely undone by such interventions, they are often presented to the public as the result of care for heritage preservation. In fact, it is only a strategy meant to cover private decisions dictated strictly by financial considerations, with total indif-

⁷ *Form Follows Finance* este titlul unei cărți publicate de Carol WILLIS în 1995. Autorul evidențiază rolul dezvoltării speculative și impactul ciclurilor imobiliare asupra formelor clădirilor și distribuției lor spațiale.

⁵ *Form Follows Finance* is the title of a book published by Carol WILLIS in 1995. The author highlights the role of speculative development and the impact of real estate cycles on the shapes of buildings and their spatial distribution.



■ **Foto 26.** București, Str. Vasile Lascăr nr. 59 (zona construită protejată nr. 17). Clădirea Hotelului Sarroglia înglobează fațadele unei case de locuit tipice pentru țesutul tradițional © Andrei CRIȘAN 2011

■ **Photo 26.** Bucharest, 59 Vasile Lascăr Street (built protected built area no. 17). The building of the Hotel Sarroglia includes the elevations of a house typical for the traditional fabric © Andrei CRIȘAN 2011



■ **Foto 27.** București, Str. Gheorghe Manu nr. 7 (zona construită protejată nr. 97). Construcție nouă care înglobează fațadele casei Spiru Haret, în zona de protecție a monumentului clasat Casa Niculescu-Dorobanțu © Rodica CRIȘAN 2015

■ **Photo 27.** Bucharest, 7 Gheorghe Manu Street (protected built area no. 97). A new building that includes the elevations of the Spiru Haret House, in the protection area of the Casa Niculescu-Dorobanțu listed historic building © Rodica CRIȘAN 2015

adesea prezentate publicului ca fiind rezultatul griii pentru conservarea patrimoniului. În fapt, este doar o strategie menită să acopere decizii private dictate strict de considerente financiare, cu totală indiferență față de interesul public. Dar este publicul conștient de această înșelăciune? Fără îndoială că există un anumit grad de ignoranță publică, dar și profesională, în particular manifestată prin sub-evaluarea clădirilor istorice minore⁸ care compun majoritar cartierele tradiționale, iar această situație facilitează acțiunile speculative ale dezvoltatorilor imobiliari.

Într-un articol publicat în 2008, Steven W. SEMES afirma că „se conturează o nouă etică de conservare, reunind arhitectura tradițională, urbanismul nou și prezervarea, pentru a crea un mediu construit care să fie frumos, sustenabil și echitabil. În noua paradigmă, arhitectura timpului nostru va fi rezultatul unui angajament critic față de arhitectura locului, văzută ca un domeniu de caracter și civilizație în continuă auto-înnoire” (SEMES 2008). Textul lui SEMES descrie o situație ideală în care arhitectura contemporană și-ar găsi locul firesc în orașele istorice. Dar, privind realitatea înconjurătoare, drumul până acolo pare lung și dificil, întrucât profitul financiar este ispititor iar mentalitățile oamenilor (fie ei clienți sau arhitecți și urbanști) se schimbă greu. Pentru început, „arhitecții și urbanștii trebuie încurajați să dobândească o înțelegere profundă a contextului urban istoric” (ICOMOS 2011a). O nouă etică a conservării zonelor istorice de felul celei descrise de SEMES, unde arhitectura contemporană să fie rezultatul unui angajament critic față de contextul istoric, în prealabil înțeles și respectat, ar trebui formată în școlile de arhitectură, inclusiv prin modelul personal al practicii profesionale a dascălilor-mentori.

Cu ajutorul arhitecților, poate că investitorii se vor convinge – înainte de a fi prea târziu – că „se poate face business într-un mod responsabil folosind ceea ce ai (casa veche), fără să terfelești, fără să calci în picioare”.⁹ Există deja unele experiențe convingătoare în acest sens, inclusiv din punct de vedere financiar, care ar trebui promovate ca modele de urmat.

Pe de altă parte, autoritățile competente ar trebui să-și îndeplinească așa cum se cuvine misiunea în slujba interesului public. Declarația „On heritage as a driver of development” adoptată la Paris în 2011 de participanții la ce de a 17-a Adunare Generală a ICOMOS,¹⁰ reamintează autorităților publice că „sunt păzitorii interesului public și sunt responsabile pentru protecția legală a patrimoniului în fața presiunii asupra terenurilor”, subliniind totodată că „trebuie acordată prioritate renovării patrimoniului mai curând decât demolării lui.” (ICOMOS 2011b).

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8 Clădiri fără valoare individuală deosebită, dar cu semnificație derivată din valoarea de ansamblu, aceste clădiri contribuind la definirea caracterului local specific. „Arhitectura minoră” este formată preponderent din locuințe istorice.

9 Afirmția aparține d-lui Valentin SĂLĂGEANU, asistent de marketing la Cărturești, și se referă la amenajarea librăriei Cărturești în casa Dimitrie Sturdza de pe b-dul Magheru din București (arh. Șerban STURDZA, 2003). Extras din IVANOV (2010).

10 Adunarea Generală a ICOMOS din 2011 a reunit 1150 de participanți din 106 țări.



■ **Foto 28.** București, Calea Șerban Vodă nr. 35. Construcție nouă dezvoltată pe verticală înglobând fațadele unei case de locuit tipice pentru țesutul tradițional, alături de monumentalul clasat Casă de târgoveț de la nr. 33 © Rodica CRIȘAN 2018

■ **Photo 28.** Bucharest, 35 Șerban Vodă Street. New construction developed vertically, encompassing the elevations of a house typical for the traditional fabric, next to the Merchant House listed historic building at no. 33 © Rodica CRIȘAN 2018

- ICOMOS. 2011a. The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas, Paris. https://www.icomos.org/Paris2011/GA2011_CIVVIH_text_EN_FR_final_20120110.pdf (accesat 25.02.2020).
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ference to public interest. But is the public aware of this scam? Undoubtedly, there is a certain degree of public, but also professional ignorance, particularly manifested by the underestimation of minor historical buildings⁶ that make up the majority of traditional quarters, and this situation facilitates the speculative actions of real estate developers.

In an article published in 2008, Steven W. SEMES stated that “a new conservation ethic is emerging, drawing together traditional architecture, new urbanism and historic preservation in pursuit of a built environment that is beautiful, sustainable and just. In the new paradigm, the architecture of our time will be the result of a critical engagement with the architecture of place, seen as a continuously self-renewing field of character and civility” (SEMES 2008). SEMES’s text describes an ideal situation in which contemporary architecture would find its natural place in historic towns and cities. But, looking at the surrounding reality, the road there seems long and difficult, as financial profit is tempting and people’s mindsets (be they clients or architects and urban planners) are difficult to change. To begin with, “architects and urban planners must be encouraged to acquire a deep understanding of the historic urban context” (ICOMOS 2011a). A new ethic of historical area preservation, such as that described by SEMES, where contemporary architecture is the result of a critical commitment to the historical context, previously understood and respected, should be formed in schools of architecture, including through the personal model of professional practice, of teachers-mentors.

With the help of architects, perhaps the investors will be convinced – before it is too late – that “business can be made in a responsible manner, using what you already have (an old house), without dragging through the mud, without trampling down on others”.⁷ There are already some compelling experiences in this regard, including from a financial point of view, which should be promoted as role models.

On the other hand, the competent authorities should carry out their mission properly in the public interest. The statement “On heritage as a driver of development” adopted in Paris in 2011 by participants at the 17th General Assembly of ICOMOS,⁸ reminded public authorities that “they are the guardians of the public interest and responsible for the legal protection of heritage in the face of pressure on land”, also underlining that they should “give priority to restoring rather than demolishing heritage” (ICOMOS 2011b).

⁶ Buildings without special individual value, but with significance derived from the overall value, these buildings contributing to the definition of the specific local character. “Minor architecture” consists mainly of historical houses.

⁷ The statement belongs to Mr. Valentin SĂLĂGEANU, marketing assistant at Cărturești, and refers to the opening of the Cărturești bookstore in the Dimitrie Sturdza House on Magheru Boulevard in Bucharest (architect Șerban STURDZA, 2003). Excerpt from the article of IVANOV (2010).

⁸ The 2011 ICOMOS General Assembly reunited 1150 participants from 106 countries.

■ Oana-Ștefania CHIRILĂ¹

Therapy for Heritage

■ **Abstract:** Cultural heritage plays an important role in shaping our everyday life and in designing a sustainable future, as it provides a community regeneration basis for urban and cultural development. Cultural heritage protection and preservation encourages social cohesion, and, implicitly, a cross-cutting dialogue not only among various disciplines, but also among people. In Romania, although the attitude of civil society towards cultural heritage has changed, its protection is framed in real estate interests, the absence of political consensus, the absence of integrated cultural policies, as well as an overly rigid legislation. This is the context in which HerculaneProject was formed, as a platform for the architectural and social reactivation of the historical centre of Băile Herculane. The underlying philosophy of the project is that cultural heritage has the potential to become an economic and community reactivation and regeneration engine.

■ **Keywords:** cultural heritage, historical centre, historic building, civil society, architectural and social reactivation, Băile Herculane, Băile Neptun, HerculaneProject

¹ Architect, PhD candidate, president of the Locus Association, coordinator of HerculaneProject, Romania.



■ **Foto 1.** Băile Neptun, 2019 © Martin NEAGOE
■ **Photo 1.** Băile Neptun, 2019 © Martin NEAGOE

Terapie pentru patrimoniu

■ **Rezumat:** Patrimoniul cultural joacă un rol important în formarea vieții noastre de zi cu zi, dar și în conceperea unui viitor durabil, întrucât stabilește o bază de regenerare a comunității pentru dezvoltarea urbană și culturală. Protecția și conservarea patrimoniului cultural încurajează coeziunea socială și, implicit, un dialog transversal nu numai între diverse discipline, ci și între oameni. În România, deși atitudinea societății civile în privința patrimoniului cultural s-a schimbat, protejarea acestuia este încadrată de interese imobiliare, de lipsa de consens politic, lipsa unor politici culturale integrate, dar și de o legislație mult prea rigidă. În acest context s-a format HerculaneProject, platformă de reactivare arhitecturală și socială a centrului istoric al Băilor Herculane. Filozofia definitorie pentru proiect este aceea că patrimoniul cultural are potențialul de a deveni un motor de reactivare și regenerare economică și comunitară.

■ **Cuvinte cheie:** patrimoniu cultural, centru istoric, monument istoric, societate civilă, reactivare arhitecturală și socială, Băile Herculane, Băile Neptun, HerculaneProject

■ Moștenirea culturală reflectă valorile și credințele unei comunități și subliniază identitatea noastră. Evidențierea patrimoniului cultural se traduce prin evidențierea unei dinamici a vieții noastre și dă un sentiment de apartenență la o comunitate, o societate sau națiune și, într-un sens mai larg, la un spațiu european de valori și principii. În formarea vieții noastre de zi cu zi, dar și în conceperea unui viitor durabil, patrimoniul cultural joacă un rol foarte important, întrucât stabilește o bază de regenerare a comunității pentru dezvoltarea urbană și culturală. Protecția și conservarea patrimoniului cultural încurajează coeziunea socială și, implicit, un dialog transversal nu numai între diverse discipline, ci și între oameni.

În România, atitudinea societății civile în privința patrimoniului cultural s-a schimbat major. Dar totuși nu este suficient. Protejarea acestuia este încadrată de interese imobiliare, de lipsa de consens politic, lipsa unor politici culturale integrate, dar și de o legislație mult prea rigidă.

În perioada 2005-2008 s-a luat decizia dezvoltării Codului patrimoniului. Astăzi, 15 ani mai târziu, încă nu avem un astfel de pachet normativ absolut necesar protejării patrimoniului. Reforma necesită timp. De multe ori însă patrimoniul nu mai are timp.

Și atunci, societatea civilă intervine. În ultimii ani am urmărit cu mare interes inițiative de salvare și promovare a patrimoniului, precum proiectele (și protestele) de la Roșia Montană, apariția unor asociații de profil care inventariază și documentează starea patrimoniului, școli de vară dezvoltate cu scopul atragerii tinerilor către acest sector, cât și cu scopul de formare a viitorilor profesioniști în domeniu și un număr extraordinar de mare de intervenții de urgență ce au avut ca scop conservarea temporară a unei serii de monumente.

¹ Arhitect, drd., președintele Asociației Locus, coordonator HerculaneProject, România.



■ Foto 2. Ansamblul istoric al Băilor Herculane, 2018 © Petru COJOCARU

■ Photo 2. Băile Herculane historic ensemble, 2018 © Petru COJOCARU

Simptomele schimbării există.

Voi expune acel spectru de simptome și valori ce ne unește iremediabil de patrimoniu, prin intermediul experienței unui proiect civic. Coeziunea mediului de specialitate cu comunitățile și cu iubitorii de patrimoniu este atât de necesară pentru a veni în sprijinul conceptului de guvernare participativă. „Strategia Europeană pentru Secolul 21” privind patrimoniul cultural european spune că fără această abordare integrată, rezultatele proiectelor de conservare și valorificare a patrimoniului nu vor avea un impact semnificativ.

Așadar, nu voi vorbi despre știință, normative, strategii culturale, noile tenduri în protecția patrimoniului, fiindcă acolo unde tocmai aceste strategii eșuează în a-și atinge obiectivele, implicarea societății civile o face.

HerculaneProject

■ În urmă cu trei ani, am ajuns printr-o întâmplare în Băile Herculane² – una dintre cele mai vechi băi termale de pe teritoriul României și din Europa, o heterotopie în adevăratul sens al cuvântului, marcată de memoria colectivă a vremurilor trecute, blocată în probleme pe care aveam să le descopăr ulterior și suferind de o boală aproape incurabilă: neputința. M-am simțit răvășită, de parcă ceva mă lovise. La momentul respectiv nu știam absolut nimic despre Herculane, spre rușinea mea, dar îmi amintesc cum m-am așezat pe trotuarul imperfect, pe asfaltul acela care trecea de

² Atestată documentar pentru prima oară în anul 153 d.Hr., în perioada romană, aflată succesiv sub stăpânire maghiară, otomană și apoi austro-ungară, stațiunea Băile Herculane cunoaște o dezvoltare fără precedent în secolul al XIX-lea, când, funcțiunii principale de centru de tratament medical, i se adaugă și funcțiuni culturale și de loisir. Așezarea este frecventată de mari personalități ale vremii, printre care împăratul Franz Josef, care observă că Băile Herculane este „cea mai frumoasă stațiune de pe continent”, și soția sa, împărăteasa Elisabeta de Austria cunoscută și ca Sissi, care deținea o proprietate în oraș, Vila Elisabeta.

■ Cultural heritage is a mirror of a community's values and beliefs, and it underlines our identity. Highlighting cultural heritage is highlighting the dynamics of our lives, and it gives a feeling of belonging to a community, society, or nation, and more widely, to a European area of values and principles. Cultural heritage plays a highly important role in shaping our everyday life and in designing a sustainable future, as it provides a community regeneration basis for urban and cultural development. Cultural heritage protection and preservation encourages social cohesion, and, implicitly, a cross-cutting dialogue not only among various disciplines, but also among people.

In Romania, the attitude towards cultural heritage of civil society has changed dramatically. This is however not enough. Cultural heritage protection is framed in real estate interests, the absence of political consensus, the absence of integrated cultural policies, as well as an overly rigid legislation.

A decision was made to develop the Heritage Code in 2005-2008. Such a set of laws, which would be absolutely necessary to ensure heritage protection, is still waiting to be developed, 15 years later. Reform needs time. However, most often heritage is short of time.

In such instances, it is civil society that intervenes. In recent years, I have been following with great interest different heritage safeguarding and promotion initiatives, such as the projects (and protests) for Roșia Montană, the emergence

of specialised associations that create inventories and document the condition of heritage, summer schools developed to attract the youth to this sector, as well as to train future professionals in the field, and an extraordinarily large number of emergency interventions intended to temporarily preserve a series of historic buildings.

The symptoms of change do exist.

I will present the spectrum of symptoms and values that irremediably bind us to heritage through the experience of a civic project. The cohesion between specialists and communities, as well as heritage lovers is crucial to support the concept of participatory governance. The “European Cultural Heritage Strategy for the 21st Century” states that without this integrated approach, the outcomes of heritage preservation and enhancement projects will not have any significant impact.

Consequently, I will not talk about science, norms, cultural strategies, new trends in heritage protection, because where these same strategies fail to reach their objectives, the involvement of civil society succeeds.

HerculaneProject

■ Three years ago, I happened to find myself in Băile Herculane², one of the oldest

2 First documented in 153 AD, during Roman times, successively under Hungarian, Ottoman, and Austro-Hungarian rule, Băile Herculane experienced an unprecedented development in the 19th century, when cultural and leisure functions were added to its main function of medical treatment centre. The settlement was visited by important personalities of the time, such as Emperor Franz Joseph, who remarked that Băile Herculane was “the most beautiful resort on the continent”, and his wife, Empress Elisabeth of Austria also known as Sissi, who owned a property in the town, i.e. Vila Elisabeta (Elisabeth Villa).



■ Foto 3. Băile Neptun, 2018 © Petru COJOCARU
■ Photo 3. Băile Neptun, 2018 © Petru COJOCARU

baza monumentului Băile Neptun³, dăunându-i bineînțeles, și m-am întrebat „Ce putem face?”.

Frustrarea și indignarea s-au transformat foarte rapid în curiozitate; voiam să explorez acele clădiri monumentale, înghețate în timp. Ajunsă acasă, acea întrebare m-a bântuit zile întregi și orice aș fi făcut, gândul îmi zbura către Băile Neptun și către Herculane. Sentimentul a fost impresionant.

Apoi am simțit cum încep să se facă vizibile primele simptome ale bolii, ale neputinței: îmi era teamă să-mi împărtășesc experiența, îmi era teamă că poate nu voi reuși să-mi aduc aportul la dezvoltarea patrimoniului, să expun frumusețea și calitățile spațiului și îmi puneam întrebări. Am realizat că pot să cad în aceeași capcană în care poate au căzut mulți dintre cei care au trecut prin Herculane: „E treaba Statului. Eu nu pot face nimic.”

„Trebuie să înving boala”, mi-am spus. „Trebuie să fac ceva.”

Proiectul

■ Astfel am început HerculaneProject, platformă de reactivare arhitecturală și socială a centrului istoric al Băilor Herculane. Filozofia definitorie pentru proiect este aceea că patrimoniul cultural are potențialul de a deveni un motor de reactivare și regenerare economică și comunitară.

Platforma se dezvoltă pe două mari componente, asigurând astfel o abordare amplă și integrată, și anume:

1. reactivarea monumentului istoric Băile Neptun;
2. reactivarea culturală, prin diverse evenimente și proiecte culturale, educative și sociale.

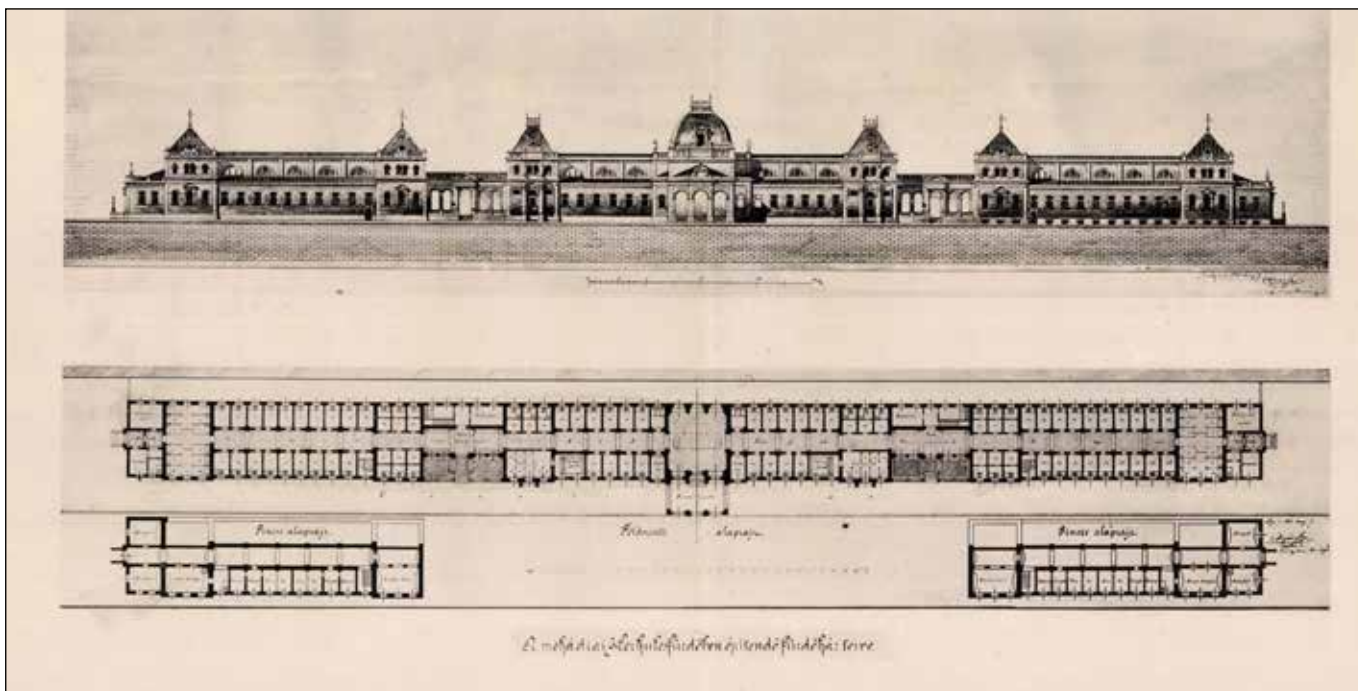
Context

■ Băile Herculane este una dintre cele mai vechi stațiuni balneare din Europa și poate fi privită ca un spațiu idilic, dominat de urmele istoriei care l-au consacrat și care se prezintă ca un muzeu în aer liber datorită patrimoniului arhitectural bogat. Acesta este un pilon important al identității locului, constând din 74 de obiective înscrise în Lista Monumentelor Istorice 2010: 14 situri arheologice, 55 de ansambluri și monumente de arhitectură, 5 monumente de for public – statui. În plus, așezarea a fost concepută pe baza ideilor/planurilor lui Wilhelm DODERER, arhitect și urbanist recunoscut în epocă. Pe lângă spațiul fizic, mentalul colectiv e marcat și organizat și în funcție de întâmplări legate de personaje mitologice sau istorice care au devenit și ele parte din patrimoniul imaterial al locului. Existența stațiunii Băile Herculane timp de două milenii a fost favorizată de eficacitatea miraculoasă a izvoarelor termale, dar și de pitoreasca așezare a stațiunii într-o vale adăpostită de munți, de o frumusețe aparte. În prezent, zona este inclusă în situl protejat Natura 2000.

Din păcate, Băile Herculane este astăzi exponentul patrimoniului balnear în decădere. Echipamentele balneo-climaterice sunt majoritatea închise, accesul la resursele termale a fost limitat, iar centrul istoric a ajuns într-o stare de abandon. Situația se datorează unei privatizări făcute prost și corupt.

Dar, în acest cadru, se regăsește Băile Neptun, exponentul patrimoniului balnear din România. Clădirea Băilor Neptun, cuprinsă în contextul urbanistic al zonei Cazinoului, este amplasată independent, pe terenul de pe malul drept al Cernei, fiind pusă în relație cu ansamblul urban al Cazinoului prin Podul de Fontă.

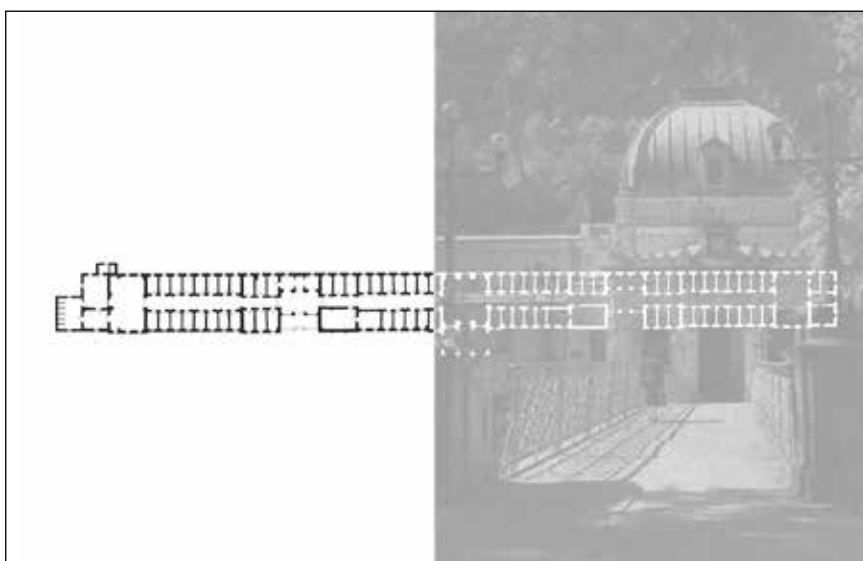
3 Băile Neptun este un monument istoric de interes național, regăsit în stațiunea Băile Herculane. Aceasta face obiectul proiectului de reactivare socială și arhitecturală HerculaneProject, dezvoltat de Asociația Locus.



■ **Fig. 1.** Planurile originale ale monumentului Băile Neptun, publicate în revista *Az Épitési Ipar*, 1883, vol. 7.
■ **Figure 1.** Original designs of Băile Neptun historic building, published in *Az Épitési Ipar*, 1883, vol. 7.

Conform documentului „Studiu istoric pentru actualizare plan urbanistic general și regulament local orașul Băile Herculane, jud. Caraș-Severin”, clădirea este amplasată pe un teren îngust, delimitat de Cerna și de perețele stâncos din fundal, a fost concepută ca volum dreptunghiular alungit, din care se detașează șapte corpuri mai înalte, acoperite independent și dispuse în raport cu un ax major de simetrie. Ca mod de structurare volumetrică și de configurare a partiului se aseamănă cu prototipul băilor din prima jumătate a secolului al XIX-lea, respectiv, rezolvarea simetrică în raport cu un spațiu de primire, din care distribuția se face prin coridoare în aripile laterale.

Clădirea a fost construită între anii 1883-1886, după planurile arhitectului maghiar Ignác ALPÁR, în urma unui concurs național de arhitectură organizat de Ministerul de Finanțe. În cadrul concursului au fost depuse șapte proiecte. Costurile clădirii, cu excepția Podului de Fontă, au fost de



■ **Fig. 2.** Plan parter, Băile Neptun © Arhiva HerculaneProject
■ **Figure 1.** Ground floor design, Băile Neptun © HerculaneProject Archives

spa resorts in Romania and in Europe, a heterotopia within the actual meaning of the word, marked by the collective memory of old times, stuck in issues that I was to discover later and suffering from an almost incurable disease, helplessness. I felt devastated, as if something hit me. To my shame, I knew absolutely nothing about Herculane at that time, and I remember having sat down on the imperfect sidewalk, on that asphalt that ran onto the plinth of Băile Neptun historic building³, certainly harming it, and wondered “What can we do?”.

Frustration and indignation very quickly turned to curiosity; I wanted to explore those monumental buildings frozen in time. Back home, that question went on haunting me for days and no matter what I did, my thoughts flew back to Băile Neptun and Herculane. That feeling was impressive.

Then I felt how the first symptoms of the “helplessness disease” started to emerge. I was afraid to share my experience, I feared not being able to contribute to the heritage development, to show the beauty and quality of the area, and I was wondering. I realised that I could fall into the same trap as many of those who visited Herculane: “This is the State’s business. There is nothing I can do.”

“I have to fight the disease”, I told to myself. “I have to do something.”

3 Băile Neptun is a historic building of national interest found in Băile Herculane spa resort. It is the object of the social and architectural reactivation project called HerculaneProject, developed by the Locus Association.

The project

■ This is how I started HerculaneProject, a platform for the architectural and social reactivation of the historical centre of Băile Herculane. The underlying philosophy of the project is that cultural heritage has the potential to become an economic and community reactivation and regeneration engine.

The platform is developed on two main components, thus ensuring a wide and integrated approach:

1. the reactivation of Băile Neptun historic building;
2. cultural reactivation through various cultural, educational, and social events and projects.

Background

■ Băile Herculane is one of the oldest spa resorts in Europe; it may be seen as an idyllic area, dominated by the traces of history that have enshrined it, and, due to its rich architectural heritage, it could be likened to an open air museum. This is an important pillar of the place's identity, as it consists of 74 buildings listed on the 2010 List of Historic Buildings: 14 *archaeological sites*, 55 *architectural ensembles and buildings*, 5 *public monuments – statues*. Moreover, the settlement was created based on the ideas/designs of Wilhelm DODERER, an acknowledged architect and urban planner of the time. Besides the physical space, the collective spirit is also marked and organised by stories related to mythological or historical characters that have become themselves part of the place's intangible heritage. The existence of Băile Herculane spa resort for two millennia was made possible by the miraculous effectiveness of its hot springs, as well as by the particularly beautiful, picturesque settlement of the resort in a valley sheltered by mountains. The area is currently included in the Nature 2000 protected site.

At present, Băile Herculane is unfortunately part of the decaying spa heritage. Most of the balneotherapy equipment has been closed down, access to the thermal resources has been limited, and the historical centre has been abandoned. This is the result of a poorly implemented and corrupt privatisation.

But this is the context in which we find Băile Neptun, the exponent of Romanian spa heritage. The Băile Neptun building, included in the Casino area urban context, is sited independently, on the land adjacent to the right bank of the Cerna River, connected to the Casino urban ensemble via the Cast Iron Bridge.

According to the "Historical Survey for Updating the General Urban Plan and the Local Rules for Băile Herculane Town, Caraş-Severin County", the building is sited on a narrow plot, outlined by the Cerna River and the rocky wall in the background, it was designed as an elongated rectangular shape, with seven

220.000 forinți, echivalentul a 4,5 milioane de euro astăzi. Izvorul și baia publică au preluat numele de Szapáry (după ministrul finanțelor de la vremea respectivă, Gyula SZAPÁRY).

În cadrul proiectului au lucrat și sculptorii György KISS, care a sculptat statuia alegorică *Farmacie și Vindecare*, Gyula BEZERÉDY, care a sculptat statuia *Puterea și Frumusețea*, Antal SZÉCSI, care a sculptat *Tineretea și Gyula DONÁTH*, care a sculptat statuia *Dorința și Plăcerea*.

HerculaneProject: obiective și proces de implementare

■ Având în vedere obiectivele platformei, aceasta se dezvoltă urmărind două tipologii de abordări și anume de sus în jos (*top-down*), prin implicarea mediului de specialitate, organizarea de cursuri în vederea formării viitorilor profesioniști, și de jos în sus (*bottom-up*), prin proiecte culturale și educative ce au ca scop stimularea publicului larg către implicare în acest sector, promovarea importanței patrimoniului în viața orașului și schimbarea ofertei culturale existente astăzi în Băile Herculane. Printre aceste proiecte se regăsește școala de vară Baia de Arhitectură, proiectul cultural Șantierul Cultural, HerCULTURA, precum și campania #IGotMarked.

1. Reactivarea Băilor Neptun, monument istoric de interes național

Reactivarea clădirii monument istoric Băile Neptun presupune un amplu proiect de restaurare și reconversie, dezvoltat prin intermediul unei abordări multidisciplinare și transversale între diverse domenii precum arhitectura, restaurarea, proiectarea structurilor, turism, cultură și artă, precum și turismul balnear. Proiectul este construit având în vedere atât nevoile orașului stațiune Băile Herculane și ale comunității sale locale, cât și ale comunității temporare, și anume turiștii. Proiectul sprijină și promovează conceptul de guvernare participativă. Este segmentat într-o serie de etape, stabilite strategic, având în vedere situația juridică a imobilului, precum și conceptele europene de dezvoltare durabilă a patrimoniului cultural. Primul pas al proiectului de reactivare a Ansamblului arhitectural Băile Neptun este intervenția de urgență, ce are ca scop stoparea degradării și înlăturarea etichetei de pericol public. Etapele proiectului se dezvoltă concomitent și sunt formate din subpuncte cu termene limită clar stabilite:



■ Foto 3. Baia de Arhitectură, 2018, prezentare dr. arheol. Alexandru HEGYI

© Arhiva HerculaneProject

■ Photo 3. The Architecture Bath, 2018, presentation by archaeologist Alexandru HEGYI, PhD

© HerculaneProject Archives



■ **Foto 5.** Băile Neptun în cadrul evenimentului Băile Neptun Încotro?, 2017, spectacol de lumini The Light Design © Flavius NEAMCIUC
■ **Photo 5.** Băile Neptun during the Băile Neptun Where to? project, 2017, The Light Design show, © Flavius NEAMCIUC

- intervenția de urgență pentru punere în siguranță;
- crearea unei strategii integrate pentru reactivarea imobilului și a unui plan de afaceri, ce va cuprinde dezvoltarea economică a centrului istoric în colaborare cu diverși actori interesați;
- securizarea juridică a imobilului;
- dezvoltarea unui parteneriat de tip public-privat între Asociația Lotus și Statul Român, în vederea reactivării monumentului istoric;
- elaborarea unui SF (studiu de fezabilitate) cu privire la viitoarea funcțiune/mix de funcțiuni ce va surveni în urma unui proces de restaurare a clădirii;
- dezvoltarea unui caiet de sarcini specific unei funcțiuni;
- atragerea sponsorilor și a partenerilor pentru implementarea strategiei;
- organizarea unui concurs național de arhitectură în parteneriat cu Ordinul Arhitecților din România;
- formarea și contractarea unei echipe de specialiști și firme specializate necesare implementării proiectului de reactivare a clădirii.

2. Reactivarea culturală și socială a centrului istoric

Una dintre recomandările Comitetului Miniștrilor de la nivelul Consiliului Europei către statele membre privind „Strategia patrimoniului cultural european pentru secolul XXI” spune că „protecția, conservarea, promovarea și îmbunătățirea patrimoniului cultural ajută la construirea unor societăți mai incluzive și mai corecte, pe baza principiilor care constituie moștenirea comună a popoarelor Europei” (COE 2017). Totodată, atât „Strategia patrimoniului cultural european pentru secolul XXI”, cât și „Strategia pentru cultură și patrimoniu național 2016-2020” sau diversele convenții, precum „Convenția cadru a Consiliului Europei privind valoarea patrimoniului cultural pentru societate” de la Faro din 2005, „Apelul la acțiune de la Berlin” intitulat „Patrimoniul cultural pentru viitorul Europei” din 2018 subliniază importanța legăturii indisolubile între patrimoniu și oameni. Având toate aceste recomandări la bază, în cadrul platformei HerculaneProject dezvoltăm proiecte culturale, educative sau sociale, prin care să apropiem societatea civilă de patrimoniu.

O temă extrem de importantă pentru noi este accesibilizarea patrimoniului și înțelegerea importanței sale inclusiv în contextul schimbărilor climatice cu care ne confruntăm – el este o resursă neregenerabilă pe care o putem reutiliza în beneficiul comunității.

higher parts detaching thereof, with independent roofs and arranged in relation to a major symmetry axis. In terms of volume structuring and interior configuration, it is similar to the prototype of spas in the first half of the 19th century, namely a symmetry solution in relation to a reception area, from which distribution is made through hallways to the side wings.

The building was erected between 1883 and 1886, according to the designs of Hungarian architect Ignác ALPAR, further to a national architecture contest organised by the Ministry of Finance, where seven designs were submitted. The costs for the building, except for the Cast Iron Bridge, rose to 220,000 Forints, the equivalent of 4.5 million Euros today. The spring and the public bath have taken the name of Szapáry (after the Minister for Finance of that time, i.e. Gyula SZAPÁRY).

Sculptors György KISS, who sculpted the allegoric statue *Pharmacy and Healing*, Gyula BEZERÉDY, who sculpted the *Power and Beauty* statue, Antal SZÉCSI, who sculpted *Youth*, and Gyula DONÁTH, who sculpted the *Wish and Pleasure* statue, were also part of the project.

HerculaneProject: objectives and implementation process

■ Considering the objectives of the platform, it develops following two approach typologies, i.e. a *top-down* approach, consisting in involving specialists and organising trainings for future professionals, and a *bottom-up* approach, consisting in cultural and educational projects aimed at encouraging the general public to get involved in this sector, promoting the importance of heritage in the life of the town, and changing the cultural offer currently proposed in Băile Herculane. Some of these projects are the Architecture Bath summer school, the Cultural Site cultural project, HerCULTURA, and the #IGotMarked campaign.

1. Reactivation of Băile Neptun, a historic building of national interest

The reactivation of Băile Neptun historic building implies a large-scale conservation and reconversion design developed through a multidisciplinary and cross-cutting approach, involving various fields such as architecture, conservation, structure design, tourism, culture and arts, as well as spa tourism. The project is designed by taking into account both the needs of the Băile Herculane spa resort and of its local community, on the one hand, and on the other hand, of its temporary community, i.e. the tourists. It supports and promotes the participatory governance concept. It is split in a series of stages, established strategically, taking into account the building's legal status, as well as the European concepts regarding the sustainable development of cultural heritage. The first stage of the Băile Neptun architectural ensemble reactivation

project is an emergency intervention with the purpose of stopping its decay and of removing its label as a public danger. The project stages are developed concomitantly and contain sub-phases with clearly established timeframes:

- emergency securing intervention;
- developing an integrated strategy for reactivating the building and drafting a business plan to include the economic development of the historical centre in cooperation with various stakeholders;
- ensuring the building's legal safety;
- development of a public-private type partnership between the Association and the Romanian State with a view to reactivating the historic building;
- conducting a FS (feasibility study) concerning the future function/mix of functions to implement after the building conservation process;
- producing technical specifications for a specific function;
- attracting sponsors and partners for strategy implementation;
- organising a national architectural contest in partnership with the Romanian Order of Architects;
- making up and contracting a team of specialists and specialised companies necessary for implementing the building reactivation project.

2. Cultural and social reactivation of the historical centre

One of the recommendations given by the Committee of Ministers of the Council of Europe to member States on the "European Cultural Heritage Strategy for the 21st Century" states that "the protection, conservation, promotion and enhancement of the cultural heritage help to build more inclusive and fairer societies, based on the principles that constitute the common legacy of the peoples of Europe" (COE 2017). Moreover, both the "European Cultural Heritage Strategy for the 21st Century" and the "National Strategy for Culture and Heritage for 2016-2020" or the various conventions, such as the "Council of Europe Framework Conven-

În cadrul platformei am dezvoltat și implementat cu succes o serie de proiecte precum Baia de Arhitectură, școală de vară multidisciplinară aflată la cea de-a treia ediție; HerCULTURA, o serie de tururi culturale și arhitecturale; evenimentele culturale Băile Neptun Încotro?, Șantierul Cultural Băile Herculane, în cadrul cărora a existat o fuziune între artă, comunitate și patrimoniu; campania #IGotMarked; dar și multe colaborări și prezentări atât în țară, cât și în afara acesteia. Însușind numărul de participanți al acestor proiecte, HerculaneProject a implicat peste 1.000 de persoane în salvarea patrimoniului în numai trei ani de activitate.

Simptome ale schimbării

■ Fiindcă implicarea societății civile în salvarea patrimoniului nu poate fi realizată în lipsa unui cadru propice de exprimare și dialog, principiile care stau la baza proiectului nostru sunt profesionalismul, transparența, consecvența și participarea.

În cei trei ani de activitate, treptat, societatea civilă s-a alăturat cauzei noastre și astfel, prin ajutorul acestora, am reușit următoarele:

Mass-media:

1. 60.000 € strânși de la societatea civilă și sponsori. 40.000 € au fost strânși în trei săptămâni;
2. 22.625 de urmăritori pe Facebook și 3.196 pe Instagram;
3. peste 200 de apariții media în mass-media naționale și internaționale;

Proiecte:

4. două evenimente culturale dezvoltate în cadrul proiectului;
5. două ediții ale școlii de vară au fost implementate cu succes. A treia ediție este în curs de pregătire;
6. patru evenimente culturale co-organizate în Herculane;
7. două campanii media și de strângere de fonduri;
8. reactivarea băilor din Neptun – studiul clădirii, dezvoltarea detaliilor tehnice și economice, autorizarea proiectului;

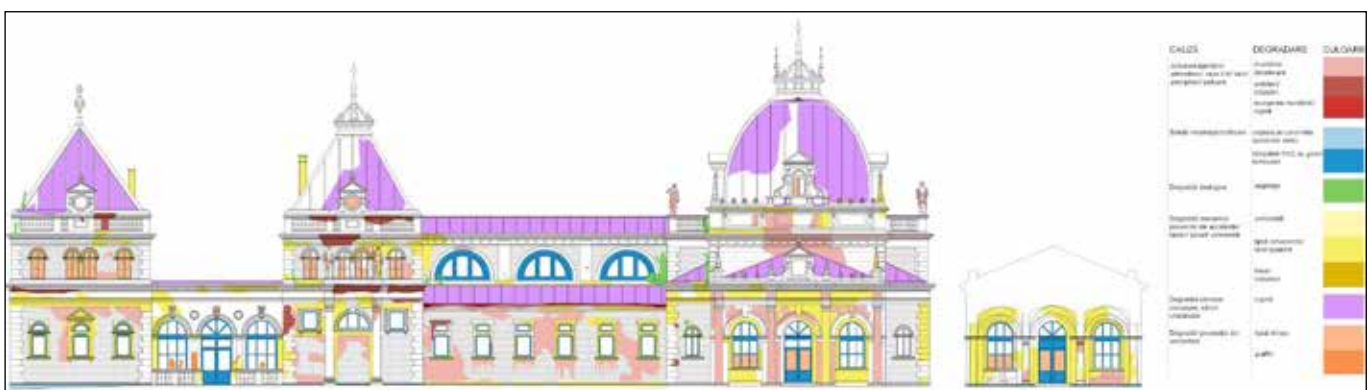
Sponsori, parteneri și strângere de fonduri⁴:

9. trei proiecte aprobate pentru finanțare de la Ordinul Arhitecților din România și Fundația Prințului;
10. am atras trei sponsori principali și opt parteneri oficiali;
11. am strâns 60.000 € pentru un monument de interes național – Băile Neptun;

Echipa, prietenii și colaboratorii:

12. ONG-ul nostru are 24 de membri;
13. peste 40 de voluntari;

4 În primul an și jumătate, toate proiectele și inițiativele proiectului au fost implementate cu 0 finanțare.



■ Fig. 3. Degradări ale stratului vizibil (CHIRILĂ et al. 2018)

■ Figure 3. Deteriorations of the visible layer (CHIRILĂ et al. 2018)



■ Foto 6-8. Băile Neptun în timpul șantierului de punere în siguranță, 2019 © Martin NEAGOE
■ Photo 6-8. Băile Neptun during the securing works, 2019 © Martin NEAGOE

tion on the Value of Cultural Heritage for Society” adopted in Faro in 2005 or the “Berlin Call to Action. The Cultural Heritage for the Future of Europe” issued in 2018, underline the importance of the inextricable link between heritage and people. Relying on all these recommendations, we use the HerculaneProject platform to develop cultural, educational, or social projects intended to get civil society closer to heritage.

A topic of extreme importance for us is to make heritage accessible and to help understand its significance, also in the context of the climate changes we are facing – it is a non-renewable resource that we can reuse to the benefit of the community.

We have used the platform to develop and successfully implement a series of projects such as the Architecture Bath, a multidisciplinary summer school at its third edition; HerCULTURA, a series of cultural and architectural tours; the cultural events entitled Băile Neptun Where to? and Băile Herculane Cultural Site, with a fusion between art, community, and heritage; the #IGotMarked campaign; as well as many collaborations and presentations in Romania and abroad. Summing up the number of participants to these projects, we can say that during only three years of activity, HerculaneProject has involved more than 1,000 people in safeguarding heritage.

Symptoms of change

■ As the involvement of civil society in safeguarding heritage cannot be made without a framework suitable for expression and dialogue, the underlying principles of our project are professionalism, transparency, consistency, and participation.

During our three years of activity, the civil society gradually joined our cause and due to its help we have thus succeeded the following:

Mass media:

1. €60,000 was raised from the civil society and sponsors. €40,000 was raised in three weeks;
2. 22,625 followers on Facebook and 3,196 on Instagram;
3. over 200 media appearances in national and international mass media;

Projects:

4. two cultural events developed within the project;
5. two editions of the summer school successfully implemented. A third edition is under preparation;
6. four cultural events co-organised in Herculane;
7. two media and fundraising campaigns;
8. reactivation of the Neptun baths – building survey, development of technical and economic details, design authorisation;

Sponsors, partners, and fundraising⁴:

9. three projects were approved for funding from the Romanian Order of Architects and from The Prince's Foundation;
10. we have attracted three main sponsors and eight official partners;
11. we have raised €60,000 for a historic building of national interest, i.e. Băile Neptun;

Team, friends, and collaborators

12. our NGO has 24 members;
13. over 40 volunteers;
14. over 25 specialists involved;
15. over 50 friends of the project, who advise us and connect us with various stakeholders;
16. over 2,500 individual donors;
17. we have involved over 1,000 people through cultural projects developed on site;

Landscape/heritage interventions:

18. complete surveys of the degradations, archival research on the Băile Neptun historic building, complete building survey. The surveys were conducted during approximately nine months by a multidisciplinary team made up of 12 people;
19. one technical design developed to intervene and safeguard Băile Neptun;
20. one emergency intervention;
21. one contest for students on an urban insertion in the historical landscape of Băile Herculane;
22. two pavilions designed and built by volunteers;
23. a complete urban survey of the town's historical centre, which will be used as basis for an Intervention Guide that we will donate to the State and private investors;
24. surveys on building reconversion.

All these achievements were possible thanks to the cooperation between the specialists, the academics, the civil society, and the Romanian State.

Heritage Barometer

■ Cultural heritage, be it movable or immovable, needs a "treatment scheme" involving cross-cut links between disciplines, various scopes organised in stages, and direct connections to the needs of the community and of the context to which it belongs. Almost all cultural strategies, both national and European, underline the importance of the inextricable link between people and their cultural heritage. This not only reflects a community's identity and values, but it also gives a feeling of belonging to a set of values and beliefs, including an area for expression and dialogue that are all common. *However, all these strategies, projects, and actions that are focused on the sustainable development*

⁴ All the projects and initiatives under the platform were implemented with zero financing in the first and half years.



■ Foto 9. Vizualizare reconversie cădițe tratament Băile Neptun (CHIRILĂ et al. 2018)

■ Photo 9. View on the reconversion of treatment bathtubs in Băile Neptun (CHIRILĂ et al. 2018)

14. peste 25 de specialiști implicați;
15. peste 50 de prieteni ai proiectului, care ne sfătuiesc și ne conectează cu diferiți actori;
16. peste 2.500 de donatori individuali;
17. am implicat peste 1.000 de persoane prin intermediul proiectelor culturale dezvoltate la fața locului;

Intervenții de peisaj/patrimoniu:

18. studii complete privind degradările, studii de arhivă a monumentului Băile Neptun, releveu complet al clădirii. Studiile au durat aproximativ nouă luni și au fost efectuate de o echipă multidisciplinară formată din 12 persoane;
19. un proiect tehnic dezvoltat pentru a interveni și salva Băile Neptun;
20. o intervenție de urgență;
21. o competiție pentru studenți pentru o inserție urbană în peisajul istoric din Băile Herculane;
22. două pavilioane proiectate și executate de voluntari;
23. un studiu urban complet al centrului istoric al orașului, care va fi folosit ca bază pentru un Ghid de intervenție, pe care îl vom dona statului și investitorilor privați;
24. studii privind reconversia clădirii.

Toate aceste reușite au fost posibile prin cooperarea mediului de specialitate cu mediul universitar, societatea civilă și Statul Român.

Barometrul patrimoniului

■ Patrimoniul cultural, fie el mobil sau imobil, are nevoie de o „schemă de tratament” cu legături transversale între discipline, etapizată în mai multe planuri și conectată în mod direct la nevoile comunității și ale contextului din care acesta face parte. Mai toate strategiile culturale, atât naționale, cât și europene, subliniază importanța legăturii indisolubile a omului cu moștenirea culturală. Aceasta nu doar că reflectă identitatea și valorile unei comunități, dar oferă și un sentiment de apartenență la un set de valori, credințe, inclusiv la un spațiu de exprimare și dialog, toate comune. Toate aceste strategii, proiecte și acțiuni ce au ca centru dezvoltarea sustenabilă a patrimoniului pornesc însă de la noi, de la oameni. Abordarea integrată, prin implicarea societății civile, a diverselor grupuri interesate, a speci-



■ Foto 10-11. Vizita primarului Cristian MICLĂU pe șantierul de punere în siguranță, 2019 © Ciprian HĂBUC
■ Photo 10-11. Visit of Mayor Cristian MICLĂU on the securing site, 2019 © Ciprian HĂBUC

aliștilor, precum și a decidenților este ceea ce îi lipsește acum patrimoniului. Mai pe scurt, cooperarea.

Totodată este necesară o analiză a societății civile, în vederea reconectării la spațiul cultural ce ne înconjoară. Ce ne dorim ca societate? Care sunt valorile care ne întregesc comunitatea? Cum reutilizăm contextul istoric construit?

Într-un barometru efectuat de Eurostat⁵ în 2017, 80% dintre românii intervievați au considerat patrimoniul cultural ca fiind un element foarte important în viețile noastre. Primele patru cauze ale lipsei de implicare și care reprezintă bariere de acces la situri sau activități ce au în centru patrimoniul au fost lipsa timpului, costurile, lipsa interesului și lipsa informațiilor din acest sector. România este codașă și la ocuparea forței de muncă în sectorul cultural. Ce înseamnă asta? În ciuda inițiativelor și a proiectelor civice și instituționale, nu vedem încă patrimoniul cultural și sectorul cultural în ansamblul lui ca pe o resursă de dezvoltare durabilă.

Conștientă de hibelegile legislației românești în ceea ce privește dezvoltarea durabilă a patrimoniului, procesul birocratic și lung de avizare și autorizare, precum și multitudinea și diversitatea resurselor necesare, nu spun că e ușor. E și mai greu pentru cei care activează în sectorul cultural sau sectorul ONG unde fondurile alocate culturii scad de la an la an. Consider că inclusiv acestea au o soluție și încerc să mă pun în poziția oricărui proprietar de monument istoric. ONG-ist fiind, am trăit pe pielea mea hibelegile sistemului. Este necesară însă conturarea unui cadru propice prin care proprietarii, investitorii, organizațiile neguvernamentale din acest sector, precum și publicul larg să fie conectați și integrați într-un sistem care să fie

of heritage start from us, from the people. What heritage lacks today is an integrated approach through the involvement of civil society, of different stakeholders, specialists, as well as decision makers. In short, cooperation.

Moreover, an analysis over the civil society is necessary, with a view to ensure a reconnection to the surrounding cultural space. What do we wish as a society? What are the values that complete our community? How do we reuse the built historical context?

According to a survey conducted by Eurostat⁵ in 2017, 80% of the interviewed Romanians considered cultural heritage as a very important element in our lives. The first four causes of the lack of involvement, which are barriers to the access to sites or activities focused on heritage, were lack of time, costs, lack of interest, and lack of data in this sector. Romania does not perform very well in terms of employment in the cultural field either. What does this mean? In spite of civic and institutional initiatives and projects, we still fail to see cultural heritage and the cultur-

⁵ Eurostat este biroul de statistică al Uniunii Europene, responsabil cu publicarea de statistici și indicatori europeni de înaltă calitate, care permit comparații între țări și regiuni.

⁵ Eurostat is the statistical office of the European Union, responsible for publishing high-quality Europe-wide statistics and indicators that enable comparisons between countries and regions.

al field as a whole as being a resource for sustainable development.

Being aware of the shortcomings of the Romanian legislation concerning the sustainable development of heritage, of the bureaucratic and long approval and authorisation process, and of the large number and variety of necessary resources, I am not saying that this is an easy job to do. It is all the more difficult for the people working in the cultural field or in the NGO sector, where the funds allocated to culture decrease every year. I believe that a solution exists even for them, and I try to put myself in the position of any historic building owner. An NGO member myself, I have experienced the shortcomings of the system personally. It is however necessary to lay out a supportive framework in which owners, investors, non-governmental organisations in this sector, as well as the general public could be connected and integrated in a self-sustaining system. It is that concept of cooperation, integration, and participatory governance. But who is to put this in place?

Nevertheless, the attitude of civil society towards heritage has changed in recent years. A professor, whom I deeply respect, has told me recently that what is going on nowadays with respect to the Romanian heritage could not have been possible 10 or 15 years ago. I agree with him. I remember perfectly the exact moment in 2013 when, as a 1st year architectural student, I went out on the streets for days and days to stand for Roşia Montană.⁶ Furthermore, pushed by curiosity, and also by a wish to take part in the change, I was looking for projects directly connected to craftsmanship, conservation, or volunteering in various associations in the field. The emergence of summer schools in the field of craftsmanship or cultural heritage safeguarding, and the volunteering projects encourage the youth to get involved in this sector. The cultural and architectural tours organised by various associations reconnect the community to its surrounding historical context. The companies and entrepreneurs involved in the sustainable development of heritage highlight the importance of these buildings, including in social and economic terms.

We are changing. Further stages are still necessary to reach our objective, i.e. the well-being of the community through strategies and projects for the sustainable development of heritage, and wider involvement of society in these issues.

⁶ The protests against the Roşia Montană Project are a continuous series of protests in Bucharest, Cluj-Napoca, Iaşi, Timişoara and some other dozens of cities and towns in Romania and abroad against the mining project in Roşia Montană. The mining project is developed by Roşia Montană Gold Corporation.

autosuţinut. Conceptul acela de cooperare, integrare și guvernanta participativă. Cine să o facă însă?

Totuși, în ultimii ani, atitudinea societății civile față de patrimoniu s-a schimbat. Un profesor, pe care îl stimez, îmi spunea chiar recent că ceea ce se întâmplă astăzi în ceea ce privește patrimoniul românesc nu ar fi fost posibil acum 10 sau 15 ani. Îi dau dreptate. Îmi amintesc perfect momentul anului 2013 când, fiind studentă în anul I la Facultatea de Arhitectură, am ieșit zile întregi în stradă pentru Roşia Montană.⁶ Mai apoi, împinși de curiozitate, dar și de dorința de a participa la schimbare, căutam proiecte conectate direct cu arta meșteșugului, restaurarea sau voluntariat în diverse asociații din domeniu. Apariția școlilor de vară în arta meșteșugului sau a salvării moștenirii culturale, precum și proiectele de voluntariat încurajează tinerii către implicare în acest sector. Tururile culturale și arhitecturale organizate de diverse asociații reconectează comunitatea cu contextul istoric ce o înconjoară. Companiile și antreprenorii implicați în dezvoltarea sustenabilă a patrimoniului reflectă importanța acestor obiective inclusiv din punct de vedere socio-economic.

Ne schimbăm. În continuare sunt necesare o serie de etape pentru a ajunge acolo unde ne propunem: la bunăstarea comunității prin strategii și proiecte de dezvoltare durabilă a patrimoniului și la o mai mare implicare a societății în aceste aspecte.

Terapie pentru schimbare. Ce putem face în continuare?

■ Conform Dicționarului de neologisme (1986): TERAPIE *s.f.* (*Med.*) Metodă folosită pentru vindecarea unei boli; terapeutică. ♦ Îngrijire medicală; tratament. // Element secund de compunere savantă cu semnificația „tratament”, „îngrijire medicală”, „medicație”. [*fr. thérapie, cf. gr. Therapeia*].

E necesară implicarea colectivă ca vector de continuare a schimbării paradigmei privind patrimoniul cultural. Valorificarea patrimoniului trebuie construită transversal, în conexiune cu alte axe prioritare atât la nivel local, cât și la nivel național. În formarea vieții noastre de zi cu zi, dar și

⁶ Protestele împotriva Proiectului Roşia Montană sunt o serie continuă de proteste în București, Cluj-Napoca, Iași, Timişoara și alte câteva zeci de orașe din România și din străinătate împotriva proiectului minier de la Roşia Montană. Proiectul minier este dezvoltat de Roşia Montană Gold Corporation.



■ Foto 12. #IGotMarked, campania media de includere a ansamblului arhitectural al Băilor Herculane în Patrimoniul UNESCO, 2018 © Flavius NEAMCIUC

■ Foto 12. #IGotMarked, media campaign for including Băile Herculane Historic Ensemble in the UNESCO Heritage, 2018 © Flavius NEAMCIUC

în conceperea unui viitor durabil, moștenirea culturală joacă un rol foarte important, întrucât stabilește o bază de regenerare a comunității pentru dezvoltarea urbană și culturală.

Putem face multe, împreună.

Încurajând accesul la obiective de patrimoniu, precum și introducerea noilor tehnologii, sectorul economiei creative și diversitatea modalităților de expresie culturală, putem crește numărul persoanelor implicate în acest sector. Putem să ne reîntoarcem către zonele unde accesul la cultură este limitat, din varii motive. Putem să încurajăm mai mult sectorul neguvernamental și dezvoltarea de proiecte sociale și culturale. Putem introduce noile tehnologii ca unelte de acces la cultură și patrimoniu. Putem vorbi mai mult fără termeni tehnici și de specialitate atunci când ne adresăm publicului larg. Putem susține un tânăr pentru a avea acces la o seară de teatru. Putem alocă mai multe fonduri sectorului cultural. Putem dezvolta infrastructura atât de necesară accesului la cultură. Putem organiza mai multe activități comunitare. Putem inova în domeniu. Putem ajuta mai mult proprietarii obiectelor de patrimoniu. Putem să ne implicăm alături de administrații și instituții ale statului în salvarea și valorificarea patrimoniului. Putem conecta rețele de specialiști și comunități diverse.

Toate sunt posibile prin cooperare.

Întorcându-mă la tema acestui articol, *Ce putem spune despre schimbarea atitudinii societății civile în privința patrimoniului cultural în ultimii 30 ani?*, eu m-aș uita către viitor și m-aș întreba *ce putem face în următorii 30 de ani?*

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Therapy for change. What can we do next?

■ According to the Oxford Dictionary: THERAPY⁷ *noun*/ˈθerəpi/ (plural therapies) 1. [uncountable, countable] the treatment of a physical problem or an illness. 2. (also psychotherapy) [uncountable] the treatment of mental illness by discussing somebody's problems with them rather than by giving them drugs. From modern Latin *therapia*, from Greek *therapeia* "healing", from *therapeuein* "minister to, treat medically".

Collective involvement is necessary as vector in pursuing the change of the cultural heritage paradigm. Heritage enhancement must be built by a cross-cutting approach, in connection with other priority axes at both local and national levels. Cultural heritage plays a highly important role in shaping our everyday life and in designing a sustainable future, as it provides a community regeneration basis for urban and cultural development.

There is a lot we can do, together.

By encouraging access to heritage buildings, the use of new technologies, the sector of creative economy, and the diversity of cultural expression, we can increase the number of people involved in this sector. We can go back to areas where the access to culture is limited for various reasons. We can encourage more the non-governmental sector and the development of social and cultural projects. We can introduce new technologies as tools for access to culture and heritage. We can talk more without technical and specialised terms when we address the general public. We can support a youth by giving him/her access to a theatre show. We can allocate more funds to the cultural sector. We can develop the infrastructure that is so necessary to have access to culture. We can organise more community activities. We can innovate in the field. We can help the owners of heritage buildings more. We can get involved in heritage safeguarding and enhancing actions together with administrations and state institutions. We can connect networks of specialists and various communities.

All this is possible through cooperation.

Coming back to the topic of this article, *What can we say about the change in civil society's attitude with regard to cultural heritage in the last 30 years?*, I would rather look forward and wonder *what we can do in the next 30 years?*

⁷ Definition in the *Oxford Dictionary* [translator's note].

■ Caroline FERNOLEND¹

Can the Enhancement of Cultural Heritage Contribute to the Revitalisation of Rural Communities?

■ **Abstract:** *The mission of the Mihai Eminescu Trust Foundation (MET) is to revitalise the Romanian local communities through the enhancement of cultural and natural heritage, multicultural integration, and the encouragement of the local economy. MET sets into practice an integrated concept of sustainable development and, through the involvement and accountability of local actors, preserves the authenticity of heritage and harmonises it with the needs of the community.*

It is my hope that in the coming years all the villages in which the MET operates will become whole villages. This means that the villages will be able to manage their resources and their cultural and natural heritage in a sustainable way, as well as that they will come to solve their social and economic problems by developing local entrepreneurship in the field of crafts and traditional agriculture. The sustainable way of capitalising on the authenticity of the place is also acquired by initiating responsible tourism through which all the products and services offered are made locally.

■ **Keywords:** revitalisation, cultural heritage, community, authenticity, enhancement

■ During the communist regime in Romania, industrialisation and forced urbanisation led to the degradation of the Romanian village; the loss of appreciation for the value of work and personal responsibility wreaked havoc in the entire country, but in the villages – where life meant community – its effect was devastating.

Once the borders were opened in the 1990s, when visiting Europe became possible, I came to realise that the rural communities there had lost the traditions and values they inherited from the past. In Romania they were still preserved, despite the systemic attempts of the communist regime to destroy them. I gradually realised that through the preservation and enhancement of the heritage created by our ancestors during centuries of history, we, the community of Viscri Village, can have a better life.

¹ Economist, president of the Mihai Eminescu Trust Foundation (MET), Romania.

Poate contribui punerea în valoare a patrimoniului cultural la revitalizarea comunităților din mediul rural?

■ **Rezumat:** *Misiunea fundației Mihai Eminescu Trust (MET) este de a revitaliza comunitățile locale din România prin punerea în valoare a patrimoniului cultural și natural, integrare multiculturală și încurajarea economiei locale. MET pune în practică un concept integrat de dezvoltare durabilă și, prin implicarea și responsabilizarea actorilor locali, păstrează autenticitatea patrimoniului și o armonizează cu nevoile comunității.*

Am speranța că în următorii ani toate satele în care activează fundația MET să devină sate de sine stătătoare. Aceasta înseamnă ca satele să reușească să-și gestioneze în mod sustenabil resursele și patrimoniul cultural și natural, respectiv să ajungă să-și rezolve problemele sociale și economice prin dezvoltarea antreprenoriatului local în domeniul meșteșugurilor și al agriculturii tradiționale. Modul sustenabil de valorificare a autenticității locului se dobândește și prin inițierea turismului responsabil, prin care toate produsele și serviciile oferite sunt realizate local.

■ **Cuvinte cheie:** revitalizare, patrimoniul cultural, comunitate, autenticitate, valorificare

¹ Economist, președintele fundației Mihai Eminescu Trust (MET), România.



■ **Foto 1.** Alma Vii, incinta bisericii fortificate înainte de restaurare © MET

■ **Photo 1.** Alma Vii, precinct on the fortified church before conservation © MET



■ **Foto 2.** Alma Vii, incinta bisericii fortificate după restaurare © MET
 ■ **Photo 2.** Alma Vii, precinct on the fortified church after conservation © MET

■ În timpul regimului comunist în România, industrializarea și urbanizarea forțată au dus la subminarea satului românesc; pierderea aprecierii față de valoarea muncii și a responsabilității personale a făcut ravagii în toată țara, dar la sat – unde viața însemna comunitate – efectul a fost devastator.

Odată cu deschiderea granițelor în anii 1990, când am putut vizita Europa, am conștientizat faptul că acolo comunitățile rurale își pierduseră tradițiile și valorile moștenite din trecut. În România ele încă se mai păstrau, în ciuda încercărilor sistematice ale regimului comunist de a le distruge. Am realizat treptat că prin conservarea și punerea în valoare a patrimoniului pe care strămoșii noștri l-au creat de-a lungul a secole de istorie, noi, comunitatea din Viscri, putem avea un trai mai bun.

Așa luat naștere inițiativa mea de a pune în valoare satul și comunitățile rurale din România prin restaurarea patrimoniului, formarea profesională a localnicilor, încurajarea meșteșugurilor tradiționale și susținerea antreprenoriatului local.

Mihai Eminescu Trust (MET) a început să se implice pentru conservarea patrimoniului cultural în România la sfârșitul anilor 1980 odată cu alăturarea la mișcarea *Operation Villages Roumains*. Prin această inițiativă, mii de sate din România au fost adoptate de localități din Occident (Franța, Olanda și Belgia) ca răspuns la așa-numitul „program de sistematizare” al lui Nicolae CEAUȘESCU, prin care 8000 de sate la nivelul României urmau să fie demolate.

În anul 2000, fundația MET a luat ființă și în România și de atunci se dedică în principal reînsoțirii satelor și comunelor din Transilvania și Maramureș, două dintre cele mai autentice zone din Europa.

Misiunea fundației este de a revitaliza comunitățile locale din România prin punerea în valoare a patrimoniului cultural și natural, integrare multiculturală și încurajarea economiei locale. MET pune în practică un concept integrat de dezvoltare durabilă și, prin implicarea și responsabilizarea actorilor locali, păstrează autenticitatea patrimoniului și o armonizează cu nevoile comunității.

Domeniul de activitate al Fundației Mihai Eminescu Trust

■ Inițial, Mihai Eminescu Trust s-a concentrat în principal asupra satelor din Transilvania, un caz special datorită istoriei și bogăției lor culturale, dar și a situației de urgență provocată de emigrarea în masă a sașilor, în 1990.

Primele proiecte ale fundației au reprezentat intervenții punctuale asupra patrimoniului construit din satele Transilvaniei, lucrând cu comuni-

Thus was born the initiative to enhance the Romanian village and rural communities by the conservation of heritage, the professional training of the locals, encouraging traditional crafts, and supporting local entrepreneurship.

The Mihai Eminescu Trust (MET) started to get involved in the preservation of Romanian cultural heritage in the late 1980s, once it joined the *Operation Villages Roumains* movement. Through this initiative, thousands of Romanian villages were adopted by Western localities (in France, the Netherlands, and Belgium), as a response to Nicolae CEAUȘESCU's so-called “systematisation programme”, according to which 8000 villages in Romania were to be demolished.

In 2000 the MET was established in Romania as well, and since then it is mainly dedicated to reviving the villages in Transylvania and Maramureș, two of the most authentic regions in Europe.

The trust's mission is to revitalise the local communities in Romania through enhancing the cultural and natural heritage, multicultural integration, and encouraging the local economy. MET implements an integrated concept of sustainable development and, through the involvement and accountability of local actors, preserves the authenticity of heritage and harmonises it with the needs of the community.

The activity field of the Mihai Eminescu Trust Foundation

■ Initially, Mihai Eminescu Trust mainly focused on Transylvanian villages, a special case due to their history and cultural richness, but also because of the emergency situation caused by the mass emigration of the Transylvanian Saxons, in 1990.

The foundation's first projects were localised interventions on the built heritage of Transylvanian villages, working with the multicultural communities, where the villagers were open to learning to work with local materials and to use traditional building techniques.

In the transition period that followed, MET contributed to the development of the “new community”, by bringing local cultural values back to the foreground and restoring an emotional connection between the community and its cultural heritage. The trust was active on a smaller scale in another picturesque area of Romania, Maramureș, where it saved several wooden houses, decorated by skilled local sculptors.

The MET activity has evolved progressively, diversifying its fields of intervention and expanding the projects' implementation area.

Motivated to take over the responsibility of revitalising cultural and natural heritage, MET has implemented 1230 projects of various amplitudes in 46 villages and towns, to which are added 115 localities where it has carried out an educational programme for degraded land reforestation.



■ Foto 3. Alma Vii, Turnul Slăninii înainte de restaurare © MET
 ■ Photo 3. Alma Vii, Larder Tower before conservation © MET



■ Foto 4. Alma Vii, Turnul Slăninii după restaurare © MET
 ■ Photo 4. Alma Vii, Larder Tower after conservation © MET

Examples of projects implemented in villages between 2000 and 2020

■ During the 20 years of activity, the members of the MET team have gained a vast experience in involving the community in keeping cultural heritage alive, contributing to the sustainable development of the community by enhancing the local cultural and natural heritage.

One of our original projects is the implementation of the “Whole Village Project” – a concept that reunites and integrates the projects developed in each village with the aim to revitalise the local communities and to improve the inhabitants’ quality of life by involving local human resources and making use of traditional knowledge, tools and techniques.

The evolution of the “Whole Village Project” concept means that we began with actions of assistance and help for community members, we continued by adapting to local needs and over time we discovered that the sustainability of communities is possible through motivation and accountability.

How do we know what are the local needs in each village? We find them out by investing time and resources in the development and consolidation of the community, through public consultations, individual meetings, counselling, and direct involvement in project implementation.

tățile multiculturale, unde localnicii erau deschiși să învețe să lucreze cu materiale locale și să folosească tehnici tradiționale de construcție.

În perioada de tranziție care a urmat, MET a contribuit la formarea „noii comunități”, readucând în prim plan valorile culturale locale și restabilind o legătură emoțională între comunitate și moștenirea culturală. Fundația a lucrat la o scară mai mică într-o altă zonă pitorească a României, Maramureșul, unde a salvat câteva case din lemn, decorate de meșteri sculptori locali pricepuți.

Activitatea MET a evoluat progresiv, diversificându-se ca domenii de intervenție și lărgind aria de implementare a proiectelor.

Motivată să preia responsabilitatea pentru revitalizarea patrimoniului cultural și natural, MET a implementat peste 1230 de proiecte de amploare diferită, în 46 de sate și orașe, la care se adaugă 115 localități în care a desfășurat un program educațional de reîmpădurire a terenurilor degradate.

Exemple de proiecte implementate în sate între anii 2000-2020

■ În cei 20 ani de activitate, membrii echipei MET au câștigat o experiență bogată în implicarea comunității pentru păstrarea vie a moștenirii culturale, contribuind la dezvoltarea sustenabilă a comunității prin punerea în valoare a patrimoniului cultural și natural local.

Unul dintre proiectele noastre originale este implementarea „Satului de sine stătător” – un concept care reunește și integrează proiectele derulate în fiecare sat în parte cu scopul de a revitaliza comunitățile locale și de a îmbunătăți calitatea vieții localnicilor prin implicarea resurselor locale umane și folosirea de cunoștințe, unelte și tehnici tradiționale.



■ **Foto 5.** Alma Vii, Turnul Grânelor înainte de restaurare © MET

■ **Photo 5.** Alma Vii, Grain Tower before conservation © MET



■ **Foto 6.** Alma Vii, Turnul Grânelor după restaurare © MET

■ **Photo 6.** Alma Vii, Grain Tower after conservation © MET

Evoluția conceptului „Satul de sine stătător” înseamnă că am început cu acțiuni de asistență și ajutor pentru membrii comunității, am continuat prin adaptare la nevoile locale și în timp am descoperit că sustenabilitatea comunităților este posibilă prin motivare și responsabilizare.

De unde știm care sunt nevoile locale în fiecare sat? Le aflăm investind timp și resurse în dezvoltarea și consolidarea comunității, prin consultări publice, întâlniri individuale, consiliere și implicare directă în implementarea proiectelor.

Conceptul „Satul de sine stătător” a fost construit pe baza a trei piloni:

- dezvoltarea comunității;
- punerea în valoare a patrimoniului cultural și natural;
- crearea de oportunități de creștere a economiei locale.

Abordări cheie ale acestui concept sunt:

- *implicarea, revitalizarea și consolidarea comunității*: întâlniri comunitare, planificare strategică, consiliere individuală, calificarea profesională a localnicilor, cursuri de dezvoltare personală, susținerea inițiativ-

The “Whole Village Project” concept was built on three pillars:

- community development;
- enhancement of the cultural and natural heritage;
- creating opportunities for local economic growth.

The key approaches of this concept are:

- *the involvement, revitalisation, and consolidation of the community*: community meetings, strategic planning, individual counselling, the professional qualification of locals, personal development courses, the support of local initiatives, volunteer actions, educational workshops, empowerment of vulnerable groups;

- *the rehabilitation, conservation, functional conversion, and revitalisation of cultural heritage*: houses, outbuildings, public buildings, places of worship, fortified churches, crafts, traditions and customs, traditional techniques and practices;

- *the protection of the environment*: non-formal ecological education, greening actions, planting on degraded lands;

- *the support of agriculture*: the preservation of traditional agricultural technologies, promotion of agricultural products, preservation of traditional varieties, establishing school orchards;

- *the support of craftsmen and artisans*: encouraging local/social entrepreneurship, supporting small rural enterprises, setting up social enterprises, creating opportunities for business development;

- *the development of sustainable and responsible cultural tourism*, by promoting the cultural and natural



■ **Foto 7.** Alma Vii, Turnul Clopotelor înainte de restaurare © MET

■ **Photo 7.** Alma Vii, Bells Tower before conservation © MET



■ **Foto 8.** Alma Vii, Turnul Clopotelor după restaurare © MET

■ **Photo 8.** Alma Vii, Bells Tower after conservation © MET

heritage, traditional guest houses, ecological products and the unique experience of an authentic country lifestyle, cultural events, traditional local gastronomy, and hiking trails.

In our efforts of revitalising the Transylvanian rural environment, we have identified and implemented so far 14 types of projects, which we can divide into three categories corresponding to the pillars of the “Whole Village Project”, as described above:

I. Community development

1. *Community projects for the common good* – here we refer to the rehabilitation and improvement of public space and public utility objectives. One of the selection criteria for these projects is the support and contribution of local actors for the benefit of the whole community.
2. *Support of individual initiatives “Programme for support with construction materials”* – this category of projects consolidates the locals’ responsibility for heritage, as they implement the rehabilitation works and MET contributes with the necessary materials.

II. Enhancement of the cultural and natural heritage

3. *Civil heritage* – this type of project refers to the villagers’ houses, which are important for the community’s future development.
4. *Religious heritage* – this category includes the conservation of places of worship, parish houses, churches, and fortification walls.
5. *Conservation and repurposing of household outbuildings (barns)* – it is a different category from that of the “houses”, due to the barns’ special architectural value and importance within the traditional household.
6. *Environment projects* – we include here projects aimed at protecting the natural heritage that contribute to the preservation of the cultural heritage, with a significant impact on local communities, economy, and on the academic environment.
7. *Civil heritage reconversion – the MET offices* – these were projects for the conservation and furnishing of the MET offices in Sibiu, Sighișoara, Viscri, and Florești.

III. Creating opportunities for local economic growth

8. *The development of responsible cultural tourism* – this category includes projects focused on promoting responsible tourism, as well as setting up traditional guest houses. Tourism is based on local agricultural products, improving the quality of life of the locals and maintaining the authenticity of the cultural landscape, but it is not the locals’ main occupation.



■ Foto 9. Alma Vii, Turnul Gheții înainte de restaurare © MET

■ Photo 9. Alma Vii, Ice Tower before conservation © MET



■ Foto 10. Alma Vii, Turnul Gheții după restaurare © MET

■ Photo 10. Alma Vii, Ice Tower after conservation © MET

velor locale, acțiuni de voluntariat, ateliere educaționale, capacitatea grupurilor vulnerabile;

- *reabilitarea, restaurarea, refuncționalizarea și revitalizarea patrimoniului cultural*: case, anexe gospodărești, clădiri publice, lăcașe de cult, biserici fortificate, meșteșuguri, tradiții și obiceiuri, tehnici și practici tradiționale;
- *protejarea mediului înconjurător*: educație ecologică non-formală, acțiuni de ecologizare, plantări pe terenuri degradate;
- *susținerea agriculturii*: menținerea tehnicilor agricole tradiționale, promovarea produselor agricole, menținerea soiurilor tradiționale, înființarea de livezi școlare;
- *susținerea meșterilor și meșteșugarilor*: încurajarea antreprenoriatului local/social, sprijinirea micilor întreprinderi rurale, înființarea de întreprinderi sociale, crearea de oportunități pentru dezvoltarea unei afaceri;
- *dezvoltarea turismului cultural durabil și responsabil*, prin promovarea patrimoniului cultural și natural, caselor de oaspeți tradiționale, produselor ecologice și experienței unice a stilului de viață autentic de la țară, evenimentelor culturale, gastronomiei locale tradiționale, traseelor pentru drumeții.

În demersul nostru de revitalizare a mediului rural Transilvănean, am identificat și implementat până acum 14 tipuri de proiecte, pe care le putem împărți în trei categorii corespunzătoare pilonilor „Satul de sine stătător”, așa cum am descris mai sus:

I. Dezvoltarea comunității

1. *Proiecte comunitare pentru binele comun* – aici ne referim la reabilitarea și îmbunătățirea spațiului public și a obiectivelor de utilitate publică. Unul dintre criteriile de selecție a acestor proiecte este sprijinul și contribuția actorilor locali pentru beneficiul întregii comunități.
2. *Sprijinirea inițiativelor individuale „Programul de susținere cu materiale de construcții”* – această categorie de proiecte consolidează responsabilitatea localnicilor pentru patrimoniu, ei executând lucrările de reabilitare, iar MET contribuie cu materialele necesare.

II. Punerea în valoare a patrimoniului cultural și natural

3. *Patrimoniul civil* – acest tip de proiecte se referă la casele localnicilor, care sunt importante pentru dezvoltarea comunității în viitor.



■ Foto 11. Alma Vii, Turnul Slăninii, vedere din interior înainte de restaurare © MET
■ Photo 11. Alma Vii, Larder Tower, view from inside before conservation © MET



■ Foto 12. Alma Vii, Turnul Slăninii, vedere din interior după restaurare © MET
■ Photo 12. Alma Vii, Larder Tower, view from inside after conservation © MET

4. *Patrimoniul religios* – în această categorie intră restaurarea lăcașelor de cult, a caselor parohiale, bisericilor și zidurilor fortificațiilor.
5. *Restaurarea și refuncționalizarea anexelor gospodărești (șurile)* – este o categorie distinctă de cea a "locuințelor", datorită valorii arhitecturale deosebite și a importanței în ansamblul gospodăriei tradiționale.
6. *Proiecte de mediu* – aici includem proiectele de protejare a patrimoniului natural care contribuie la conservarea peisajului cultural, având un impact semnificativ asupra comunităților locale, a economiei locale și a mediului academic.
7. *Reconversia patrimoniului civil – birourile MET* – acestea au fost proiecte de restaurare și amenajare a birourilor MET din Sibiu, Sighișoara, Viscri și Florești.

III. Crearea de oportunități de creștere a economiei locale

8. *Dezvoltarea turismului cultural responsabil* – această categorie include proiecte axate pe promovarea turismului responsabil și amenajarea de case de oaspeți tradiționale. Activitatea de turism se bazează pe produse agricole locale, îmbunătățește calitatea vieții localnicilor, menține autenticitatea peisajului cultural, dar nu este principala activitate a localnicilor.
9. *Srijin pentru antreprenori* – aici ne referim la proiecte de sprijin a inițiativelor localnicilor în înființarea, autorizarea, dotarea, amenajarea, funcționarea și promovarea micilor afaceri cu scopul îmbunătățirii activităților agricole și meșteșugărești.

Alte categorii de proiecte cu caracter complex, care cuprind elemente din cele trei categorii principale. Acestea sunt:

10. *Proiectele integrate* – sunt proiecte de anvergură, atât din punct de vedere structural, financiar, cât și temporal, ce înglobează diverse domenii și metode de intervenție pentru atingerea scopului/obiectivelor de proiect într-un mod inovator. Această categorie dovedește capacitatea administrativă și financiară a fundației MET de a gestiona proiecte complexe.
11. *Srijin pentru terți, mecenat și orientare prospectivă* – este o categorie de proiecte care se axează pe contribuția MET în proiecte promovate de alți beneficiari sau studii de cercetare susținute de MET.
12. *Comunicare și PR* – expoziții, networking, prezentări și activități de comunicare.
13. *Dezvoltare organizațională* – cursuri de formare profesională și personală.
14. *Consultanță* – consultanță națională și internațională, colaborare cu instituții publice naționale și internaționale, alte organizații, persoane fizice.

9. *Support for entrepreneurs* – here we refer to projects that support the locals' initiatives in the establishment, licensing, equipment, development, operation, and promotion of small businesses that aim to improve agricultural activities and crafts.

Other categories of complex projects, which contain elements of the three main categories. These are:

10. *Integrated projects* – they are large-scale projects, both from a structural and financial point of view, as well as a temporal one, which include various intervention areas and methods, in order to attain the project's goal/objectives in an innovative way. This category proves the administrative and financial capacity of MET to manage complex projects.
11. *Third party support, patronage, and prospective guidance* – it is a project category that focuses on MET's contribution in projects promoted by other beneficiaries or research studies carried out by MET.
12. *Communication and PR* – exhibitions, networking, presentations, and communication activities.
13. *Organisational development* – professional and personal development courses.
14. *Consultancy* – national and international consultancy, collaboration with national and international public institutions, other organisations, and individuals.

In the beginning, there was intuition rather than strategy in what I was doing in Viscri, in the support I was trying to offer the members of my community. But everything went in the right direction and I have learned very much in the last 30 years, since I have been trying to contribute to the revitalisation of rural Transylvanian communities. Then, in the beginning, the discussions with foreign entrepreneurs, who told us about how to



■ **Foto 13.** Mălâncrav, Conac Apafi, exterior înainte de restaurare © MET
 ■ **Photo 13.** Mălâncrav, Apafi Manor, exterior before conservation © MET



■ **Foto 14.** Mălâncrav, Conac Apafi, exterior după restaurare © MET
 ■ **Photo 14.** Mălâncrav, Apafi Manor, exterior after conservation © MET



■ **Foto 15.** Mălâncrav, Conac Apafi, intrare principală înainte de restaurare © MET
 ■ **Photo 15.** Mălâncrav, Apafi Manor, main entrance before conservation © MET



■ **Foto 16.** Mălâncrav, Conac Apafi, intrare principală după restaurare © MET
 ■ **Photo 16.** Mălâncrav, Apafi Manor, main entrance after conservation © MET

La început a fost mai mult intuiție decât strategie în ceea ce făceam la Viscri, în susținerea pe care încercam să le-o ofer membrilor comunității mele. Dar toate au mers în direcția bună și am învățat foarte mult în ultimii 30 de ani, de când încerc să contribui la revitalizarea comunităților din mediul rural din Transilvania. Atunci, la început, discuțiile cu antreprenori străini, care ne povesteau despre cum se dezvoltă o afacere în țara lor, erau un cadou de a învăța din experiența altora.

Am înțeles cât de mare este nevoia de a susține membrii comunităților din mediul rural prin proiecte de dezvoltare personală și de formare. Prin numeroase întâlniri cu comunitățile locale aflăm de la oameni care sunt nevoile lor, iar noi, echipa MET, încercăm să transpunem aceste nevoi în cereri de finanțare și proiecte. Dacă mai mulți oameni vor să devină zidari, aplicăm la fonduri pentru cursuri de zidărie și ulterior îi susținem pentru deschiderea unei afaceri sub formă de Întreprindere Individuală (II) sau Persoana Fizică Autorizată (PFA).

Misiunea noastră nu se termină aici. După ce formăm un anumit număr de meșteri, încercăm să implementăm proiecte prin care să oferim celor formați ocazia să arate comunității ce au învățat și să își folosească noile abilități. În acest moment, puține dintre satele în care lucrăm au o economie locală care poate asigura meșterilor suficiente comenzi pentru a se susține independent de comenzile de la MET. Însă treptat, sătenii încep să lucreze tot mai mult cu meșterii și cu materialele disponibile în sat, sprijinind economia locală.

Cea mai dificilă parte a muncii noastre este motivarea oamenilor să se implice, să preia responsabilitatea și să ducă mai departe proiectele pe care fundația le derulează în satele în care activează. Noțiunile de *lider*, *actor local* sau *stakeholder* sunt foarte des folosite în această perioadă; însă după zeci de ani petrecuți sub un regim autoritar, ele sunt încă departe de realitatea satelor noastre. Mai avem mult de lucru până când vom putea trăi într-o adevărată democrație, care înseamnă, printre altele, și asumarea responsabilității.

Satele cu cei mai mulți localnici instruiți în meserii și meșteșuguri tradiționale sunt Mălâncrav, Criț, Viscri, Richiș și Alma Vii. Aceștia, datorită implicării nemijlocite în proiecte de restaurare și prin prisma activității economice pe care o desfășoară, se aproprie treptat de patrimoniu. Cu timpul, încep să recunoască și să aprecieze valoarea patrimoniului material și imaterial din proprie inițiativă. Faptul că meșterii care au lucrat la proiecte importante au colaborat cu experți renumiți în domeniu și au învățat să fie atenți la detalii semnificative și să restaureze clădiri cu metode și materiale tradiționale, fără să afecteze planurile inițiale, își pune amprenta pe modul în care ei vor lucra în continuare, chiar și înafara unui proiect al fundației MET.



■ Foto 17. Mălâncrav, Conac Apafi, interior înainte de restaurare © MET
 ■ Photo 17. Mălâncrav, Apafi Manor, interior before conservation © MET



■ Foto 18. Mălâncrav, Conac Apafi, interior după restaurare © MET
 ■ Photo 18. Mălâncrav, Apafi Manor, interior after conservation © MET

Apoi, odată ce oamenii au deja un exemplu bun, odată ce au participat la un proiect și au văzut cum se obțin rezultate și cum se duce la bun sfârșit o asemenea lucrare, au mai multă tragere de inimă să pornească mici lucrări pe cont propriu. Efectele pe termen lung sunt îmbucurătoare. După terminarea proiectelor, o parte dintre oamenii școliți de MET lucrează în continuare pentru alți locuitori sau sunt contractați să lucreze chiar și în alte sate. Unii dintre meșteri au acum II-uri, PFA-uri și firme care se bucură de mare succes în domeniul restaurării tradiționale. Acesta este exact genul de inițiativă pe care fundația MET se străduiește să o crească în comunitățile transilvănene. Aceste cursuri au fost făcute tocmai pentru că ne dorim ca membrii comunității să prețuiască patrimoniul și să își poată câștiga traiul lucrând la păstrarea și punerea în valoare a acestuia. Iar rezultatele obținute până acum confirmă faptul că modul nostru de lucru asigură și sustenabilitatea proiectelor pe care le implementăm.

În centrul preocupărilor noastre se află oamenii care locuiesc în sate și stilul lor tradițional de viață. Ei sunt beneficiarii programelor dezvoltate și sunt totodată și custozii acestei moșteniri importante. Alături de cele menționate mai sus, misiunea fundației este și aceea de a contribui la transmiterea acestei moșteniri într-o stare cât mai bună mai departe, copiilor, nepoților și strănepoților noștri. Alegem proiectele cu multă grijă și numai după ce ne asigurăm că acestea sunt în armonie cu nevoile și dorințele membrilor comunității, care văd în activitatea fundației o modalitate de a-și pune în practică propriile idei și interese, trecem la acțiune. Deși asumarea responsabilității și perseveranța nu sunt mereu ușoare pentru toți reprezentanții comunității, cu fiecare proiect nou, oamenii locului apreciază și mai mult ceea ce le-a fost lăsat în grijă, iar motivația lor crește, ceea ce are efecte pe termen lung.

develop a business in their country, was a gift of learning from the experience of others.

I understood how great is the need to support the members of rural communities through personal development and training projects. Through many meetings with the local communities, we find out from people what their needs are and we, the MET team, try to transpose these needs in funding applications and projects. If several people want to become masons, we apply for funds for masonry courses and then support them in opening a business as sole proprietors and sole traders².

Our mission does not end here. After training a certain number of craftsmen, we try to implement projects through which we offer those trained the opportunity to show the community what they have learned and to use their new skills. At the moment, few of the villages where we work have a local economy that is able to provide craftsmen with enough orders to support themselves independently from MET orders. But gradually, the villagers start working more and more with the craftsmen and the materials available in the village, supporting the local economy.

The most difficult part of our work is motivating people to get involved, to assume responsibility and to carry on the projects that the foundation implements in the villages where it operates. The notions of *leader*, *local actor*, or *stakeholder* are very often used in this period; however, after decades under an authoritarian regime, they are still far from the reality of our villages. We still have a long way to go until we will be living in a true democracy, which also means, among other things, taking responsibility.

The villages with the most locals trained in traditional trades and crafts are Mălâncrav, Criș, Viscri, Richiș, and Alma Vii. Due to their direct involvement in conservation projects and through the economic activity they carry out, they are gradually coming closer to heritage. Over time, they start to recognise and appreciate on their own the value of tangible and intangible heritage. The fact that the craftsmen who worked on important projects have collaborated with renowned experts in the field and learned to pay attention to significant details and to conserve buildings using traditional methods and materials, without interfering with the initial designs, makes its mark on how they will continue to work, even outside of a MET foundation project.

Then, once the people already have a good example, once they participated in a project and saw how results are obtained and how such a work is completed, they are more eager to start small works on their own. The long-term effects are

² See the official website of the National Trade Register Office of the Ministry of Justice in Romania: [https://www.onrc.ro/index.php/en/\[ed. note\]](https://www.onrc.ro/index.php/en/[ed. note])

encouraging. After the projects are finalised, part of the people trained by MET continue to work for other locals or are even hired to work in other villages. Some of the craftsmen now are sole traders and sole proprietors or have companies that enjoy great success in the area of traditional conservation. This is exactly the type of initiative that MET is striving to grow in the Transylvanian communities. These courses were created precisely because we want the members of the community to cherish heritage and to be able to earn a living working on its preservation and enhancement. And the results obtained so far confirm that our way of work also ensures the sustainability of the projects we implement.

At the centre of our concerns are the people who live in villages and their traditional way of life. They are the beneficiaries of the projects we develop and also the custodians of this important heritage. Along with those mentioned above, the mission of the trust is also to contribute to the transmission of this inheritance in the best possible state to our children, grandchildren, and great-grandchildren. We choose our projects carefully and we take action only after we ensure that they are in harmony with the needs and wishes of the community members, who see in the trust's activity a way to put their own ideas and interests into practice. Although taking responsibility and persevering do not always come easy for all the community members, with each new project, the locals appreciate even more what was left in their care and their motivation increases, with long-term effects.

Another good thing is that our projects have the capacity to bring the members of a community together, and in a united community things move naturally forward. Even the community members who were not directly involved understand, after a project is finished, what the actual benefits are, and are finally included in a beneficial circuit. Usually, after the built heritage was rehabilitated, cultural tourism is invigorated. Therefore, some of the locals open guest houses or gastronomy points, where the village visitors can dine and others can sell their traditional products. All these things contribute to the enhancement of the Transylvanian cultural heritage, whose chances to safely preserve its authenticity are considerably increased.

Such an example, documented through photographs in this article, was the project implemented in the village of Alma Vii between 2015 and 2016, called "Centre for the interpretation of traditional culture Alma Vii – Rehabilitation and functional conversion of the fortification". MET and its partner, the Norwegian Institute for Cultural Heritage Research, managed to obtain funding from EEA grants, the project being developed at the request of locals, following several community meetings and local studies. The core of the project was the conservation



■ Foto 19. Richiş, Casa Richiş înainte de restaurare © MET

■ Photo 19. Richiş, Richiş House before conservation © MET



■ Foto 20. Richiş, Casa Richiş după restaurare © MET

■ Photo 20. Richiş, Richiş House after conservation © MET

Un alt lucru bun este faptul că proiectele noastre au darul de a-i strânge pe membrii unei comunități laolaltă, iar într-o comunitate unită lucrurile se leagă natural mai departe. Chiar și membrii comunității care nu au fost direct implicați înțeleg, după terminarea unui proiect, care sunt beneficiile concrete, și sunt în final incluși într-un circuit benefic. De obicei, odată ce patrimoniul construit a fost reabilitat, turismul cultural resimte o învigorare. Prin urmare, unii dintre localnici își deschid case de oaspeți sau puncte de gastronomie în care vizitatorii satelor pot lua masa, iar alții își pot vinde produsele tradiționale locale. Toate aceste lucruri concurează la punerea în valoare a patrimoniului cultural din Transilvania, iar șansele ca acesta să-și păstreze autenticitatea în condiții de siguranță mai mult timp cresc considerabil.

Un astfel de exemplu, documentat prin fotografii în acest articol, a fost proiectul implementat în satul Alma Vii în perioada 2015-2016, intitulat „Centrul de interpretare a culturii tradiționale Alma Vii – Reabilitarea și refuncționalizarea incintei fortificate”. Fundația MET și partenerul său, Institutul Norvegian pentru Cercetarea Patrimoniului Cultural, au reușit să obțină o finanțare din granturi SEE, iar proiectul a fost conceput la cererea localnicilor, în urma mai multor întâlniri comunitare și a unor studii locale. Nucleul proiectului l-a reprezentat restaurarea incintei fortificate a bisericii evanghelice din Alma Vii. Acesta este unul dintre proiectele cele mai complexe ale fundației MET și înglobează toate principiile solide care stau la baza activității acesteia.

Foarte mândră sunt și de comunitatea în care trăiesc, întrucât aici a reînceput să se manifeste spiritul de comunitate, de responsabilitate, de bun simț și respect pentru valorile autentice.



■ **Foto 21.** Sighișoara, birou MET înainte de restaurare

■ **Photo 21.** Sighișoara, MET office before conservation



■ **Foto 22.** Sighișoara, birou MET după restaurare

■ **Photo 22.** Sighișoara, MET office after conservation

Am speranța că în următorii ani toate satele în care activează fundația MET să devină *sate de sine stătătoare*. Aceasta înseamnă ca satele să reușească să-și gestioneze în mod sustenabil resursele și patrimoniul cultural și natural, respectiv să ajungă să-și rezolve problemele sociale și economice prin dezvoltarea antreprenoriatului local în domeniul meșteșugurilor și al agriculturii tradiționale. Modul sustenabil de valorificare a autenticității locului se dobândește și prin inițierea turismului responsabil, prin care toate produsele și serviciile oferite sunt realizate local.

Finanțarea proiectelor pentru dezvoltarea mediului rural

■ Fondurile fundației MET sunt atrase prin cereri de finanțare și aplicații scrise pentru granturi oferite de organizații naționale și internaționale. Un aport mai mic îl au fondurile provenite din prestări de servicii de consultanță și turism.

Pentru ca planul nostru pe termen lung de revitalizare a mediului rural să fie realizabil, fundația MET trebuie să atragă mai multe fonduri și să implementeze mai multe proiecte. Îmi doresc foarte mult ca, în viitorul apropiat, tot mai multe instituții guvernamentale și non-guvernamentale, firme și companii să intre în parteneriat cu noi sau cu alte fundații ca noi, și să ne sprijine în demersul nostru de revitalizare a comunităților din mediul rural prin punerea în valoare a patrimoniului cultural.

De asemenea, suntem onorați că mai multe companii mari cu viziune pe termen lung au ales să ne susțină proiectele deja de mai mulți ani.

Eu îmi doresc foarte mult ca fiecare cetățean al țării noastre să conștientizeze faptul că are capacitatea să facă ceva aici acasă, fiecare în locul de care simte că aparține, la oraș sau la sat, pentru ca într-un viitor apropiat, toți să putem duce un trai mai bun.

Prin urmare, deși nu este singura, o modalitate de a contribui la creșterea bunăstării și a revitalizării mediului rural este folosindu-ne de patrimoniul nostru cultural și natural, material și imaterial.

Iar eu am convingerea fermă că ce a funcționat la noi în Transilvania poate fi adaptat și la specificul altor zone, punându-le în valoare autenticitatea.

of the fortified enclosure of the Lutheran church in Alma Vii. It is one of the most complex projects of MET and incorporates all the solid principles that underlie its activity.

I am also very proud of the community in which I live, as here the spirit of community, responsibility, common sense, and respect for authentic values began to manifest itself again.

I hope that in the coming years all the villages in which MET operates will become *whole villages*. This means that the villages will be able to manage their resources and their cultural and natural heritage in a sustainable way, as well as that they will come to solve their social and economic problems by developing local entrepreneurship in the field of crafts and traditional agriculture. The sustainable way of capitalising on the authenticity of the place is also acquired by initiating responsible tourism through which all the products and services offered are made locally.

Financing projects for rural development

■ The MET funds are attracted through funding applications and written grant applications from national and international organisations. Funds from consulting and tourism services have a smaller contribution.

For our long-term plan to revitalise the rural environment to be feasible, MET must attract more funds and implement more projects. I very much hope that in the near future, more and more governmental and non-governmental institutions, companies, and corporations will enter into partnerships with us or with other foundations like us, and support us in our attempt to revitalise rural communities through the enhancement of cultural heritage.

We are also honoured that several large companies with a long-term vision have chosen to support our projects for many years.

I really wish that every citizen of our country will become aware that they have the ability to do something here at home, each in the place they feel they belong to, in cities, towns, or in villages, so that in the near future we can all have a better life.

Therefore, although it is not the only one, a way to contribute to increasing the well-being and revitalisation of the rural environment is by using our cultural and natural heritage, tangible and intangible.

And I am firmly convinced that what worked for us in Transylvania can be adapted to the specificities of other areas, enhancing their authenticity.

Oximoronnak tekinthető-e a „modern örökség” fogalma Európában?

■ **Kivonat:** A civilizáció mindig is a kulturális identitás és az alkotókészség, a hagyomány és az újítás, az örökség és a sors közötti egyensúlyra való törekvésről szólt. A kettő közötti realitásban élünk, a „tranzitónában”, ahol az új ismerőssé alakul vagy feledésbe merül. A kipróbáláshoz túl kevés idő és tárgyvilágosság áll rendelkezésünkre; hogyan tudhatnánk hát, hogy valamit érdemes-e megőriznünk – hogy megérdemli-e, hogy az általunk hirdett ügy jelképeként tiszteljük –, és nemcsak olyasmí, amit képesek voltunk létrehozni? A történelem a megtörtént dolgok tára, az örökség az az érték, amelyet följe helyezünk. A történelem a tények elmondása, az örökség a jelentéshez fűzött kommentár. Még a legmerészebb emberben is benne van a veleszületett ösztönzés, hogy a nyugodt utazása érdekében hátra-hátrapillantson a válla fölött; azt, hogy kik vagyunk, az alakítja, hogy honnan jöttünk. A modernitás kora, mint a nyomdából utolsóként kikerülő fejezet, még munkaváltozat, azért nehezünkre esik meglátni az örökséget annak létrejöttében. Ez lenne az oka annak, hogy nekünk, európaiaknak, a legutóbbi generációknak nem sikerült megtapasztalni a kollektív identitás érzését – lehet, hogy azért nem tudjuk kifejezni, kik vagyunk, mivel még nem tudjuk értékelni a közelmúltat?

■ **Kulcsszavak:** hagyomány, örökség, értékek, modernitás, civil társadalom, eredetiség, történelem, fikció, európai, materialitás, dísz, készségek

■ „Van a valóság – és van a történelem. Egyes, nem csekély ítélőképességgel rendelkező kritikusok úgy vélték, hogy a fikció tulajdonképpen történelem, ami *megtörténhetett volna*, a történelem pedig fikció, amely *megtörtént*.” (André GIDE, *A Vatikán pincéjé*)²

1989 óta egy teljes generáció békével megéldott, de meghatározó európai stílust nélkülöző világban nőtt fel és érett felnőtté. Anélkül egyesítettük volna Európát, hogy meg tudnánk fogalmazni, hogy ez mit jelent?

1 BA(Hons) BArch(Hons) RIBA FRSA [kettős képesítésű építész]; okleveles építész; a Royal Society for Arts Manufactures and Commerce tagja; a Cultura Trust, UK igazgatója; a Magyar Reneszánsz Alapítvány elnöke; az Europa Nostra igazgatótanácsi tagja; az ICOMOS Magyar Nemzeti Bizottság tagja.
2 Szabad fordítás Dorothy BUSSY 1952-es angol fordítása alapján. [szerk. megj.]

■ Graham BELL¹

Is “Modern Heritage” an Oxymoron in Europe?

■ **Abstract:** *Civilisation has always been about striking a balance between cultural identity and capacity for creativity, tradition and innovation, legacy and destiny. We live in the reality between the two, the “transit shed” where newness morphs into familiarity, or oblivion. The test of time is short and lacking in objectivity; how can we know whether something is worth keeping – worthy of being cherished as a totem of what we stand for, not just what we are capable of? History is the record of what has happened, but heritage is the value we place upon it. History is the story of facts; heritage is commentary on their meaning. Even the most intrepid of us has an innate need to glimpse over our shoulder for reassurance about the journey; who we are is shaped by where we have come from. Modern history, as the last chapter off the press, is a working draft and we therefore struggle to see heritage in the making. Is that why we in Europe in recent generations have not experienced any collective sense of identity – can we not express who we are because we do not yet appreciate from where we have just come?*

■ **Keywords:** tradition, heritage, values, modern, civil society, authenticity, history, fiction, European, materiality, ornament, skills

■ “Fiction there is – and history. Certain critics of no little discernment have considered that fiction is history which *might* have taken place, and history [is] fiction which *has* taken place.” (André GIDE, *Les Caves du Vatican*, 1914)²

Since 1989, a generation has grown and matured into a world endowed with peace but devoid of any defining European genre. Have we united Europe but failed to express what it means?

In many periods throughout history there has been a predominant “spirit of the age”, finding cultural expression across a spectrum from the perpetuating of traditions to the creative arts. Whether the product of evolutionary betterment or revolution force, royal assent or a symbol to rally around a common cause, the course of history can be charted in how values have been represented. The journey has not just been chronicled but illustrated. Its souvenirs are our archived historical records and monuments. Ferrante IMPERATO’s *Dell’Historia Naturale* published in Naples in 1599 (Figure 1) is the earliest evidence of collections in the form of Cabinets of Curiosities as a personal expression of learned interests – the forerunner of museums, describing a world as discovered, but mostly not yet in the context of curatorial discipline. By the 19th century, breath-taking innovation stimulated the minds and pockets of its protagonists, but society at large needed the

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2 Dorothy BUSSY’s English translation, London, 1952.

reassurance of a less dynamic landscape in which to assimilate change. Philanthropists responded by endowing national museums and institutions, including contents which would ride many subsequent political and economic storms. Tension between the heart and mind forged the values which still guide the perennial balancing of priorities – that reality is but a fleeting moment between two eternities: legacy and destiny. The line between history and fiction has never been clear. The ambiguity has become the domain of fake news, but its antecedents go back to the dawn of time:

“Travelling through a desert, a man saw a woman standing all alone with eyes bent at the ground.

‘Who are you?’ he asked.

‘I am Truth,’ she answered.

‘And why have you left the town to live in the desert?’ he asked.

‘Because times have changed,’ she said.’

(A City of Lies, Fables of Aesop, 6th century BC)

As the 19th century turned into the 20th, there was freedom to dream and to doubt. Long-established conventions were being challenged and defended, especially in the battle between sweeping industrialisation and the commensurate devaluing of traditional handcrafts (PEARSON 1981, 8). The very nature and value of “authenticity” was being questioned in the pursuit of national identity as represented in the patrimony of historic building collections (THURLEY 2013, 23). Civil society needed the moral assurances of a clear conscience (history) – or the excuse of a good story (fiction), for which there were many examples of “reconstruction”, well-intended or otherwise, that shocked or satisfied public taste. (Photo 1) But as in many polarising public debates motivated by sentiment but lacking in knowledge, the distinction between the two became blurred. Various early 20th century public figures have been attributed with the saying, “truth is the first casualty of war”, consciously or otherwise quoting Aeschylus from the 5th century BC. CHURCHILL was characteristically aware of the risk between recorded history and fiction, and of his own destiny when he said (paraphrased), “History shall be kind to me, for I intend to write it.”³

3 Speech in the House of Commons, 23 January 1948.



■ **Figure 1.** Ferrante IMPERATO's Dell'Historia Naturale Cabinets of Curiosities. Public Domain

■ **1. ábra:** Ferrante IMPERATO Dell'Historia Naturale naturália-gyűjteménye. Közkincs

A történelem során számos korszakra jellemző volt egy bizonyos „korszellem”, amely megtalálta a kulturális önkifejezés formáit a továbbörökített hagyományok és a képzőművészet közötti széles spektrumban. A történelem nyomonlátát, legyen az fejlődés vagy forradalmi erő terméke, az uralkodói akarat eredménye vagy egy közös ügy melletti elkötelezettség jelképe, meg lehet rajzolni az értékek megjelenítése alapján. Az „utazásról” nemcsak feljegyzések, hanem illusztrációk is készültek. Az „utazásról” megőrzött emléktárgyak a levéltárainkban őrzött történelmi feljegyzéseink és a műemlékeink. Ferrante IMPERATO 1599-ben Nápolyban publikált, *Dell'Historia Naturale* című munkája (1. ábra) a naturáliagyűjtemények formáját öltő kollekciók – mint a tanult érdeklődés személyes kifejezéseinek legkorábbi bizonyítéka –, a múzeumok elődje, amely már leírja a felfedezés tárgyává váló világot, de javarészt még nem a kurátori szigor kontextusában. A XIX. századra a lélegzetelállító innovációk sora kísérte a gyűjtők szellemét és zsebében, de a társadalomnak egy kevésbé dinamikus, megnyugtatóbb környezetre volt szüksége a változások beillesztéséhez. A filantrópok nemzeti múzeumok és intézmények alapításába fogtak, ideértve olyan mozgalmak támogatását is, amelyek a későbbiekben egymást követő politikai és gazdasági viharokat kavartak. A szív és az értelem közötti feszültség formálta az értékeket, amelyek ma is irányítják a prioritások újra és újra alakuló egyensúlyát – a valóság nem más, mint két entitás, az örökség és a sors közötti mulékony pillanat. A történelem és a fikció közötti határvonal soha nem volt tisztán kivehető. A kétértelműséget az állhírek területére utaltuk, de előzményei az idők hajnaláig nyúlnak vissza:

„Egy ember, amint egy sivatagon utazott keresztül, meglátott egy asszonyt, aki egyedül, szemét a földre szegezve állt.

– Ki vagy? – kérdezte tőle.

– Az Igazság vagyok – felelte az asszony.

– És miért hagytad el a várost a sivatag kedvéért? – kérdezte.

– Mert megváltoztak az idők – volt a válasz.” (A hazugságok városa – Aiszóposz meséi, i.e. VI. század)

Amikor a XIX. század átfordult a XX. századba, az álmodozás és a kételkedés nagy szabadságnak örvendett. Régen rögzült konvenciók váltak megkérdőjelezés és védelem tárgyává, főként a sodró lendületű iparosodás és ebből fakadóan a hagyományos mesterségek elértéktelenedése közötti szélsőségek közepette (PEARSON 1981, 8). A „hitelesség” természete és értéke kérdőjeleződött meg a nemzeti identitás keresésében, ahogy azt a történelmi épületek nemzeti tárháza megjelenítette (THURLEY 2013, 23). A civil társadalomnak szüksége volt a tiszta lelkiismeret (a történelem) morális kezességére – vagy inkább egy jó történet (fikció) formájában nyújtott mentésre, amelyhez számos példát szolgáltatott az akár jó szándékú, a közzétét megdöbbentő vagy éppen kielégítő „újjaépítések”. (1. kép) De mint számos más sarkító, érzelmeiktől átítatott, de tudást nélkülöző közvitában, a kettő közötti különbség elmosódott. Állítólag

számos XX. század eleji közszereplő jelentette ki, hogy „háború idején az első áldozat mindig az igazság”, tudatosan vagy nem tudatosan idézve az i.e. V. századi Aiszkhüloszt. CHURCHILL tudatában volt a hivatalos történelem és a fikció közötti eltérésben rejlő kockázatnak és saját sorsának, amikor azt mondta (parafrazálva): „A történelem kegyes lesz hozzám, mivel szándékom szerint én magam írom”.³

Két álláspont ütköztetésekor észszerűen meg kell állapítani, hogy azok kölcsönösen kizárják-e egymást, vagy ugyanannak a kontinuumnak a két ellentétes szemléletét jelentik. Az érveknek a valóság felületén kell kiállniuk az igazság mellett: a történelem és a fikció egy és ugyanaz a dolog, vagy biztonságosan el kell őket különíteni?

1919 a „hagyományos” (1919 előtti) és a „modern” (1919 utáni) épületek közötti vízvonalasztóvá vált. Ez akkor nem egy tudatos és váratlan döntés volt, hogy stilisztikai vagy technikai okokból a hagyományt a történelem körébe utalják, és minden, ami modern, szabad utat kapjon. Viszont ez volt az az év, amikor GROPIUS kiadta a Bauhaus-manifesztumot, szándéka szerint, hogy „eltörölje a művész és kézműves közötti arrogáns falat” (DROSTE 2019, 22). Ennek a dátumnak a jelentősége a mai napig nem épült be a köztudatba; közel egy évszázad múlva viszont sajátos jelentőségre tett szert az épületrestaurálás terén. Mindemellett a XX. század elején folytatódtak a viták a hitelesség mibenlétéről és a társadalomnak a történelemhez való viszonyulásáról. A „történelem” mibenléte továbbra is vitatéma maradt, miközben az „örökség” mint a történelem értékítélete (öröklés, a múlt fontossága a jelen számára) fogalma még alakulóban volt, még nem épült be a köznyelvbe. A civil társadalom részvételét a vitában lényegileg az értékek határozták meg, még ha teljesen nyitott is volt a kérdés, hogy mely tételekhez rendelhető értékek. A polgári szabadság lehetővé tette a társadalom számára, hogy az érdekei szerint éljen, így elkerülhetetlenné vált, hogy ezek az érdekek mind a „hagyományos”, mind a „modern” táborban megnyilvánuljanak, és csak ritkán képezzenek hidat a kettő között – egy olyan hasadás vagy, ahogy egyesek mondanák, egy feloldhatatlan szkizma, amely egy évszázad múlva is fennáll, és amely az előfeltétele volt a XX. századot elárastó számos „izmusnak”.

Minden „izmus” egy újabb, a valóság alternatív változataival kísérletező kalandot jelentett a kultúra tájain. Volt közöttük tisztán építészeti irányzat, volt, amely túllépte a művészetet, vagy a tudomány és technológia kreatív alkalmazását tesztelte; a legtöbb megrendítette a történelem és fikció közötti határvonalakat, és kétségbe vonta a hagyományról és modernitásról alkotott képzeteket. 1912-ben a filozófus Bertrand RUSSELL azt állította, hogy „a festőnek le kell vetkőznie azt a szokást, amely arra készlet, hogy a dolgokat olyan színűnek gondoljuk, mint az, amelyet a közönséges józan ész »valódi« színűnek mond. Hozzá kell szoknia, hogy a dolgokat úgy lássa, ahogyan megjelennek”.⁴ (RUSSELL 1967, 2) Ennek leghíresebb megjelenítése MAGRITTE

A debate between two propositions must rationalise whether they are mutually exclusive, or simply opposing perspectives of the same continuum. Propositions must argue for truth at the interface of reality: are history and fiction one and the same, or should they be kept safely separate?

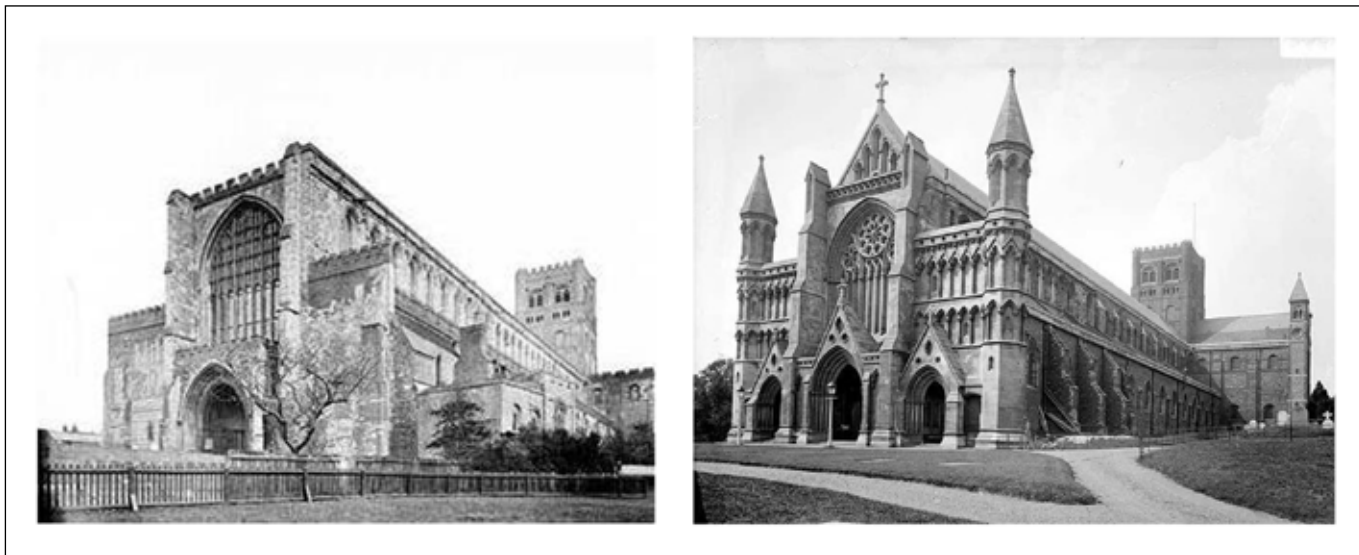
1919 would become a defining interface between “traditional” buildings (pre-1919) and “modern” buildings (post-1919). This was not a conscious and abrupt decision at the time in which, for stylistic or technical reasons, tradition was consigned to history and all things modern were given a free reign. But it was the year in which GROPIUS published the Bauhaus Manifesto intending, among other aims, to “raze the arrogant wall between artist and artisan.” (DROSTE 2019, 22) Even now there is no general public consciousness of this date being significant; rather, it would acquire particular importance to the conservation sector nearly a century later. Nevertheless, in the early part of the 20th century, what authenticity meant would continue to be debated, and so the attitude of society to history. “History” was still a subject, whereas “Heritage” as a value judgement of history (inheritance, importance of the past to the present) was still evolving and not yet in common parlance. Civil society’s role was intrinsically values-based, even if the choice of subjects to which to attach values to was completely open. Civil liberty enabled society to indulge its interests, so it was inevitable that this would be manifested in both the “traditional” and “modern” camps, but would rarely bridge the two – a trait, some would say an unreconciled schism, that still prevails a century later, and which would pre-condition the many “isms” that would congest the 20th century.

Each “ism” was an adventure into the cultural landscape, exploring alternative versions of reality. Some would be purely architectural, others would transcend the arts or test the creative application of science and technology; most would challenge the line between history and fiction and the mindsets of tradition and modern. In 1912, the philosopher Bertrand RUSSELL postulated that “The painter has to unlearn the habit of thinking that things seem to have the colour which common sense says they ‘really’ have, and to learn the habit of seeing things as they appear.” (RUSSELL 1967, 2) This was most famously illustrated in 1929 by MAGRITTE in his painting *The Treachery of Images*, the subject of which was captioned “Ceci n’est pas une pipe”. (Photo 2) In architecture, as a reaction to burgeoning Art Nouveau and Secession, in a lecture in 1910 and subsequently in print, Adolf LOOS pronounced “Ornament is Crime”, in which “The evolution of culture marches with the elimination of ornament from useful objects.” (GIBBERD & HILL 2017, preface) His entreaty acquired notoriety in reality in the same year with what is now called the Looshaus in Michaelerplatz, which was traditionally proportioned but stripped of all applied decoration. (Photo 3) It is a metaphor, condensing the debate to the presence (tradition) or absence (modern) of ornament.

The divergence between tradition and modern was given fresh impetus between the wars, inspired by the perception of popular liberation by new technologies, notably the dynamics of air, sea, and road travel, which unsurprisingly lacked physical neo-classical adornments but reinvented applied decoration as branding. Further momentum was maintained in the 1950s and ‘60s as a counterpoint to austerity and rationing when morale needed to be lifted, and seen to be lifted. In Western Europe freedom of opportunity was encouraged to look backwards as well as forwards: of nostalgia and of visions. But in urban planning, for example, it was always the visionaries rather than the conservationists who would prevail. For very different reasons, driven by very different motives, the modern “isms” east of the Iron Curtain would also be in the ascendancy. This was not a Europe united by shared purposes of modernism but it was a Europe employing a common vocabulary: a modern sculptural application of cement and concrete largely unfettered by tradition.

3 Képviselőházi beszéd, 1948. január 23.

4 BÁNKI Dezső fordítása, 1996.



■ **Photo 1.** “The Great Restoration”, St. Albans Cathedral, 1877; courtesy, The William Morris Society
■ **1. kép:** „A nagy helyreállítás”, St. Albans katedrális, 1877; The William Morris Society engedélyével

However, COLQUHOUN cites the dangers of vocabulary: “I use – more or less interchangeably – the terms ‘modern architecture’, ‘Modernism’, ‘the avant-garde’, to mean the progressive movements of the 1910s and 1920s as a whole. I also occasionally use the term ‘historical avant-garde’, which has the effect of historicizing the movement and distinguishing it from contemporary practice.” (COLQUHOUN 2002, 9)

Would a reunified Europe be characterised by tradition, or by modern values?

The movement that is the “European Project” has had both the potential and the risks of being a rallying cause – for celebrating the “fiction that is history” (cultural identity of reunification of a Europe which already exists) and/or the “history that is fiction” (creating a new Europe which has yet to be brought into being).

For better or worse, The European Project has created no new trademark “ism” as an expression of supra-national European-ness. Its ethos perhaps was always to shun anything construed as egotism because of acute political historical sensitivity. Until it was disbanded before World War I, the Congress of Vienna achieved an enduring balance between preventing any future Napoleon from gaining the upper hand in war over neighbours, and promoting a positive spirit of *entente cordiale*. After the turbulence of two world wars, the European Project was (in addition to the United Nations and UNESCO) its successor. With its roots in the 1950 European Coal and Steel Community, the aim again was to balance military mitigation (raw materials) and promoting common economic endeavour, despite the Iron Curtain. Celebrating European cultural heritage or inspiring a new common identity were both precarious strategies, and yet the less contentious subject of materiality could have inspired a new chapter or “fiction” (LÖSCHKE 2016, 1). Even if the political sensitivities could not allow this, the evolution from heavy industry (built on tradition) to the technological age (modern innovation – dubbed the fourth industrial age) could have been an apolitical expression of a re-emerging, forward-looking society; but it was not to be. However, the reconciling of tradition and modern materiality could still in due course, shape Europe.

It was Jean MONNET’s stated aspiration that the European Project would have at its heart a unifying cultural cohesion, whose stability would be counterbalancing shared cultural traditions with new endeavour: “The CoE was the first post-war international organisation to use the term of cultural

1929-es festménye, *A képek árulása*, amelyek így foglalta össze a témáját: „Ez nem egy pipa.” (2. kép) Az építészetben, az art nouveau és a szecesszió kibontakozására adott válaszként, egy 1910-es, később nyomtatásban is megjelent előadásában Adolf LOOS kijelentette: „Az ornemens bűn”, illetve „a kultúra fejlődése az ornemensnek a hasznos objektumokból való kizárásával jár együtt”. (GIBBERD & HILL 2017, előszó) A manifesztuma még ugyanabban az évben materializálódott az azóta elhíresült, a bécsi Michaelerplatzon levő, Loos-háznak nevezett, hagyományosan tagolt, de minden díszítéstől mentes épületben. (3. kép) Az épület metafora, a vitát a díszítés jelenléte (hagyomány) vagy hiánya (modernitás) melletti döntésbe sűríti.

A hagyomány és modernitás közötti eltérés új lendületet nyert a két világháború között az új technológiák nyújtotta széles körű felszabadultság érzékeléséből, nevezetesen a légi, tengeri és szárazföldi közlekedés dinamikájából, amely nem meglepő módon mentes volt a neoklasszicista díszítésektől, de újra feltalálta az alkalmazott díszítést mint márka-jelzést. Ennek a szemléletnek a folytatására az 1950-es és ’60-as években került sor, a megszorítások és korlátozások ellentétéként, amikor szükség volt a közhangulat javítására, és ennek láthatóvá is kellett válnia. Nyugat-Európa bátorította a lehetőségek szabad kihasználását, mind a vissza-, mind az előretekintést: a nosztalgiát és a látomásokat ugyanúgy. De a városrendezésben például mindig is inkább a látnokok, mintsem a konzervatívok érvényesültek. Teljesen más okokból és teljesen eltérő tényezőknek tulajdoníthatóan, a vasfüggönytől keletre a modern „izmusok” szintén virágzásnak indultak. Ez nem a közös célok által egyesített, hanem egy közös nyelvezetet működtető Európa volt: a cement és a beton modern, a hagyomány által szabadjára engedett szobrászati alkalmazása.

COLQUHOUN azonban figyelmeztet a nyelvezet veszélyeire: „Többé-kevésbé felcserélhető módon használom a modern épí-

tészet, modernizmus, avantgárd kifejezéseket az 1910-es és 1920-as évek progresszív mozgalmainak az egészére. Alkalm szerűen a történeti avantgárd kifejezést is használom, ami ilyen formában történeti kontextusba helyezi a mozgalmat, és leválasztja azt a kortárs gyakorlatról” (COLQUHOUN 2002, 9).

Felvetődhet a kérdés, hogy az újraegyesített Európát a hagyomány vagy a modern értékek jellemzik?

Az „európai projektnek” nevezett mozgalom magában rejtette mind a lehetőségét, mind a kockázatát, hogy embereket egyesítő üggyé váljon – „a fikció, azaz történelem” ünnepévé (a már létező Európa újraegyesítésének a kulturális identitása) és/vagy „a történelem, azaz fikció” ünnepévé (új, még létrehozásra váró Európa megeremtése).

Jó-e vagy sem, az európai projekt nem teremtett új „izmust” mint a nemzetek feletti európaiság kifejeződését. Az ethosza talán mindig is abban állt, hogy kerülni kell mindent, ami önzésként konstruált, az akut politikai érzékenységek miatt. Az első világháború előtti érvénytelenítésükig a bécsi kongresszus döntései tartós egyensúlyt értek el, mivel mérsékeltek bármely jövőbeni Napóleon esélyeit, hogy a szomszédjai fölébe kerekedjen háborúskodás által, és az *entente cordiale* pozitív szellemiségét támogatták. A két világháború zűrzavarát követően az európai projekt volt az utódja (az ENSZ és az UNESCO mellett). Az 1950-es Európai Szén- és Acélközösségben gyökerező projekt célja a fegyverkezés csökkentése (nyersanyagok) és a közös gazdasági erőfeszítések támogatása közötti egyensúly volt, a vasfüggöny megléte ellenére. Az európai kulturális örökség ünneplése vagy egy új, közös identitás sugalmazása – mindkettő kétes stratégiának bizonyult, és mégis, a materialitás kevésbé vitatott témája egy új fejezetet vagy „fikciót” jelentett volna (LÖSCHKE 2016, 1). Még ha a politikai érzékenységek ezt nem is engedhették meg, a (hagyományra építő) nehézipartól a technológia korába való továbblépés (modern innováció – a negyedik ipari korszaknak is nevezik) lehetett volna egy újjászülető, jövőbe tekintő társadalom apolitikus kifejeződése; de nem így történt. Mégis, a hagyomány és a modern materialitás kibékítése kellő időben még mindig alakíthatja Európát.

Köztudottan Jean MONNET-nak tulajdonítható az a törekvés, hogy az európai projekt középpontjában egy egységesítő kulturális kohézió álljon, amelynek a stabilitása új törekvással ellensúlyozhatja a közös kulturális tradíciókat: „Az Európa Tanács volt az első, világháború utáni nemzetközi szervezet, amely a kulturális örökség kifejezést egy hivatalos dokumentumban használta, az 1954-ben aláírt Európai Kulturális Egyezményben (Európa Tanács Egyezményei Sorozata, 018).” (PETTI, TRILLO & MAKORE 2019, 2533) Legalábbis politikai értelemben az európai projekt a saját nemzeti identitás (hagyomány) tisztelete és egy kollektív vállalkozás (modernitás) közötti metszéspontban helyezkedett el.

Elvezetett-e ez az Európai Unióhoz vagy egy európai társadalomhoz, ösztönözve egy új forma létrejöttét, ami kifejezhetné, hogy mit jelent „Európa” akár az egyik, akár a másik kifejezés értelmében?

heritage in an official document introduced in the 1954 European Cultural Convention (Council of Europe Treaty Series No. 018).” (PETTI, TRILLO & MAKORE 2019, 2533) Politically at least, the European Project positioned itself at the junction between respect for individual national identity (tradition) and a collective venture (modern).

Did this lead to the European Union, or European society, stimulating a new era of expression of what “Europe” means through either or both of these idioms?

The accumulated array of European Union buildings scattered across the continent do not have a house-style or any attributes which could be described as symbolic, reproducing the traditions of any of its member states or encapsulating the vision being enacted within their walls. The architecture (as brand identity) of the European Union is neutral, non-geographic – arguably the epitome of public sector architecture, having an emphasis on specification without expression, substance without meaning; “specification-ism”.

Seventy years after the creation of a European community, thirty years after the reunification of Europe, and twenty years into the 21st century, there is no “Europeanism” expressed in architecture or the other creative disciplines. Stylistically, it is also debateable whether any individual member state is a crucible of a newly emerging distinctive national identity. Does this indicate that the concept of Europe is not sufficiently inspiring? Does it indicate that the precedents of stylistic “isms” are no longer valid? Have generations of artistic freedom led to “individualism”, or even the “commercialism” of creativity? A century after LOOS, perhaps the tension between “tradition” and “modern” no longer stirs passions or is politically or economically useful.

It is instinctive to overlay values upon our material world. It was inevitable in 1989 that the reunification of Europe would seek common ground from which to rebuild the physical world as the vehicle for (re-)establishing values. As the changes would be predominantly east of the former Iron Curtain, the challenges of identity were greater here with a presumption that change meant the “East” doing the rebuilding and the “West” providing the model. Given limited resources, the common ground began by valuing the familiar: recognition of shared European traditions, but also therefore shared underlying values exported from around the world – the West, which remains (incorrectly) the presumed source of all European modernism, but also the East through global socialism. (STANEK 2020, 3)



■ Photo 2. René MAGRITTE, The Treachery of Images

■ 2. kép: René MAGRITTE, A képek árulása



■ **Photo 3.** Looshaus, Michaelerplatz, Vienna
 ■ **3. kép:** Loos-ház, Michaelerplatz, Bécs

This was taking place against the backdrop of UNESCO, formed in 1945, inscribing the first World Heritage Sites as recently as in 1978, two being in Eastern Europe in Poland (Kraków and the Wieliczka and Bochnia Salt Mines). The concept of “heritage” was being legitimised globally by the criterion of Outstanding Universal Value; history and tradition were deemed to have acquired universal value in having significance and meaning for the global humanity of the time and, as far as possible, of any time (i.e., timeless values). This methodology of comparative evaluation of significance and value had already long been adopted in the designation of protected monuments and the acquisition by governments of national historic buildings collections as a latter-day Cabinet of Curiosities to represent the genealogical legitimacy of nation-states.

Reunification was therefore shifting the balance towards “tradition” and away from “modern”. This was not nostalgia, in the sense of wanting to relive the past, nor its architectural equivalent of “historicism”, which LOOS despised, but recognition that cultural heritage is in fact the continuum essential to a European national or any other identity, within which “tradition” and “modern” are kindred spirits. KOHLRAUSCH sees the need for brokering between them: “Modernist architecture was always also an intellectual endeavour, neatly summarized by one of its main advocates, Sigfried Giedion, as ‘the invention of a new tradition’. Complete departure from tradition was what Marcel Breuer established as the common denominator of the modern movement.” (KOHLRAUSCH 2019, 28)

If the foremost agency of European ideals (at least politically and economically) did not engender European-ness through a new vision or “ism”, the 21st century was when the European Union began to espouse cultural heritage more prodigiously, not only through its budgets and programmes, but in the House of European History in Brussels, which opened in 2017. This was never intended to be a complete encyclopaedic history of Europe, duplicating episodes found in museums and galleries across the continent, but a selective family tree whose animateurs are national representations. The impression is of an institution wishing to be identified with its kith and kin through their common historical destiny. Like any family tree, it is a journey through the lives of its antecedents to the present day.

The hugely successful 2018 European Year of Cultural Heritage (2018 EYCH) proved the capacity and impact of civil society to add value along-

Az Európai Unió épületeinek a kontinensen szétszórt sora nem rendelkezik egységes arculattal vagy bármely olyan jellemzővel, amely szimbolikus stílusként lenne leírható, amely tükrözné bármelyik tagállama hagyományait, vagy magába zárná a víziót, amelyet a falai közötti rendelkezések formájában fogalmaznak meg. Az Európai Unió építészete (mint védjegy) semleges, földrajzilag nem köthető semmihez – vitathatóan a közszféra-építéssel megtestesítője, amely a hangsúlyt a kifejezés nélküli specifikációra, a jelentés nélküli lényegre helyezi; ez lenne a „specifikáció izmusa”.

Az európai közösség megalkotása után hetven évvel, Európa újraegyesítése után harminc évvel, a XXI. század huszadik évében nem létezik az építészetben vagy más kreatív ágazatban kifejezett „európaizmus”. Stiliztikai értelemben szintén vitatható, hogy bármely tagállam valamely újonnan megszülető, elkülönülő nemzeti identitás olvasztótégelye lenne. Azt jelentené ez, hogy az Európa-konceptió nem eléggé ihletet erejű? Arra utalna ez, hogy az „izmusok” stílusirányzati előzményei már nem lennének érvényesek? A művészi szabadság generációinak sora a kreativitás „individualizmusához” vagy akár „kommerszszé” válásához vezetett volna? LOOS után egy évszázaddal talán a „hagyomány” és a „modernitás” közötti feszültség már nem vált ki szenvedélyeket, vagy politikai vagy gazdasági értelemben már helyénvalóvá vált.

Az anyagi világhoz értékeket rendelni magától értetődő késztetés. 1989-ben elkerülhetetlen volt, hogy Európa újraegyesítése szükségessé tesz egy közös alapot, amelyből kiindulva újja lehessen építeni a fizikai világot mint az értékek (újra)foglalásának eszközt. Mivel a változások javarészt a valahai vasfüggönytől keletre következtek be, az identitással kapcsolatos kihívások is nagyobbak voltak itt, azzal a feltételezéssel, hogy a változás azt jelentette, a „Kelet” hajtottá végre az újjáépítést, a „Nyugat” pedig a mintát szolgáltatta. Az erőforrások korlátozott volta miatt, a közös alap felállítására az ismerős értékelésével kezdődött: a közös európai hagyományok elismerésével, de azon mögöttes, közös értékek tudatosításával is, amelyeket Európa világszerte exportált – Nyugatról, amelyet továbbra is minden európai modernitás (helytelenül) feltételezett forrásának tekintenek, de Keletről is, a globális szocializmus formájában. (STANEK 2020, 3)

Mindennek háttérben zajlott az UNESCO létrejötte 1945-ben, amely az első világörökségi helyszíneket 1978-ban hirdette ki; kettő közülük Kelet-Európában, Lengyelországban található (Krakkó, valamint a wieliczki és a bochniai sóbányák). Az „örökség” fogalma egyetemes legitimitást nyert a kiemelkedő egyetemes érték kritériumrendszeré által; a történelem és a hagyomány egyetemes értékre tett szert, mint ami jelentéssel és jelentőséggel bír a jelenkori és, amennyire csak lehetséges, a mindenkor egyetemes emberiség számára (lásd időtlen értékek). A jelentőség és érték összehasonlító értékelésének ezt a módszerét már hosszú ideje alkalmazták a védett műemlékek kijelölésében, a nemzeti jelentőségű történelmi épületek gyűjteményeinek kialakításakor, amelyeket a kormányok

mint kortárs, a nemzetállamok genealógiai legitimitását jelképező naturáliagyűjteményeket szereztek meg.

Az újraegyesítés tehát eltolta az egyensúlyt a „moderntól” a „hagyomány” felé. Ez nem a múlt felélesztésének a vágya értelmében vett nosztalgia volt, és nem is a LOOS által megvetett „historizmus” építészeti megfelelője, hanem annak a beismerése, hogy az építészeti örökség tulajdonképpen az európai, nemzeti vagy bármilyen identitás számára lényeges folytonosság, amelyen belül a „hagyomány” és a „modernitás” rokon lelkek. KOHLRAUSCH látja a kettő közötti közvetítés szükségességét: „A modernista építészet mindig is egy intellektuális vállalkozás is volt egyben, amelyet az egyik fő szószólója, Sigfried Giedion tömören »egy új hagyomány invenciójaként« fogalmazott meg. Marcel Breuer a modern mozgalom közös nevezőjét abban határozta meg, hogy teljes mértékben a eltávolodik a hagyományoktól” (KOHLRAUSCH 2019, 28).

Ha az európai eszmék (legalábbis politikai és gazdasági értelemben) legfontosabb letéteményese nem is hozta létre az európaiságot egy új vízió vagy „izmus” formájában, a XXI. század volt az, amikor az Európai Unió elkezdte fokozott mértékben felkarolni a kulturális örökséget, nemcsak költségvetési tételek és programok formájában, hanem a Brüsszelben 2017-ben megnyitott Európai Történelem Házában is. Az intézményt soha nem próbálták Európa teljes körű, enciklopédikus történelmének a letéteményesévé tenni, amely megismételné a kontinens minden szegletének múzeumaiban és galériáiban bemutatott események reprezentációit, inkább egy szelektív családfának szánták, amelynek animátorai nemzeti reprezentációk. Így egy olyan intézmény benyomását kelti, amely azt szeretné, ha az összes rokonával és barátjával az ő közös történelmi sorsuk által azonosítanák. Mint minden családfa, utazást kínál az ősök életén át a jelenig.

A 2018-as kulturális örökség európai éve program (2018 EYCH) rendkívüli sikere bebizonyította, hogy a civil társadalom képes a közintézményekkel társulva értéket hozzáadni az európaiság kollektív tudatának a megünnepléséhez. A program felmutatta, hogy mit jelent Európa a XXI. században, ahogyan az ötven részt vevő ország közös prezentációs formában ezt bemutatta. A Berlinben megszervezett Európai Örökség Csúcstalálkozó⁵ volt a fénypontja; az eseményt az Europa Nostra által vezetett intézmények és civil szervezetek konzorciuma szervezte, és az Európai Bizottság, alapítványok és vállalatok támogatták. Érdekes tanulságokkal szolgálhat, ha az eseményt összevetjük olyan rendezvények stílusával és tartalmával, mint az 1951-ben szervezett Britannia Fesztivál, az 1851 óta rendszeresen megszervezett Világkiállítás vagy a Velencei Biennálé. A 2018-as program megszilárduló öröksége annak a tanúsága, hogy a történelem és a fikció, a „hagyomány” és a „modernitás”, a még ma is fennálló Kelet-Nyugat elkülönítés dacára, folyamatosságot jelent:

side public institutions in celebrating a collective sense of European-ness. It was a showcase of what “Europe” means in the 21st century, as represented by the 50 participating countries in how they found common expression. The European Heritage Congress⁴ in Berlin was its highpoint, organised by a consortium of institutions and NGOs led by Europa Nostra and supported by the European Commission, other foundations and corporate sponsors. It makes for an interesting comparison in style and content with events like the Festival of Britain in 1951, the World Expos/Expositions Universelles held regularly since 1851, or the Venice Biennale. The emerging legacy of 2018 EYCH is testimony that history and fiction, “tradition” and “modern”, even the still-recent designations of East and West, are a continuum: the European Commission’s evaluation report (EC 2020) points towards its universal value, if we change mindsets, rethink conventions, and dissolve sectoral barriers between tangible and intangible cultural heritage, sectors and audiences, and in addition put our own sector’s house in order, so distributing benefits into the wider political and economic arenas.

It would be too easy to conclude there with the comfortable thought of cultural heritage being the yeast in the substance of the policies and economics shaping European society, and that all will be well. However, there is unfinished business, and the debate is heading into new territorial waters.

As an inclusive Europe extends even further east, some accession countries have a very challenging legacy to deal with from recent times. The architecture of socialism was often in the monumental form of “isms” – modernism, brutalism and their ilk. The common ingredient (literally) was concrete, often accompanied by a cement render, to ensure the primary message expressed in sculptural forms was not limited by the practicalities of construction assembly – the sum was more important than the parts. It was a rendition of “modern” in a future-orientated sense, sometimes borrowing (as in the west) from the dynamism of travel, sometimes the more abstract dynamism of ideology; it was the language of symbolism, contrasting to the “specification-ism” of the European Project.

The public buildings of Georgia, Moldova, and Ukraine for example are extraordinary within any European context. (Photo 4) Are they European? They legitimately represent a chapter of European history (chronology) shared with other central and Eastern European neighbours (geography). They have generic value that represents a formative era which transcends national borders (thematic), being related to former Eastern bloc buildings from the Baltic to the Balkans, but they have yet to be more widely accepted within the oeuvre of European cultural identity.

This typology raises conundrums which need to be addressed all over Europe. Firstly, what they stand for (meaning) is a challenge in addition to their stylistic/architectural/historical significance: is their original (usually ideological) *raison d'être* a barrier to their future survival? Secondly, they are uncompromisingly “modern”, where form often did not follow function or indeed have much to do with it. Those which deferred to the greater call of symbolism on a breath-taking scale, if having now lost their original purpose, become redundant because they are also unsuitable to adapt to any reuse. Thirdly, their construction was of a time and place when the standards of materials, technology, and performance in use were not a priority and therefore the cost of repairs and refurbishment to current standards is now prohibitive.

These are not matters unique to the former Eastern bloc. Each of these conundrums, and therefore the challenges to us all, are about our attitude to the “modern” heritage of Europe wherever it is found. It is remarkable that in a generally liberal society there is resistance to accepting that “mod-

5 További adatokért látogassa meg a <https://www.europanostra.org/berlin-hosts-first-ever-european-cultural-heritage-summit-18-24-june/> honlapot.

4 For further information visit <https://www.europanostra.org/berlin-hosts-first-ever-european-cultural-heritage-summit-18-24-june/>.



■ **Photo 4.** The former Ministry of Highway Construction, Georgia, 1975
 ■ **4. kép:** A grúziai Útépítésügy Minisztérium volt épülete, 1975

ern” contemporary architecture can have enduring heritage merit alongside “traditional” pre-1919 buildings. The most common reason is that people default solely and superficially to aesthetic stylistic considerations, whereas RUSSELL, MAGRITTE, and LOOS all impress upon us the need to look deeper and see meaning as well as substance. Hence, an assessment of artistic and historical significance is an essential first filter, but an evaluation of heritage value lifts the subject into a much wider societal milieu.

If modern heritage can break through onto the political and economic agenda, the next challenge is earning its place in the world. Many historic buildings face uncertain futures once their original purpose has ended. Sometimes designation as a protected monument can attract discerning owners or prioritise subsidy funding; sometimes the additional restrictions of protection compound obstacles to reuse, and the higher the level of protection, the greater the obstacles. The World Monument Fund Watch List highlights sites where significance and risk are of international importance, and the 7 Most Endangered programme run by Europa Nostra in collaboration with the European Investment Bank Institute provides access to expertise through rescue plans.⁵ Several of these have included modernist and socialist modernism buildings, notably Helsinki-Malmi airport designed by architects Dag ENGLUND and Vera ROSENDAHL in 1938, the Buzludzha Monument built by architect Georgi STOILOV for the Bulgarian Socialist Party in 1981 but abandoned in 1989 (Photo 5), and “Y-Block” in Oslo, built in 1969 as a collaboration between PICASSO and architect Erling VIKSJØ.

The least obvious but equally significant challenge to modern heritage is that of material technology. The standard of construction across Europe has varied considerably, especially during times of post-war reconstruction, shortages of labour or materials, and economic recession. Moreover, concrete is an especially difficult material to investigate in condition surveys and remedy defects *in situ*. Techniques are improving, including strength tests, chemical analysis, and the treatment of corroded reinforcement, and advances in laser scanning help to map and plan repairs and new work interventions in three dimensions. Nevertheless, this is a field in which there is an inadequate history of technology, and in which there are not enough practitioners. There is already concern across Europe at the shortage of trainees, apprentices, and journeymen in traditional skills able to repair and maintain pre-1919 buildings, but there are even fewer learning

az Európai Bizottság értékelő jelentése (EC 2020) rámutat az ebben a folyamatosságban rejlő egyetemes értékre, amennyiben változtatunk a gondolkodásunkon, felülvizsgáljuk a konvenciókat, és feloldjuk a korlátokat az anyagi és szellemi kulturális örökség, ágazatok és célközönség között, továbbá ha rendet teremtünk a saját ágazatunk háza táján, becsatornázza a nyereségeket a tágabb politikai és gazdasági területekre.

Túl egyszerű lenne, ha itt le is zárhatnánk az elmélkedést azzal a megnyugtató gondolat- tal, hogy a kulturális örökség lehet az európai társadalmat alakító politikák és gazdaságok kö- vésza, és minden jó lesz. Vannak azonban nem lezárt ügyek, és a vita új vizek felé sodródik.

Amint az inkluzív Európa tovább terjesz- kedik kelet felé, szembeül egyes csatlakozó or- szágok nagyon sok kihívást rejtő, közelmúltbeli örökségével is egyben. A szocializmus építé- szete gyakran az „izmusok” monumentális for- máit öltötte magára – modernizmus, brutaliz- mus és társai. A közös hozzávaló (szó szerint) a beton volt, gyakran cementalapú vakolattal társítva, amely biztosította, hogy a látványos formákban kifejezett elsődleges üzenetet nem zavarják meg a szerkezet gyakorlati aspektusai – az összehatás fontosabb volt a részleteknél. A „modernitás” felidézése volt a jövőbe tekintés értelmében, amely gyakran kölcsönzött (mint nyugaton) az utazás dinamizmusából, időn- ként az ideológia elvontabb dinamikájából; a szimbolizmus nyelve volt, az európai projekt „specifikációközpontúságával” szemben.

Grúzia, Moldova és Ukrajna középületei például rendkívülinek tekinthetők európai kontextusban. (4. kép) Európai épületek-e ezek? Legitim módon jelképezik Európa tör- ténelmének egy más, közép- és kelet-európai szomszédokkal közös (földrajz-) fejezetét (kro- nológia). Általános értékkel bírnak, amely egy meghatározó, a nemzeti határokon túllépő (tematika-) korszakot jelképez, kapcsolódva a volt keleti blokk épületeihez, a Balti- tenger- től a balkáni térségig, de az európai kulturális identitás fogalmakörébe való széles körű befo- gadásuk még várat magára.

A tipológia talányokat vet fel, amelyeket Európa teljes területére nézve kell megoldani. Először is, az, amit képviselnek (jelentés) to- vábbi kihívás a stilisztikai, építészeti, történe- ti jelentőségük mellett: az eredeti (rendszerint ideológiai) létjogosultságuk a jövőbeni túlélé- sük korlátját jelenti-e? Másodsorban, kompromisszum nélkül „modernek”, esetükben a for- ma gyakran nem követte a funkciót vagy ép- penséggel csak azt követte. Azok az épületek, amelyek lélegzetelállító léptékben engedtek a szimbolizmus erőteljesebb hívásának, amint elvesztik eredeti rendeltetésüket, redundáns- sá válnak, mivel túlságosan alkalmatlanok az új rendeltetésre. Harmadsorban, olyan korban és helyen épültek, amikor az anyagokra, tech- nológiára és teljesítményre vonatkozó stan- dardok nem képeztek prioritást, így a jelenlegi standardoknak megfelelő javítás és felújítás megfizethetetlen.

Mindezek nem csak a volt keleti blokkra jellemző problémák. Ezek a talányok, és az ezekből eredő, mindannyiunkat érintő kihívá- sok összefüggnek a mi hozzáállásunkkal Euró- pa „modern” örökségéhez, bárhol is leljük azt fel. Figyelemre méltó tény, hogy egy általában

⁵ To read the reports please visit <http://7mostendangered.eu/reports/>.

liberális társadalomban ellenállásba ütközik annak elfogadása, hogy a „modern”, kortárs építészeti is tartós örökségi értékkel bírhat az 1919 előtti „hagyományos” épületek mellett. Ennek a leggyakoribb oka, hogy az emberek pusztán és felületesen csak esztétikai-stiliztikai megfontolásoknak engednek, míg RUSSELL, MAGRITTE és LOOS arról próbálnak minket meggyőzni, hogy tekintsünk mélyebbre, és lássuk meg a jelentést és a lényegét is. Ennélfogva a művészi és történelmi jelentőség megállapítása egy lényeges első szűrő, de az örökségi érték felmérése áttemeli a kérdést egy sokkal tágabb társadalmi közegbe.

Ha a modernitás öröksége bekerülhet a politikai és gazdasági napirendre, a következő kihívás a világban való helyének a megtalálása lesz. Számos történelmi épület jövője bizonytalanra válik, amint már nem tölti be eredeti célját. Adott esetben a védett műemlékké nyilvánítás jó ítélőképességű tulajdonosokat vagy támogatási alapok elsőbbségét vonhatja; adott esetben a védettségéből származó további korlátozások akadályokat állíthatnak az új célok megfogalmazása elé, és minél magasabb a védettség szintje, annál nagyobbak az akadályok. A World Monument Fund veszélyeztetett műemlékek listája felhívja a figyelmet azokra a helyekre, ahol a jelentőség és a veszélyeztetettség nemzetközi mértékű, míg az Európa Nostra „a 7 legveszélyeztetettebb örökség” programja, amelyet az Európai Befektetési Alap Intézetével együttműködésben működtet, szakértelem biztosít megmentési tervek formájában.⁶ Ezen listák közül több is tartalmazott modernista és a szocialista modernizmus jegyében épült épületeket, ilyenek például a Dag ENGLUND és Vera ROSENDAHL építészek által 1938-ban tervezett Helsinki-Malmi repülőtér, a Georgi STOILOV építész által a Bolgár Kommunista Párt számára 1981-ben tervezett, de 1989 óta üresen álló Buzludzsa-emlékmű (5. kép) és az oslói Y-blokk, amely 1969-ben a PICASSO és Erling VIKSJØ építész közötti együttműködés nyomán épült.

A modernitás örökségével kapcsolatban egy kevésbé látványos, de szintén nagyon fontos kihívás az anyagtechnológiával kapcsolatos. Az építkezéssel kapcsolatos standardok Európa-szerte jelentős mértékben változtak, különösen a háború utáni újjáépítés, a munkaerő- és anyagihiány vagy a gazdasági recesszió korszakaiban. Ráadásul a betonépítmények esetében fokozott nehézséget jelent az állagfelmérés és az állagromlások *in situ* javítása. A technikák fejlődnek, ideértve a terhelhetőségi tesztek, a vegyi elemzéseket és a megrozsdásodott tartóelemek kezelését, a lézerszkennelés terén elért eredmények pedig lehetővé teszik a javítások és az új beavatkozások háromdimenziós feltérképezését és megtervezését. Ugyanakkor ez az a terület, ahol nem áll rendelkezésünkre a technológia kimerítő története, és ahol nincs elég szakember. Európa-szerte máris aggodalomra ad okot az 1919 előtti épületek felújításához és állagmegóvásához értő, hagyományos mestersegekben képzett szakmások, inasok és mesterlegények kis létszáma, de még kevesebben



■ **Photo 5.** Buzludzha House-Monument, Bulgaria © Radoslav PARVANOV (www.parvanov.org)

■ **5. kép:** A Buzludzsa-emlékmű, Bulgária © Radoslav PARVANOV (www.parvanov.org)

how to work on modern heritage; to describe those who do so as “traditional craftworkers” would challenge convention. Due recognition will inevitably come – and shortly will take us into even more unrecognisable territory: digital. “Prompted in part by developments in digital fabrication and digital science, the impact of materiality on design and practice is being widely reassessed and reimagined.” (LÖSCHKE 2016, preface)

Having cleared the first hurdles of establishing the acceptance of modern heritage, finding suitable new uses, and the expertise to undertake repairs to the standards expected for historic buildings, there is still the challenge of achieving viable, affordable, sustainable occupancy. Most historic buildings struggle to attain the energy and comfort performance standards expected of buildings today. Best practice means physical changes to historic fabric are minimised and interventions are reversible. Living, working, or enjoying being in a characterful environment in a historic building can be rewarding but regulations are becoming increasingly demanding. Professionals (architects, engineers, surveyors) and craftworkers all need to understand how construction, specification, methodology, and materials all have an impact upon performance of the building, and the environment. The approach has been described as a *memento mori* for architecture, a reminder that all must die, in order to face up to their “mortal” reality (CAIRNS & JACOBS 2014, 2).

The following are examples of responses at strategic and practical levels based upon personal experience.

The Getty Foundation’s “Keep It Modern” fund has supported investigative studies for the Buzludzha Monument in Bulgaria, led by the Buzludzha Monument NGO, aided by ICOMOS Germany, ICOMOS Bulgaria, Cultura Trust, and a range of other specialists within Bulgaria and across Europe.⁶ The work has included full laser scanning, construction drawings, concrete core tests for material integrity and strength, and recording of the extensive mosaics to enable preparation of emergency repairs/protective works, a conservation management plan and a business plan to inform options for viable reuse. Of the three modernist buildings referred to above in the 7 Most Endangered programme, it presents the most all-encompassing challenges of history, tradition, symbolism, ideology, iconography, materiality, and reuse. It is on the cusp between being a *memento mori* awaiting its fate,

⁶ Az erre vonatkozó jelentések megtekintéséhez látogassa meg a <http://7mostendangered.eu/reports/honlapot>.

⁶ For further information on the project please visit <http://www.buzludzha-monument.com/project>.

or a demonstration of the most spectacular of reprieves. It exemplifies the European oxymoron of modern heritage.

PRO-Heritage is a project funded by the European Commission's Horizon 2020 programme in which a consortium of NGOs and institutions from across Europe is developing guidance for improving the performance of historic buildings through informed repairs and the retrofit of upgrading improvements.⁷ It offers a practical lifeline to rank-and-file oxymorons across Europe.

A century after the watershed between tradition and modern was created, the Climate Heritage Network was launched in November 2019 as a forum to focus the contribution of the international heritage sector to mitigating the impacts of climate change.⁸ This embraces the obvious measures of reducing energy consumed, but it also takes into account life cycle calculations, including embodied energy benefits in reusing existing buildings, and the circular economy in which the sourcing of materials, recycling and servicing all contribute to an overall beneficial gain. It is as important that modern heritage contributes to this initiative as much as traditional heritage.

In conclusion, the 20th century could be seen as the embodiment of cultural society, being able to counterbalance the energy of free-thinking with the well-considered appreciation of historical legacies. Cumulatively, the flux of mostly liberal societies provided the latitude for what might be called the landscape of ideas, but the legacy of the modern in all its manifestations, is part of that landscape. Hence, the century had capacity to witness the rise of civil society movements as the conscience and soul of societies (including popular preservation of heritage as recognition of a learned inheritance), alongside the intensity of artistic movements seeking common expression, and the unconstrained capacity of states to reinvent cities, landmarks, and infrastructure with, or despite, the grain of history. So far, in the 21st century, Europe is "minding the shop" – taking care of most of that we have inherited, not exhibiting bursting energy in an "ism" of our own making, nor yet fully embracing modern heritage.

COVID-19 has caused all of us to appreciate the importance of civil society in the broadest sense of what matters most. The exhortation *carpe diem* (seize the day) has never in our lifetime been more critical as we value our position in the world in the fleeting moment that is reality. Perhaps emerging from the depths of the crisis will be helped by a renewed sense of what "Europe" means in reassuring traditional terms of a collective cultural identity – who we are – or as a creative outburst of the next chapter of modern heritage – who we want to be.

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⁷ For further information please visit <https://www.pro-heritage.eu>.

⁸ For further information please visit <http://climateheritage.org>.

vannak azok, akik megtanulták, hogyan kell dolgozni a modernitás örökségével; kikezdené a konvenciókat, ha őket „hagyományos mesterekként” akarnánk leírni, de a megérdemelt elismerés elkerülhetetlen – és rövid időn belül egy még kevésbé felismerhető területre fog bennünket vezetni: a digitális világba. „Részben a digitális gyártás és digitális tudomány területén elért fejlesztések ösztönzésére a materialitás tervezésre és gyakorlatra gyakorolt hatásának széles körű újraértékelése és megfogalmazása zajlik.” (LÖSCHKE 2016, előszó)

Miután eltávolítottuk a modernitás örökségének az elfogadása elé gördülő legfőbb akadályokat, megtaláltuk a megfelelő új rendeltetést, és felleltük a kellő szaktudást, hogy a történeti épületek esetében elvárt standardok szerinti javításokat elvégezhessük, még mindig előttünk áll az életképes, megfizethető, fenntartható birtokbavétel kihívása. A legtöbb történeti épület esetében nehézséget okoz az épületektől jelenleg elvárt energiahatékonyság és kényelmi standardok teljesítése. A legjobb gyakorlat azt feltételezi, hogy minimálisak a történeti állagon végzett fizikai módosítások, és a beavatkozások visszafordíthatók. Egy történeti épület karakteres környezetében élni, dolgozni vagy pusztán élvezni az életet kellemes lehet, de a szabályozások egyre szigorúbbak. A szakembereknek (építészek, mérnökök, felügyelők) és a mestereknek mind meg kell érteniük, hogy az építkezés, a specifikációk, a metodológia és az anyagok hogyan hatnak az épület működésére és a környezetre. A megközelítést az építészet *memento mori* aspektusaként írták le, arra való emlékeztetőként, hogy mindennek meg kell halnia, hogy szembenézhesen a „halandó” valóságával (CAIRNS & JACOBS 2014, 2).

A következők személyes tapasztalatból merített példák a stratégiai és gyakorlati szinteken adott válaszokra.

A Getty Alapítvány a „Keep It Modern” („Őrizd meg a modernségét”) kezdeményezésre szánt alapról támogatta a Buzludza-emlékművel kapcsolatos kutatásokat Bulgáriában; a kutatásokat a Buzludza-emlékmű civil szervezet vezette, és az ICOMOS Németország, ICOMOS Bulgária, a Cultura Trust és egy sor bulgáriai és európai szakember részvételével zajlottak.⁷ A felmérés magában foglalta a teljes körű lézeres szkennelést, alaprajzok elkészítését, betonmintán végzett teszteléseket az anyag integritása és teherbírási megállapítására és a hatalmas mozaikok képi rögzítését; mindez lehetővé tette a sürgősségi javítások és állagmegőrző munkálatok előkészítését, és felújítás-menedzsment terv elkészítését, valamint egy üzleti terv összeállítását, amely segíthet a fenntartható új rendeltetés lehetőségeinek megtalálásában. A fentiekben említett „a 7 legveszélyeztetettebb örökség” programba foglalt három modern épület közül ez jelenti a legátfogóbb kihívást a történelem, hagyomány, szimbolizmus, ideológia, ikonográfia, anyagosság és új rendeltetés tekintetében. Léte fordulóponton nyugszik: aközött, hogy a sorsára váró *memento mori* legyen, vagy az ítélet felfüggesztésének a leglátványosabb példázatává váljon. A modern

⁷ A projektre vonatkozó részletekért látogassa meg a <http://www.buzludza-monument.com/project> honlapot.

örökség jellegzetesen európai oximoronját példázza.

A PRO-Heritage az Európai Bizottság Horizon 2020 programja által támogatott projekt, amelynek keretében egy európai civil szervezetekből és intézményekből álló konzorcium útmutatást dolgoz ki a történeti épületek állagának javítására, hogy azokat tájékozott beavatkozásoknak és a funkcionalitást jobban szolgáló átalakításoknak vessék alá.⁸ Az útmutató gyakorlatba ültethető mentőövet biztosít az Európa-szerre fellelhető, még beszerelésre váró további oximoronjaink számára.

Egy évszázaddal a hagyomány és modernitás közötti vízvonalztól kijelölése után, 2019 novemberében jött létre a Climate Heritage Network (Klímaörökség-hálózat), amelynek célja az, hogy a nemzetközi örökség szektorban végzett tevékenységeket a klímaváltozás enyhítésének a szolgálatába állítsuk.⁹ Ez nyilvánvalóan magában foglalja az energiaigény csökkentését célzó intézkedéseket, de tekintetbe veszi az élettartam-számításokat is, ideértve a meglévő épületek kihasználásában rejlő energiamegtakarítást és a körforgásos gazdaság elveit, amely szerint az anyagáfordítás, az újrahasznosítás és karbantartás mind hozzájárul az általános nyereséghez. Nagyon fontos, hogy a modernitás öröksége a hagyományos örökséghez hasonlóan vegyen részt ebben a kezdeményezésben.

Következtetésképpen, a XX. századot tekinthetjük a kulturális társadalom megtestesülésének, mint amely képes volt a szabad gondolkodás energiájához a történeti örökség jól átgondolt értékelését társítani. A nagyjából liberális társadalmak a maguk során mind tágtították a teret, amelyet a gondolatok tájának nevezhetünk, márpedig a modernitás öröksége, annak minden megnyilvánulásában, része ennek a tájképnek. Ennél fogva, ez a század tanúja volt a civil mozgalmak mint a társadalmak öntudatának és lelkének a megerősödésének (ideértve az örökség széles körű védelmét, a tanult öröklés elismeréseként), mint ahogy magában foglalta a közös kifejezés formáit kereső művészeti mozgalmak intenzitását és az államok magától értetődő képességét városok, határkövek és infrastruktúrák újjászervezésére a történelem fordulópontjaival együtt vagy éppen annak ellenére. Mind ez ideig, a XXI. században Európa „vigyáz a boltra” – leginkább azt óvja, amit örököltünk, és nem pazarol látványos energiákat egy, a mi Európánkat alakító „izmusra” vagy a modernitás örökségének a teljes körű felvállalására.

A COVID-19 járvány mindannyiunkat meggyőzött a tág értelemben vett civil társadalom szerepéről abban, ami a legfontosabb. *A carpe diem* (ragadd meg a napot) intés soha életünkben nem volt még ennyire kritikus jelentőségű, ha a világban, a valóságnak nevezett mulékony pillanatban elfoglalt helyünknek az értékeléséről van szó. A válságból való kilábalásunkat talán segítheti, ha új értelmet találunk annak, hogy mit jelent Európa a kollektív kulturális identitás (akik vagyunk) hagyományos fogalmainak a megerősítésében vagy a modernitás örökségének a következő fázisa (akik lenni akarunk) kreatív kibontakoztatásában.

8 További adatokért látogassa meg a <https://www.pro-heritage.eu> honlapot.

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Architect Sanda Ileana IGNAT Arhitect Sanda Ileana IGNAT IGNAT Sanda Ileana építész (1939–2020)

■ She was one of the remarkable architects in the famous conservation studios of the old Historic Buildings' Directorate, dissolved by the old regime in 1977. During the Revolution, in the winter of 1989/1990, she was part of the initiative committee for the restoration of the Directorate, grouped around professor architect Grigore IONESCU, and had the joy of seeing it reborn. She was a prominent member of the new National Commission and of the Directorate for Historic Buildings, Ensembles, and Sites, established in April 1990, eventually leading the Service for the approval of preservation, conservation, and enhancement designs.

Based on a solid architectural culture and, especially, on the history of architecture learned in Romania and abroad, she was an excellent practitioner, but also a writer in the field of historic buildings, evoking, more than once, the role of historical-architectural, archaeological, and building archaeology research within the field of conservation.

She remained faithful to the memory of her great masters, architects Ștefan BALȘ and Grigore IONESCU, standing, until their dissolution in 1994, together with the National Commission and with the Directorate for Historic Buildings, Ensembles, and Sites. After that, she preferred to stay with some of her former colleagues in the Design Centre for National Cultural Heritage – which later became the National Institute of Historic Buildings, now the National Heritage Institute – which she led (1998–2003) in the most difficult circumstances of the precarious existence of that last expression of the institution created during the Revolution.

She held the certificate with number 2 in the National Register of Experts in the field of historic building protection, being an attentive, demanding, and objective member of the Certification Commission in the field of historic buildings, but also the president of the Zonal Commission based in Cluj-Napoca, for a short period.

She was involved in the most varied and difficult conservation projects and designs, including: the Roman building with mosaic decoration in Constanța, the Târgu Mureș Fortification, the Bethlen Manor House in Criș, the church in Galda de Jos, the fortified Lutheran Church in Drăușeni, the fortified Lutheran Church in Rodbav, the Unitarian Church in Dârjiu, and houses from Bistrița.

(original text – in Romanian – and photo taken from the website of the National Heritage Institute: <https://patrimoni.ro/noutati/item/881-arhitect-sanda-ileana-ignat-1939-2020>)

■ A fost unul dintre remarcabilii arhitecți ai faimoaselor ateliere de restaurare ale vechii Direcții a Monumentelor Istorice, desființată de vechiul regim în 1977. În timpul Revoluției, în iarna 1989/1990, a făcut parte din comitetul de inițiativă pentru refacerea Direcției, grupat în jurul profesorului arhitect Grigore IONESCU, și a avut bucuria să o vadă renăscută. A fost un membru marcant în noua Comisie Națională și în Direcția Monumentelor, Ansamblurilor și Siturilor Istorice, create în aprilie 1990, în cea din urmă conducând Serviciul de avizare a proiectelor de conservare, restaurare și punere în valoare.

Întemeindu-se pe o solidă cultură arhitecturală și, mai cu seamă, de istoria arhitecturii deprinsă în țară și străină, ea a putut fi o excelentă practiciană dar și o scriitoare în domeniul monumentelor istorice, evocând, nu o dată, rolul cercetării istorico-arhitecturale, arheologice și de parament în restaurare.

A rămas credincioasă amintirii marilor săi măestri, arhitecții Ștefan BALȘ și Grigore IONESCU, situându-se, până la desființarea acestora în 1994, alături de Comisia Națională și Direcția Monumentelor, Ansamblurilor și Siturilor Istorice. După aceea, a preferat să rămână împreună cu o parte din foștii săi colegi în Centrul de Proiectare pentru Patrimoniul Cultural Național – devenit ulterior Institutul Național al Monumentelor Istorice, actualul Institut Național al Patrimoniului – a cărui conducere o avuse (1998–2003), în cele mai grele împrejurări ale precarei existențe a acelei ultime expresii a instituției create în timpul Revoluției.

Deținea atestatul cu numărul 2 din Registrul național al experților în domeniul protejării monumentelor istorice, fiind și un membru atent, exigent și obiectiv al Comisiei de atestare în domeniul monumentelor istorice, dar și președintele Comisiei Zonale cu sediul la Cluj-Napoca pe o perioadă scurtă.

S-a implicat în cele mai variate și dificile proiecte de restaurare, între care: edificiul roman cu mozaic, cetatea din Târgu Mureș, castelul Bethlen de la Criș, biserica din Galda de Jos, biserica evanghelică fortificată de la Drăușeni, biserica evanghelică fortificată din Rodbav, biserica unitariană din Dârjiu și case din Bistrița.

(text și fotografii preluate de pe site-ul Institutului Național al Patrimoniului: <https://patrimoni.ro/noutati/item/881-arhitect-sanda-ileana-ignat-1939-2020>)

■ Sanda Ileana IGNAT a korábbi politikai rendszer által 1977-ben felszámolt, valamikori Műemléki Igazgatóságon belül működő számos neves restaurátorműhely egyik kiemelkedő építész volt. A forradalom alatt, 1989–1990 telén a Grigore IONESCU építész professzor körül az Igazgatóság újralakulásáért létrejött kezdeményező bizottság tagja volt, és örülhetett is a kezdeményezés sikerének. Az újonnan, 1990 áprilisában alakult Országos Bizottság és a Műemlékek, Épületegyüttesek és Műemléki Helyszínek Igazgatóságának fontos tagja volt; az utóbbi intézményben ő vezette a Konzerválási, helyreállítási és értékesítési projekteket felügyelő szolgálatot.

Kiterjedt építészeti műveltségre és főként az itthon és külföldön megszerzett építészettörténeti tudására alapozó építész kiváló gyakorlati szakember, egyúttal a műemlékvédelem területén is termékeny író volt, aki írásaiban nemegyszer hangsúlyozta a történeti-építészeti, régészeti kutatások, valamint a falkutatók helyreállításban betöltött szerepét.

Hű maradt nagy mesterei, Ștefan BALȘ és Grigore IONESCU építészek emlékéhez, az 1994-es felszámolásig az Országos Bizottság és a Műemlékek, Épületegyüttesek és Műemléki Helyszínek Igazgatósága keretében dolgozott. A nevezett intézmények megszűntetése után kollegái egy részével kívánta folytatni a munkát a Nemzeti Kulturális Örökség Tervezőközpontjában – ez később a Műemlékek Országos Intézete, jelenleg a Nemzeti Örökségvédelmi Intézet –, amelyet 1998–2003 között vezetett, a legnehezebb körülmények között, amelyekkel ez a forradalom alatt létrehozott, bizonytalan sorsú intézet szembesült.

A műemlékvédelem terén tevékenykedő szakértők országos nyilvántartásában a 2-es számú tanúsítvánnyal rendelkezett, egyúttal a Műemlékek területén tevékenykedő szakértők tanúsítását felülvizsgáló bizottság figyelmes, igényes és pártatlan tagja volt, valamint rövid ideig a kolozsvári székhelyű Területi Bizottság elnöke.

A legváltozatosabb és legtöbb nehézséget jelentő helyreállítási projekteken is részt vett, ilyenek voltak például a konstancai mozaikos római-kori épület, a marosvásárhelyi vár, a keresdi Bethlen-kastély, az alsógaldi templom, a homoróddaróci erődített evangélikus templom, a nádpataki erődített evangélikus templom, a székelyderzsi unitárius templom és besztercei lakóházak.

(a román nyelvű szöveg és fénykép átvéve a romániai Nemzeti Örökségvédelmi Intézet honlapjáról, lásd: <https://patrimoni.ro/noutati/item/881-arhitect-sanda-ileana-ignat-1939-2020>)