

MODERN ARCHITECTURE AND ANCIENT MONUMENTS

1. INTRODUCTION

The subject of this symposium of ours, arranged in connection with the Third General Assembly of ICOMOS, is "Contemporary architecture in ancient monuments and groups of buildings". At first sight it would appear to cover nothing more than the practical details relating to the protection of monuments, and it was with this interpretation that the same subject was on the agenda for the first ICOMOS symposium, held at Cáceres in 1967 and devoted to the problems connected with the conservation, restoration and revitalization of areas and groups of buildings of historical interest. It was included in the Cáceres recommendations under point c. of the technical problems, under the title of "integration of modern architecture into the tissue of old towns".

It is certainly no accident if, from Point c. of the technical problems the question has now been promoted to the rank of sole subject of a complete symposium. We believe we can now say that the problem of the connection between contemporary architecture and ancient settings is not just a technical one; it is a fundamental theoretical problem for our discipline as a whole. Basically, what is it that we are talking about? We are discussing the theoretical question of the relationship between the past and the present, the problem of the creation of man's environment, or, in more general terms, the philosophical problems relating to man in time and also in space. The subject we shall be dealing with today therefore has its roots in the very foundations of any protection of monuments, and the questions we shall be needing to answer will go much further than problems of detail of purely practical interest. Our task will be to define the part to be played by the protection of monuments both now and in the future and the place this activity occupies in the awareness of contemporary society.

Without wishing to enter here into its historical origins, I shall attempt to put forward a few ideas which will show the true nature of the problem. In the history of mankind, the 19th century represents the threshold of a scientific and technical age which some have ventured to compare, for its importance in history, with the age of the discovery of implements and of fire. It is certainly no accident that it should have been necessary to wait until history took this turn to see European society interest itself in that background to its existence which it had itself created over the centuries. Such a background is not merely a place to live against; it is also

a highly-developed expression of the human quality of society and of its historical continuity. Man had suddenly come to see himself in the works of his own hands, and he now saw that such an unprecedented rate of development contained a threat of total destruction for these very creations of his. The realization of this fact gave birth to the movement for the protection of monuments, which strove to gain a foothold in order to stem the tide and at least save what could be saved.

This defensive movement rapidly created its own legal structures throughout Europe, and yet the role devolving on it was, from the outset, a role of opposition to large sectors of society. It was possible to suppose at the time that the town-planners, in view of the rise of their profession during the century, might be able within a few decades to pull down and rebuild all the ancient settlements of Europe. Meanwhile that section of public opinion which was interested purely in the rapid progress of material civilisation saw the protection of monuments as an obstacle to that progress and considered that its sole purpose was to shield the past against the present and the future. Fortunately, the face of Europe as history had shaped it did not have to undergo a sudden and complete transformation; but as we know, concern for the protection of monuments had nothing to do with this.

Thus for public opinion the enormous growth of the towns and the simultaneous birth of the idea of protecting monuments were trends which ran in opposition to one another, so that there was polarization of opinions and attitudes on the basis of two extreme conceptions.

There were, on the one hand, the extremist ideas of the partisans of conservation. The origin of these ideas dates from the 19th century: we are only too familiar with the mistaken and in some ways confused ideas which prevailed during the earliest decades of the life of the movement. We need only refer to Dvorak, who, while expressing his pleasure at the greater respect now shown for historical monuments and at their increased importance in cultural life, himself remarked, in 1910, on the complete confusion of ideas with regard to the work requiring to be done, the conditions under which monuments should be protected and even the motives behind their protection. This confusion, due to an attitude and a system of reasoning which derived from a generalization of purely subjective impressions and feelings, was, it is true, gradually dissipated as ideas became clearer; but unfortunately certain misconceptions have survived right into our day. The

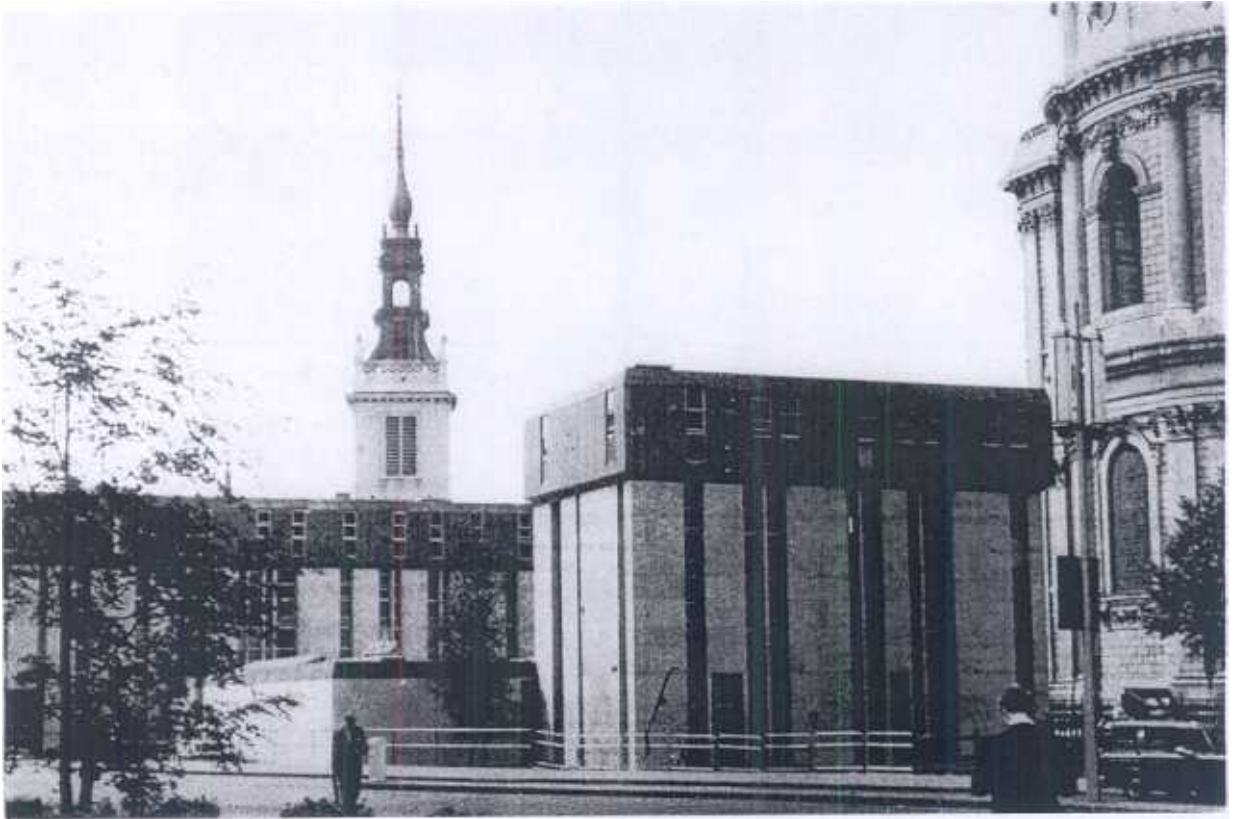


Fig. 1. — St. Paul's Choir School in London designed by the Architects Co-partnership who won a limited competition in 1962. It is designed to frame the apse of St. Paul's Cathedral and the sculptural vigour of the campanile, both designed by Sir Christopher Wren.

result is that the protection of monuments is seen even nowadays as an end in itself, and beauty is weighed against, or preferred to, truth and authenticity; the conception of the past is romantic and idealized, and any present-day interference is feared, if not categorically rejected.

Meanwhile, the ever more rapid progress of material civilization, technology and economic development had led large sectors of society to adopt a different but no less uncompromising attitude. These considered well-being and comfort as an end in themselves, weighed material civilization against culture or preferred the former, and idealized self-interest and tangible profits; in short, their distinctive feature was an absence of interest in the teachings of history and a complete rejection of the past.

The consequences of these two extreme conceptions may be seen and studied both in the outward appearance of our towns and in the state of public opinion. Our sites invariably show open sores due primarily to the large-scale urban development projects of the 19th century, though their number has been increased still further by the successive alterations carried out in

ignorance of the importance of ancient complexes of buildings and with visible and complete indifference towards them. This attitude was responsible for the sacrifice of large numbers of irreplaceable works of historical value all over Europe; to take only our own capital as an example, it is unfortunately true that the ancient city centre on the Left Bank was almost entirely destroyed towards the turn of the century to make room for innumerable and more profitable apartment houses. In the historic centre of Buda there are only a few appalling traces to remind us of that period, but this is due, not to any concern for the preservation of monuments, but to a fortunate turn in the development of the social and economic factors affecting urban planning.

Are we therefore to be surprised if, for a whole section of public opinion, new building projects and the protection of monuments appear to be two perfectly contradictory things, and if for a great many people a new building in traditional surroundings is a dangerous menace? Those who, out of respect for historical monuments, dread any introduction of contemporary architecture in their vicinity can too often—and admittedly

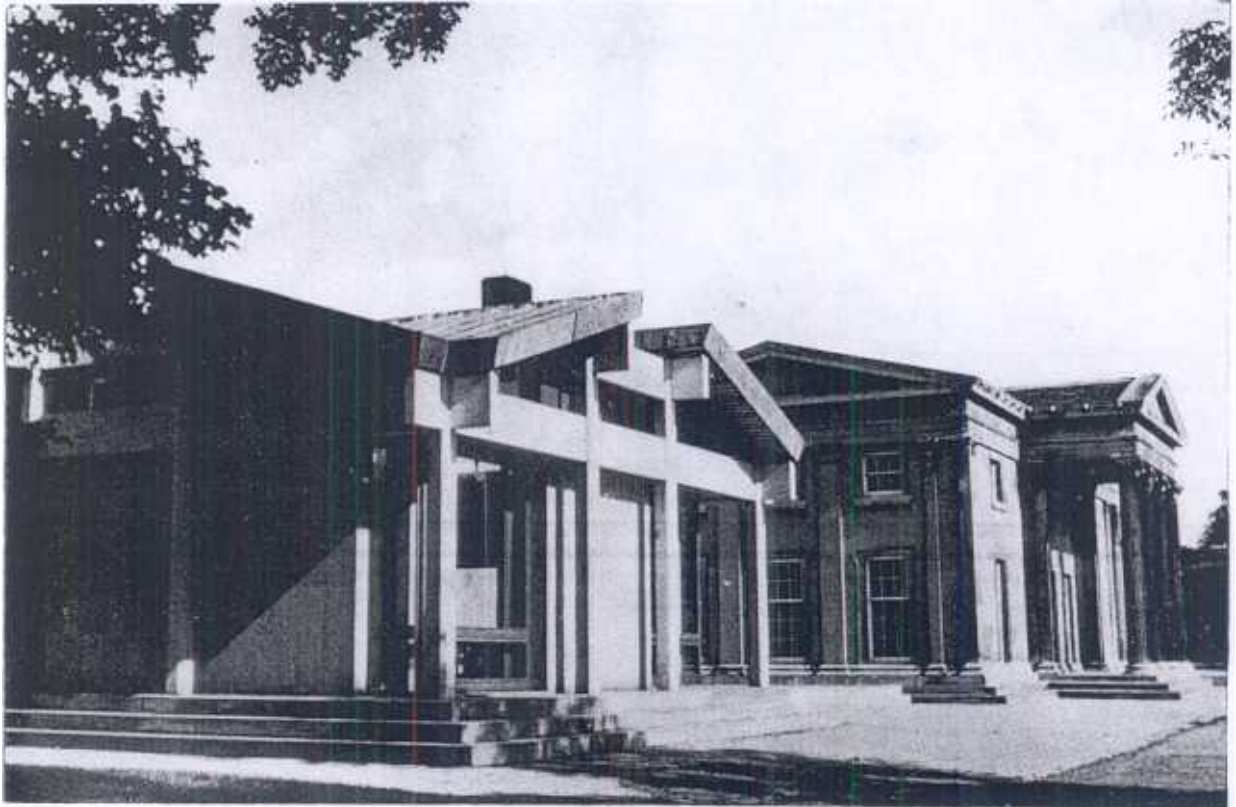


Fig. 2. — Rowning College: new dining hall by Howell, Killick, Partridge & Amis. This new part of the College matches the Greek Revival building built in 1875 by Wilkin.

not without cause—invoke the dangers involved and the errors more than once committed in the past, and still being committed today, in the name of life, progress, and the rights of those creators who are building our future.

It would indeed scarcely be reasonable to deny that there exists an extremist attitude which goes so far as to treat historical monuments as mere hindrances to life and progress. Those who adopt this position see in them the main obstacles to magnificent architectural projects, and would for this reason be perfectly prepared to do away with them, or—from motives diametrically opposed to those of their opponents—to relegate them to within the walls of a few “museum” districts, so as to banish them from life itself, in which they consider they are no more than a nuisance. A different and more indulgent attitude is adopted by some architects, who, without violently attacking monuments, confine themselves to treating them as things of sentimental value which should not be taken too seriously; in their opinion historical monuments are playthings with no true relation to life and the only appropriate reaction for the architect must be one of mere enjoyment. There is yet

a third attitude which consists in placing economic and technical development on a higher plane than life itself and doing everything to secure maximum well-being and comfort even where these involve oblivion of the true and more profoundly human content of life. All of these conceptions have led, and are still leading, to large numbers of errors the world over, and are thus imperilling those treasures which the architects and town-planners have created and preserved over so many centuries. Such errors are visibly detrimental to the culture of mankind, and thus serve to multiply the already numerous objections raised by certain conservation specialists with regard to modern architecture. Indeed these errors explain, and even to an extent justify, the mistrust, the reticences and the passivity invariably shown from the very outset by the partisans of the protection of monuments wherever modern architecture or town-planning were talked of in the context of an ancient setting. Instead of analysing the deeper social and economic causes of the errors committed, and denouncing them or attempting to deal with them, they invariably reacted by assuming an attitude of what we might call “passive exclusiveness”, involving

out-and-out rejection of contemporary architecture, which was, in their opinion, the root cause. This was all the more easy in that the errors unquestionably existed. At the same time, the ideas deriving from 19th-Century romanticism and the insistence, characteristic of our discipline from its cradle upwards, that the original style of the monument must be systematically adopted in all cases, were to continue to mark it for a long while. Lastly, progress in the understanding and acceptance of modern art was comparatively slow in every field and not merely in connection with the protection of monuments and ancient centres or even with architecture.

The above reasons explain why modern architecture was frequently blamed for the ill-effects due in reality to speculation, unilateral pursuit of technical progress, individualism and greed, and for the general dehumanization of towns, and so came to be generally condemned.

Yet it is surprising to find how early the modern idea of the protection of monuments, half way between the two abovementioned extreme conceptions, did in fact find expression, and in words which retain their full force even today. Let us quote as a piece of historical evidence the words of Georg Gottfried Dehio, who in 1905, in his *Denkmalschutz und Denkmalpflege im neunzehnten Jahrhundert*, wrote as follows:

"Once it was seriously desired to protect monuments, ideas on the subject needed to be clear: this would not be practicable without restriction on private ownership, on the rights of traffic and labour, and above all on motives connected with personal requirements. Buildings cannot be isolated, they are not museum exhibits. A monument may also be indirectly destroyed, by the unsuitability of its surroundings. There can be no question, where new buildings are put up in an ancient setting, of keeping to what is commonly known as the 'style', and which is in general no more than an inaccurate and artificial imitation of the past; it must merely be seen to that the volumes and the work as a whole are in keeping with the existent townscape, and this is perfectly possible with the aid of modern forms." But this was far from being the general position at the time and, as we shall see, things have scarcely changed since. During the first half of the present century the conviction regarding style inherited from the previous one, coupled with a feeling of strong dislike for the new architecture, gave rise to two different trends. One of these was in the direction of continued refusal to allow anything to be built in an ancient setting which was not adapted to suit the style of the whole, while the other led to the creation of what might be called a "neutral" architecture which refrained from adopting ancient forms but copied the style of the surrounding buildings in a simplified form.

The problem was to reappear in a different guise and on an unprecedented scale after the ravages caused by the Second World War. The need to fill the empty

spaces where the monuments had once stood and the problems raised by the entire groups of ancient buildings damaged or in ruins once again brought to the forefront the question of reconstruction principles and methods. It is understandable that the enormous scale of the devastation and the size of the losses suffered should have created a situation in no way conducive to a considered study of these principles and methods, and in several parts of Europe there was wholesale reconstruction of ancient monuments and complexes of buildings completely destroyed during the war. Public opinion, which was neither able nor willing to resign itself to their voluntary destruction on so unprecedented a scale, decided, as a gesture of protest, to resurrect them, which in fact meant an experiment for which there was likewise no historical precedent. The demand for such reconstruction came, not from a few experts on the protection of monuments, but from society itself, and in circumstances which were dramatic. Even before they had enough to eat again, people wanted their traditional surroundings back, and this at a time when the very continuance of their physical existence was at stake. Notwithstanding all its contradictions, this great tragic experience served as a demonstration that man and society are unable to live without historical surroundings, and that if some catastrophe deprives them of these surroundings they will attempt even the impossible in order to get them back.

In most cases such work was considered without question to be unique and exceptional and certain not to be repeated, and not as the embodiment of a change in the principles laid down on the international level as early as the '30's in connection with the protection of monuments, or a systematic rejection of these principles. Nevertheless, whether deliberately or otherwise, such work was in fact contrary to the said principles and an encouragement to those who questioned both the need for a theoretical basis for the protection of monuments, and the importance of authenticity. At the same time there could be observed the development of a practice which appeared to open up a new possibility for building within ancient groups of buildings; it consisted in reconstructing with the aid of photographs and drawings.

Despite all these difficulties, the decades which have elapsed since the Second World War have brought substantial progress in two important fields. In the first place, there has been revision of the internationally-accepted doctrine on the conservation and restoration of monuments, finally leading to the definition contained in the Venice Charter—adopted in 1964—of the principles and methods now applying to the protection of monuments. Next, there has been the revival of interest in conservation and revitalization problems on the international level, as is demonstrated by the numerous international conferences which have been held since an early date and of which the list is now a long one. A conference held in 1956 in Erfurt,

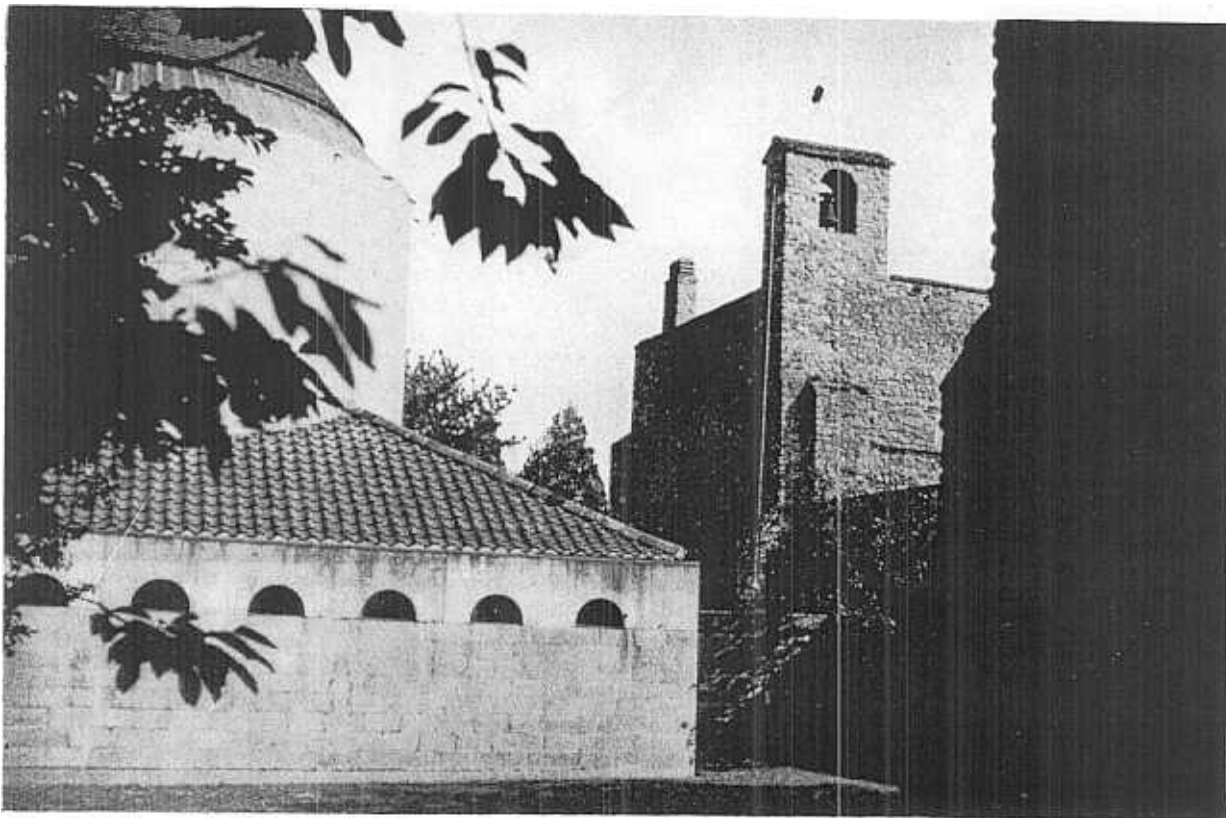


Fig. 3. — St. Mary's Abbey, West Malling, Kent is an Anglican Community of Benedictine Nuns. The abbey was founded about 1090. The abbey was pillaged in the 18th century. Robert Maguire and Keith Murray were the architects of the new church and cloister which were added to the Norman building.

and subsequent ones held in Dobris, Warsaw and Budapest had their successors in the ICOMOS symposiums held in 1966 at Levoca, in 1967 at Cacérès and in 1968 in Tunis, and in the five symposiums arranged by the Council for Cultural Cooperation of the Council of Europe between 1965 and 1968. The very nature of the two subjects has meant that those concerned have found themselves logically obliged, in the course of their practical work, to re-examine and re-define a whole series of questions absolutely vital to the idea of the protection of monuments.

It was in this way that some of the experts accepted the obvious and agreed that the "incorporation of contemporary architecture into an ancient setting" had too wide a range of aspects to be squeezed into categories drawn up on a purely aesthetic basis. It is not merely a question of knowing whether new houses may be built immediately next to old ones, it is also, in a more general sense, a question of the links between historical monuments and life, or even of the real relationship between past and future. We need to know whether monuments must be isolated from present-day life, or whether, on the contrary, they must be brought as close to it as possible, and how one can contrive to

solve the problems with which we are confronted by present-day life, man and society, not merely in connection with new buildings but also in connection with the whole complex process of revitalizing ancient quarters and even with the rearrangement of the interiors of individual monuments and restoration work on them.

The Bureau of ICOMOS has assigned to this symposium of ours the task of attempting to find an answer to these fundamental questions, which are always arising in the course of our everyday work. Its choice of this subject was directly inspired by the following passage from the preamble to the Venice Charter:

"It is essential that the principles... should be agreed and be laid down on an international basis, with each country being responsible for applying the plan within the framework of its own culture and traditions."

2. PRESENT STATE OF PROGRESS ON THE SUBJECT

As a preliminary to this symposium and with the help of the Paris Secretariat of ICOMOS, we sent out a questionnaire to the National Committee of each of

our member countries, in which we asked for information on the theoretical position and on the practical solution adopted in a number of typical situations where the question of the relations between modern architecture and historical monuments arose in a particularly acute form. I would like at this point to take the opportunity of once again expressing my sincere thanks to the 21 National Committees, and to the Chairmen of those Committees, who have sent us in such beautifully clear replies, thus providing us with an extremely valuable and interesting body of material on the development, in one country and another, of the principles governing the protection of monuments. In our opinion these replies constitute an extremely precious record which, if it could be illustrated by concrete examples and had a bibliography appended, would well deserve publication in its own right. In view of the limited time at our disposal, the summary which follows sets out to be no more than a rapid picture of the general state of things as revealed by the replies received. But we should observe, in this connection, that any general survey must cover not only the position adopted and the practices approved in each country, but also the conceptions—whether personal or otherwise—re-

cently defined at any one or other of the various international meetings now becoming more and more frequent in the profession. We feel this last remark to be all the more justified in that, by the very nature of things, national and international trends are still far from being similar in all spheres. While the replies that have come in give us a true picture of everyday practice, with all the difficulties and contradictions involved, the positions adopted on the international level point, on the contrary, to a roughly unanimous attitude, and would appear to give us the line which will be followed in the future.

The results of our enquiry have been classified under the main subject-headings used in the questionnaire. We have thus started by attempting to show the overall state of opinion on the more general and broader questions of principle, by which I mean the problem of the incorporation of monuments and ancient sets of buildings into contemporary life and of the introduction of modern architecture into ancient settings. We have then gone on to the more concrete problems relating to additions to ancient complexes of buildings, revitalization, and inside alterations and restoration, as they confront the architect of our day.

I. General questions

As we have already said, the reply we can make to the question which interests us, which is whether modern architecture may be introduced, and, if so, how it can be introduced, into an ancient setting, depends primarily on the place historical monuments occupy in the life of man, the manner in which man wishes to fit them into his daily surroundings, and our attitude towards the introduction of modern architecture and the role of modern architecture within the context of cultural progress.

The replies we have received to these questions show clearly that on one point opinion is unanimous: to ensure the preservation of ancient monuments and groups of buildings and their incorporation into contemporary life, one must contrive to find ways of revitalizing them in such a manner that they have an active part to play in that life. In the remarks made by certain countries—Rumania and Hungary, for instance—it is emphasized that such revitalization must always leave unaffected the value of the building as a monument, in other words that its essential character must not be sacrificed for practical ends.

In the remark made by Great Britain we are reminded that the use of monuments for new purposes in no way relieves us of the responsibility for their upkeep or for the preservation of their historical and artistic value. On the subject of the preservation of monuments as mere museum exhibits, Holland and Belgium raise the question of open-air museums, which may in certain cases represent the only possible means of protection. Already in 1967, the first ICOMOS symposium in

Fig. 4 Amsterdam building at Singel 428



Cacérès opted in favour of the revitalization of ancient quarters and their incorporation into the modern city. In his overall report at that meeting, Mr. Sorlin mentioned as one of the chief dangers threatening the existence of ancient centres the tendency of these to become "foreign bodies" inside towns, since their out-of-date and dilapidated condition made them progressively less suited to modern life as lived by present-day man. Without systematic revitalization, signifying modernization in a manner which made due allowance for their value as monuments, and adaptation to suit useful purposes, they would, he said, be irremediably destroyed by life as it went on. There could be no question of treating them as "museum districts", serving exclusively as tourist attractions; they must be made an integral part of the process of urban and economic development. Mr. Ostrowski adopted a similar position when he declared: "The problem of ancient quarters is not to be isolated from that of modern quarters. We should not create too many 'protection areas', but succeed, instead, in giving our towns a present-day townscape consonant with our needs and aspirations."

At the Council of Europe symposium in Avignon in 1968, Mr. Querrien, Director of Architecture, stressed in his introductory report that the question was that of the intimate ties which existed between man and the environment he had created for himself and to whose reactions and influence he was necessarily subjected. The 1968 ICOMOS symposium in Tunis was devoted to the problems facing the Islamic countries of the Mediterranean, which are basically different from the communities of Europe; but here again the chief *rapporteur*, Mr. Fendri, declared himself in favour of the revitalization of the medina and its re-incorporation into contemporary life, and this attitude was reflected in the final recommendations. The 1969 symposium of ICOMOS, held in Leningrad, examined the role of monuments in society, and here Mr. Ivanov made a detailed analysis of the whole influence of man's material environment and of the everyday presence of ancient complexes of buildings on the aesthetic conceptions of society and on social awareness. Last of all, let us recall, as an extremely interesting conclusion, that adopted by the second seminar on urban renovation held in Budapest by the United Nations Economic Commission for Europe, at which the town-planning specialists emphasized the importance of its ancient centre for the town as a whole and the need for this centre to be as far as possible an integral part of the town, and declared that any town-planning programme must make allowance for these factors from the earliest stages.

A no less unanimous attitude would appear to be shown regarding the introduction of modern art and architecture into an ancient centre, which nearly all countries consider to be a phenomenon justified by history itself. However from the comments which follow the replies themselves it is clear that everyone feels there must be

certain restrictions on the uses made of modern art and architecture, since there should always be due allowance for the beauties of what is left of the monuments themselves, and harmonization with these. A remark from England points out, further, that the introduction of modern art and architecture into an ancient complex of buildings must not be considered as an end in itself, and that, here again, the preliminary stipulation must be that whatever is still standing must be protected, the introduction of modern architecture being justified only in so far as life and progress make it inevitable for there to be changes and developments in the architectural setting which has formed itself in the course of history. The unanimity thus reflected in the replies to the questionnaire is also corroborated by the work of the Cacérès symposium. At this meeting Mr. Sorlin emphasized the necessity of incorporating modern architecture into ancient complexes of buildings, and at the same time he too made a point of stressing certain principles which in his opinion should govern such incorporation. He pointed to a generally-accepted principle which was that additions should be on the same scale as the buildings surrounding them and adopt the same units of volume. A similar conception was put forward by Mr. Ostrowski, who added that the problem of fitting new architectural projects into ancient sites went beyond the mere question of the existence of new and old buildings side by side; allowance must be made for the particular nature of the surroundings, and in fact the greatest of the creative modern architects—Le Corbusier, Frank Lloyd Wright and others—had never ceased to emphasize the fundamental importance of the relationship between a building and its surroundings. In the opinion of Mr. Querrien, "architectural creation, before it becomes composition, is the organization of space to suit the needs of society". Taken in this sense, architectural creation therefore signifies the protection of historical monuments and of our surroundings in its highest form. The same question was also broached at the Leningrad symposium, where Mr. Zdravkovic declared that the modern curator was not, in principle, opposed to the new in an ancient setting, provided it was subordinated to the old and always in harmony with it.

Thus the replies to our questionnaire show that on these fundamental questions the position of the specialists in the protection of monuments is more or less unanimous. From certain replies (those of Holland, the GDR, Rumania and Czechoslovakia), it would look as though, on the question of the introduction of modern architecture, the architects and the town-planners took a clearer and more categorical line than did the other specialists.

II. *Problems relating to incorporation into ancient complexes of buildings*

If opinion is unanimous on the need to fit monuments into present-day life instead of isolating them, and on



Fig. 5. — Brussels (Belgium). New building out of scale with ancient surroundings.

the fact that the presence of modern architecture within a group of buildings of historical interest is to be considered as a phenomenon which history itself justifies, it differs widely on the biggest of the practical problems, which is that of the type of architecture to be adopted for any new additions. From the results of our enquiry we may safely say that there are few countries where a single answer to the question is held to be the only valid one. Generally it is admitted that there are several possible solutions, and that the choice must be made to suit each particular case. Nevertheless, most of the replies received reflect the trend now considered to be the most acceptable, or the one most frequently followed.

The majority of these replies were in favour of either neutral or modern architecture. Half of them did not completely rule out the possibility, in certain special cases, of a restoration based on documentary evidence. The other half of the replies definitely reject such a solution, and some countries (Italy, for example) even emphasize in their comments the inadmissibility of

such a practice in the context of the protection of monuments. A few countries mention adoption of the style of the neighbouring buildings as a method which, though not to be used everywhere, has been chosen in certain cases. Thus we see that the vast majority of countries favour the adoption, for the new buildings, of a style which is frankly modern or at least neutral, while a minority prefers either to reconstruct the original buildings from records, or else to resort to imitations of their style, though this latter system is generally reserved for special cases.

An absolutely clear position in this matter emerged at the Cacérès symposium of ICOMOS, where the speakers who examined the question were unanimous in admitting that any copying of ancient styles was to be ruled out and that new additions to ancient complexes of buildings must use the "language" of contemporary architecture.

Any other solution would, it was held, be false, for the new buildings and the old ones alike. However, the speakers also declared that in their opinion modern

architecture must not be used unrestrictedly; "new architecture" did not mean complete freedom from any constraint whatever, and architecture which showed indifference to its surroundings and was in violent contrast with them was not truly modern, since respect for the existent setting was one of the fundamental duties of the architects of our day.

The speakers also found themselves in agreement on the fact that it was impossible to lay down over-strict regulations to be followed when putting up the new buildings. As Mr. Alomar put it, "The problem of the modern building in the ancient town is simply a problem of good architecture". Generally speaking, volume and scale were held to be the two factors considered as decisive, though colour and materials might in some circumstances be added to these; a further element affecting the general effect of the forms was the typical roof shape. On the subject of the choice of materials, Mr. Ostrowski reminded the meeting that in certain cases contrasting materials could be desirable. Thus unfaced concrete buildings could perfectly well be fitted into ancient centres, as had been shown, for example, by Le Corbusier, who had envisaged using this material for the proposed hospital in Venice.

During this same symposium, Mr. Pimentel Gurmudi, taking his examples from Peru, drew attention to the dangers inherent in a mistaken kind of respect for the past and in the imitation of traditional forms. In the ancient quarters of Lima and Cuzco old buildings of great value had in fact been pulled down so that their sites could be used to accommodate big hotels in the neo-colonial style.

The incorporation of modern architecture into the medinas of the Arab cities was presented by Mr. Fendri at the Tunis symposium as likewise possible and justified. At the Avignon meeting, Mr. Sonnier developed the idea that any imitation or copying of styles whatever was to be ruled out, despite the fact that they were often demanded and strongly advocated by an ill-informed public, including even people who held themselves to be particularly knowledgeable. The new problems must be solved by an architecture which was alive, and there were two methods by which this could be done: the buildings could be neutral, or their architecture could be the product of contemporary technological progress, thus serving as a foil to its traditional neighbours. This second alternative was doubtless the more difficult, but it represented the true solution.

In most countries the construction of buildings in scheduled historic areas is controlled under architectural regulations which are legally binding; in the remaining countries there are official but not compulsory regulations (or "parameters"). The need for such guidelines was stressed by our President, Mr. Gazzola, at the Cacérès symposium. In the vast majority of countries, the rules in force provide that, for any new work, certain criteria derived from the existent buildings must be retained; in most countries these include

alignment, height, proportions and colour, and, rather less frequently, distribution of available space, shape of roofs, and choice of materials. More rarely the number and spacing of windows and doors are likewise included. In most cases it is unanimously agreed that these criteria are the ones which have a decisive influence on the character of an ancient set of buildings and will therefore enable a violent clash between the appearance of the old and the new to be avoided. Their adoption is obviously not enough in itself to give the building the necessary architectural and artistic standard, but neither will it hamper the imagination and personal genius of the architect who is to do the original work.

III. Revitalization problems

As we have already frequently remarked, the tasks involving modern architecture and the problems it must solve are not purely connected with new additions to ancient buildings or groups of buildings. One of the most important problems is that of revitalization and modernization, and these operations logically mean the use of modern architecture. The question is, exactly how far, where alterations in the internal structure of ancient buildings are required in order to ensure their survival without destroying those very qualities which make them worth preserving, is it necessary and permissible to make use of modern architectural devices?

The opinion of the majority is that ancient buildings, when modernized, must retain their ground-plan, their general arrangement and their internal structure. In the additional remarks it is pointed out that the feasibility of such conservation will depend on the degree of interest attaching to the buildings concerned and on their state of preservation. A widespread view is that the above procedure is the only one possible, and it is in fact frequently considered necessary to remove insalubrious sectors, introduce internal courtyards and sacrifice certain portions of the ancient building. Some replies even envisage—though only in exceptional cases—the complete removal of a dilapidated interior, so that the renovation work leaves nothing intact except the outside walls. But as pointed out by Finland and Belgium, in practice this system has given extremely unsatisfactory and highly questionable results.

This same question was among those examined at the Cacérès symposium, where Mr. Sorlin observed that revitalization raised new questions of principle. Insides of buildings were of extremely unequal interest, and in order to preserve the unity and homogeneous character of the whole one needed to determine exactly what required to be retained and how it could be retained. The essential thing to be preserved, in Mr. Sorlin's opinion, was the building's external aspect, and this did not necessarily involve the heavy task of complete restoration. He observed that, where it was desired to

provide new and airy internal courtyards, technical difficulties were usually such that the whole interior of the building had to be removed. Mr. Ostrowski remarked that this was in any case the province of present-day architecture, and that the architect in charge of the operation would need, over and above his technical qualifications, a highly-developed artistic sense. He felt that the question was particularly complex, since modernization meant the revelation of hitherto hidden beauties, the removal of worthless portions and also the addition of new features.

At the second seminar on urban renovation, held in Budapest in 1970 by the United Nations Economic Commission for Europe, Professor Lemaire took the case of the *Grand Béguinage* in Louvain as a concrete example of how the problem could be solved. The main principles governing this operation were described by him as "scrupulous preservation of all parts which were authentic and valid, whether belonging to the façades of the houses or their interiors, and an attempt, on this

basis, to find present-day solutions to the problem of providing accommodation", and, finally, as "the giving of a distinct character to all new additions—whether architectural features or furniture—by resolutely but unpretentiously adopting present-day materials or forms". Where a monument is adapted to serve a new purpose, it may very well happen that the original building is inadequate or unsuited to some of the requirements, in which case further building work will be necessary. The question is whether this sort of revitalization is in itself admissible, and, where it is inevitable, what sort of architecture can be devised for the additional features. Some of the replies received categorically reject the idea of adaptation to suit new purposes if this presupposes new additions, and declare that historical monuments should be made to serve only such purposes as call for none. Most countries, however, accept such additions as a compromise solution in cases where they cannot be avoided. As to the type of architecture to be adopted, opinions, as in the case of whole new buildings

Fig. 6. — Heverlee (Belgium) ruins of XIth Century Romanesque church, restored and adapted to modern religious needs (arch. R.M. Lemaire).



in ancient settings, are once again divided. The vast majority are in favour of a modern or neutral style, while a minority propose, in this instance too, though again only in special cases, the adoption of the original style of the monument.

We should revert here to the Cacérès symposium, where Mr. Ostrowski, while stressing the need to find new uses for monuments, specified that such uses should be so chosen as to enable the necessary adaptation to take place without affecting their artistic merits. His words were: "Over-active use of buildings may involve a break-up of their fragile historic setting... Revitalization is necessary, but 'over-revitalization' would be dangerous."

An absolutely similar position was adopted at the Leningrad symposium by Mr. Zdravkovic, who declared that, while monuments must be made use of in the manner required by our age, such uses should involve the minimum amount of alteration in their internal structure.

IV. Problems relating to internal improvements

A problem which is being more and more frequently met with in connection with monuments in general is that of internal improvements and decoration, whether as a part of restoration work following war-damage, or as a part of an operation to revitalize the building or adapt it to suit a new purpose. This problem may be solved in a large number of different ways, for the situation where the interior has been partly or wholly destroyed and requires restoration will not be the same as that where the building has preserved its interior architecture and decoration and now requires an up-to-date interior suited to the requirements of our age. The position is particularly tricky when the alterations envisaged are in a building whose interior is of great architectural beauty and much of whose original furniture has been preserved. This last problem arises mainly in our day in the case of Catholic churches which need to be adapted to suit the new liturgy.

On the course to be adopted where the interior has actually been destroyed, opinions are divided, some being in favour of a new interior in a modern style and others believing in reconstruction with the aid of documentary evidence. It should be remarked that even those who favour this latter solution consider it appropriate only in special cases, and only where sufficient records describing the original appearance of the place are available. Failing such records, they are nearly always in favour of a modern interior; only one country voted in favour of a fake interior imitating the style of the building.

However, when it comes to the furniture itself, half of the replies received are in favour of furniture chosen to suit the style of the period, though they accept

modern furniture as a second alternative. This was another problem examined at the ICOMOS symposium in Leningrad, where Mr. Zdravkovic indicated his position in the matter. In his opinion, where the inside of a monument had been destroyed beyond hope of restoration, it was permissible to design a whole new interior and new decoration in keeping with present-day requirements, and in this case all interior amenities and furniture should likewise be modern. It is interesting to note that opinion on the adoption of contemporary architectural "language" may vary within the same country, according as we are dealing with the outside aspect of a group of buildings or with their interior structure and amenities.

V. Restoration problems

The restoration of historical monuments is a special area of modern architecture. It is understandable that here there should be no question of confining oneself to purely modern materials and structural methods, since a part of the work to be done necessarily requires the use of traditional materials and structures; the vital question is whether, as a matter of principle, it can be admissible, or even preferable, to use modern materials for restoration in certain cases. The principal uses for which such materials might be chosen are the replacement of missing parts, the construction of links between new and old and the building of structural members, in cases where a missing feature is to be replaced, a piece of reconstruction work is to be done in order to explain the function of the rest, or a member which has collapsed is to be re-erected by anastylosis. Of all the questions in our questionnaire, this is the one which elicited the least replies in favour of modern architectural techniques and materials, and even those who approve of them generally do so only with certain qualifications (Italy and Hungary are the only countries definitely in favour of them). The other countries advocate the use of traditional materials and building methods, whether or not the forms adopted copy the traditional ones, or are simplified or quite different.

The position is similar with regard to structural or other members of monuments—doors, windows, pavings, ceilings, etc.—which, though old, have no special value in themselves and are so dilapidated as to be no longer fit for everyday use and to need replacing. Most of the replies are in favour of making copies of the originals, while a minority would agree to their replacement by modern equivalents, though only in special cases. Here again, only two countries—Italy and Hungary—are categorically of the opposite opinion.

This brings us, however, to more detailed aspects of the restoration of monuments, and we feel it is preferable not to go into them here at any greater length, especially as the relevant principles have already been laid down in the Venice Charter.

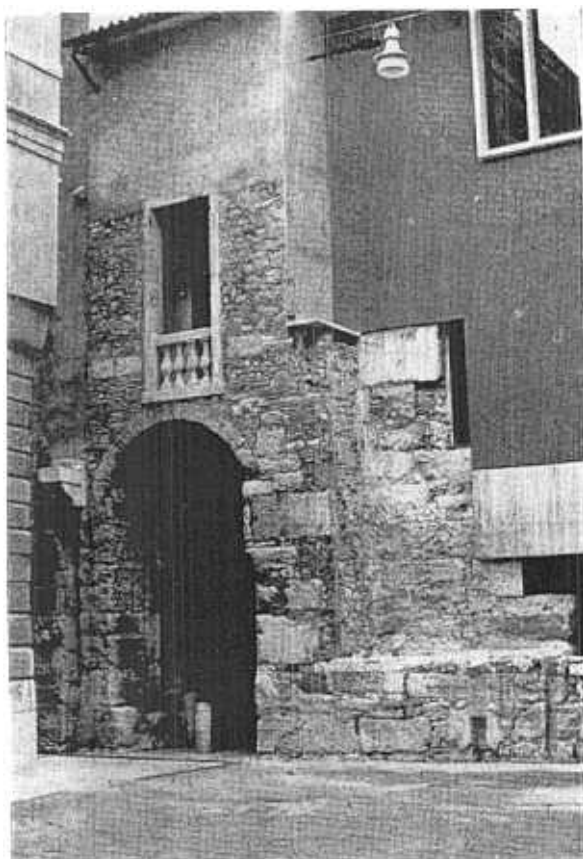


Fig. 7.



Fig. 8.

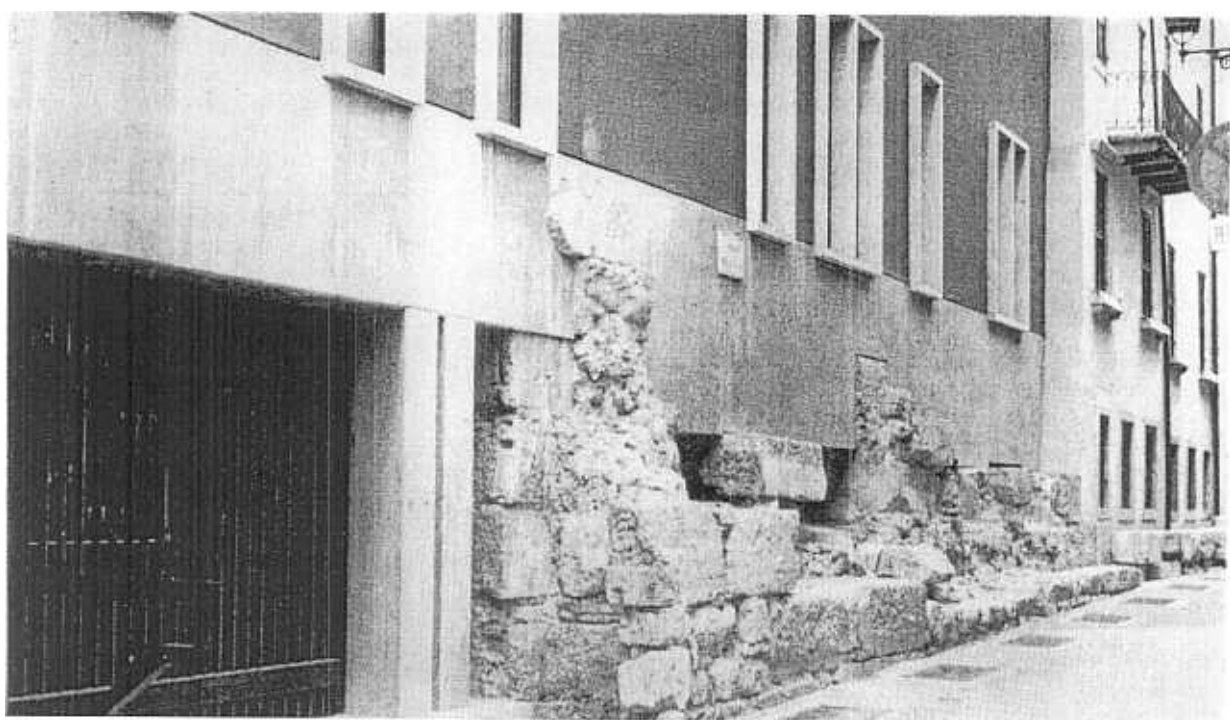
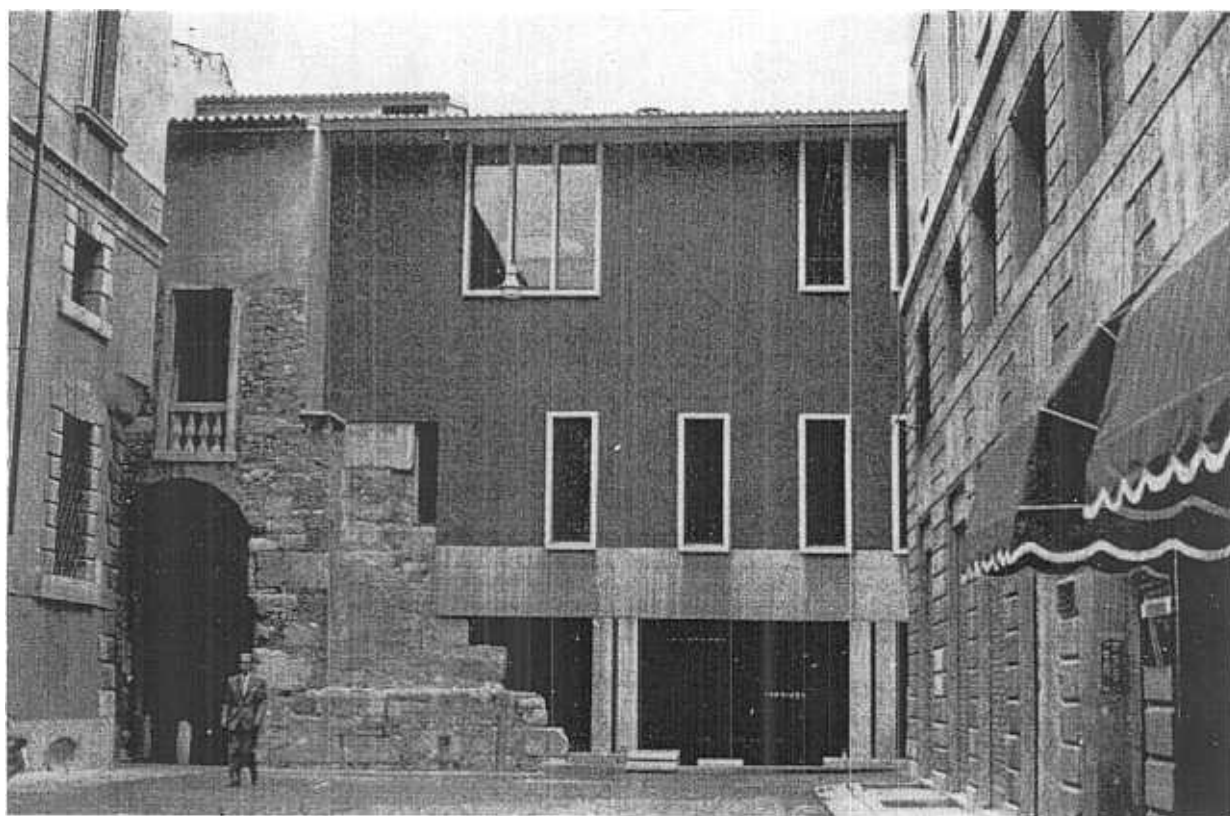
3. CONCLUSION

When the Bureau of ICOMOS and my own National Committee did me the honour of asking me to draw up this report, they requested me to include a survey of the international picture with regard to the subject which concerns us here, followed by a general study of the doctrinal and philosophical aspects of the problems involved. I feel, however, that as an architect I do not possess the necessary level of qualification in the strictly philosophical sphere, and I shall therefore confine myself to taking a further look, as it were through the prism of a more abstract reasoning, at the motivations which may serve to influence our views and may also provide us with guidance in everyday practice. Naturally, the arguments I shall advance are intended to reflect more than my own personal position; they represent an attempt to draw conclusions from the international trends strongly visible in the field and to point to the direction in which we are progressing or should progress. It naturally follows from the theoretical nature of this reasoning that it was not our intention, in

putting forward the ideas that follow, to propose solutions directly exploitable in practice.

As we said at the beginning, the question of the links between modern architecture and the preservation of monuments or of the historic background has a far wider significance than people are generally prepared to admit. These same links also represent the connection between historical monuments and life in general, or, in a still wider sense, the true relationship between past and future; hence a satisfactory or unsatisfactory solution to the problem will be a reflection of our right or wrong relationship with the past and our true or false interpretation of progress. The great feature of our age is the universality of human values irrespective of time or place. In the last century, man's interests were still confined within narrow limits; for Viollet-le-Duc and his age, the past was the Middle Ages and "art" meant Gothic art. Whereas present-day man is equally sensitive

Fig. 7, 8, 9, 10. — Verona, Roman Wall brought to light and incorporated in lower storeys of recent building (arch. P. Gazzola).



to the works of all ages and of all peoples—an Egyptian temple or the wooden church on the Island of Kizhi, an Aztec head or a statue by Henry Moore, Palestrina's music or a picture by Picasso. It is fundamentally characteristic of our time that it is discovering the full extent of the value of the past seen as a single whole. We find it obvious that, since time is a continuous and unique process, quite impossible to divide into sections or to arrest in its course, whatever exists in time must necessarily be linked to what preceded it. It is impossible to conceive of a present or a future without a past, and since past and present are indissolubly linked, the past can no more isolate itself from the present than the present can reject the past from within its frontiers.

In reality, each generation starts its life in the traditional settings the past has left to it, and, however much it strives to fashion these settings in its own image, it will never succeed, even by the end of its life, in completely modernizing them. Sites, therefore, are in the main architectural settings inherited from the past, which, whether we like it or not, we must accept as existent factors and develop in our turn (It is for this reason that urban reconstruction is tending more and more to claim the town-planners' chief attention). Hence any human settlement necessarily means coexistence between past and future, and this coexistence, which will vary according to date and location, will invariably reflect, within a site, the latter's personality as geographically, socially and historically determined. The most outstanding features of this personality will be embodied in the historical monuments of the place, which are thus an integral part of that structure in space which reaches from the past towards the future, and as such must be preserved and survive together with it. If our starting point is this idea, we will be led to admit that the only true and reasonable attitude towards the protection of monuments or groups of buildings consists in seeking the means of revitalizing them so that they become active elements in present-day life. A second idea also emerges from the first. If one of the essential characteristics of a live community is recognized to be the continuous coexistence of past and present, modern art and architecture within an ancient complex of buildings must necessarily be held to represent a phenomenon justified by history itself. New architecture must necessarily make its appearance in each age in order to develop the existent surroundings within which life is lived, so that it is equally necessary for it to appear in "historic" settings likewise. Our age is already quite rightly demanding that the works of Le Corbusier, Mies van der Rohe, Frank Lloyd Wright and others should be scheduled as monuments to be protected. Only yesterday, these works signified for us the first appearance of modern architecture on the scene, and yet today they are already a part of the traditional setting. So that to question the right of modern architecture to make its appearance in ancient surroundings

would appear to be no more logical than to ask oneself whether trees are entitled to bud in the spring and to lose their leaves in autumn. It is the job of the gardener—the man who creates and who orders things—to see that the trees do not grow where and when they please as though in a jungle; exactly where they are to grow is intrinsically a question for man, their superior, who gives deliberate form to the surroundings in which he lives.

It is the same with architecture as with gardening. If, in the forest of miscellaneous buildings inherited from past ages, man wishes to save from destruction those precious single or multiple growths which give his surroundings their intimate beauty, he must exercise critical and considered judgment and so order things that, while anything valueless is uprooted, new elements may be introduced in such a way as not to jeopardize the chances of survival of whatever remains and so that old and new are blended into harmonious unity. If so much harmony is exuded by our ancient sites where the work of successive centuries is to be seen at superimposed levels, it is because their image is the reflection of man's capacity to shape his own environment, and because it expresses an inner order, that harmony which exists between man and his surroundings—an idea brilliantly developed by Professor Lemaire at the Bath symposium. Our sites of today do not have a harmonious appearance, for the life that goes on within them is itself lacking in harmony. And if the new buildings which are gradually changing the face of the historic towns of the world arouse our repugnance, it is not that they are modern but that they are lacking in humanity. The apparent contradiction between old and new, beauty and utility, derives from the fact that in our century the mastery of man over his surroundings appears to be shaken. The problem of gigantic housing estates is not alone in providing proof of this. A series of historic declarations recording the same fact is to be found in the recommendations and conclusions adopted by the second seminar on urban renovation of the United Nations Economic Commission for Europe, in Budapest, in which it is observed that, while the nations have been fighting for an increase in their economic potential and the development of their technology, they have often lost sight of the need to create a balanced environment which society would find acceptable.

The origins of the problem we are dealing with are therefore to be found at a far deeper level. They are to be sought for in the present crisis affecting the whole of human existence, and the key to their solution must lie in those hopes which enable us to go on living. We must therefore fight with every means in our power to achieve a balance between the economic and technical expansion of our age and the moral, spiritual and cultural development of man. Of decisive importance among these means are the preservation of man's cultural heritage—of which monuments are an important part—and its incorporation into life. The protection of

monuments must be viewed, not as something which concerns the past but as something which belongs to the future, and the ancient centres which fulfil a fundamental human need must be made an integral part of man's environment.

Since each culture must be built on values which are authentic, the authenticity of its historic setting must be treated as a fundamental requirement. We must therefore concede that modern architecture may worthily contribute to the formation of that historic setting, provided it genuinely attains the level required of it. We must appeal to the sense of responsibility of the world's architects and call on them to oppose any building project intended to serve ends which would jeopardize anything of historical or artistic worth and hence imperil the harmony of man's environment, or whose implementation would be a betrayal of the humanist mission of contemporary architecture. There must at the same time be avoidance of any imitation or distortion which might impair the true historical value of things and affect the development of a valid conception of history and of the artistic taste of society.

In our view, if a monument is totally destroyed, there can be no question of rebuilding it from scratch, and this conviction can only be strengthened by the experience of the sorely-tried populations of Europe during this last quarter of a century. The loss represented by the destruction of a part of the cultural heritage is itself a part of historical reality, just as is the desire—commendable in itself—to remedy the terrible damage suffered by the monuments of European civilisation by rebuilding them in the form of replicas derived from records. If the same is not to occur again in the future, the time has now come to draw the logical conclusions. The apparent resurrection of vanished treasures must certainly not lead anyone to suppose that war and violence are incapable of inflicting on human culture a damage so great that the next generation cannot repair it, since with the constant progress of technology monuments may now rise up again as though by magic. We do not believe that the value of copies as symbols is really sufficient justification for them. Humanity is still under the shadow of the nuclear catastrophe, and the symbols it needs are those which will enable it to see the barbarous destruction of man and of human values as an irremediable crime. In place of those treasures which have been swept away, architects and protectors of monuments must offer nothing else than the art and architecture of their own age.

When we conceive of modern architecture as a factor in the creation of man's environment, we must take these words, this expression, in its highest sense, to include the creation of an equilibrium between past, present and future, through a unified conception of what a town should be, and the creation and protection of the aesthetic unity of the environment, which must necessarily involve respect for the harmony achieved by the successive creations of the past.

We have been attempting to sketch the general theoretical framework within which the protection of historical monuments and groups of buildings would appear to be feasible, both now and in the future. In daily practice, the solution of the problem involves a further series of considerations, only the most important of which will be mentioned here. On the subject of the harmony we would like to see in our towns and villages, we wish to stress once again that the primary condition of such harmony must be a building programme which rests on valid foundations both economically and from the town-planner's point of view. Such a programme must make due allowance for the increase in population and in urban development taking place in our day, which is profoundly modifying the size and scale of built-up areas. There is thus a break in scale between old and new sites and districts, which primarily endangers the townscape as a whole, but which may also imperil the internal aspect of the town where building programmes are determined not by architectural considerations or by the interests of town-planning but by land-speculation or minority interests.

In this connection there is another important point we should call to mind, which is that a group of monuments may also completely lose its value if its immediate surroundings are made to serve an ill-chosen purpose. Architectural harmony can result only from harmony of content; so that if a townscape is disfigured through the unsatisfactory location of a building the fault must be blamed not on to the modernity of the architecture but on to the wrongness of the decision regarding its location. If we avoid mistakes such as these and correctly assess the contents of the task to be accomplished and the scale on which the building is to be done, modern architecture will readily be able to adapt itself to the general shape of its surroundings, without having to forego its own nature, precisely because its technological prowess gives it almost unlimited possibilities of exploiting the materials available.

The revitalization of ancient buildings likewise presupposes the introduction of contemporary architecture, so that the contact between new and old is not confined to the mere juxtaposition of buildings as they appear externally in our towns and villages; it goes so far as to affect the inner structure and the everyday existence of our monuments. Present-day man likes rooms to be of varied shapes and sizes, to suit his own particular taste, and from this point of view the internal structure of a monument offers a large number of possibilities, so that it is one of the supreme tasks of the architect to take advantage of them and to create interiors suited to present-day life, while retaining the structural merits of the buildings.

In the case both of individual monuments and of complexes of buildings, we accept the view that we have before us something of more than purely aesthetic value. As living testimonies to the social, economic and cultural life of the ages that built them, both are the ex-

pression of the aspirations and achievements which typified the earlier development of humanity and as such give us a sense of historical continuity. As architectural works, they enlighten us as to the fundamental inner relationships of architecture and thus take us some way towards a knowledge of its laws.

Protection will not have much meaning if we do not preserve the structural unity of the monuments protected. Thus, in the case both of single monuments and of groups, modernization must never mean revitalization at the cost of the total abolition of the ground-plan, the general arrangement and the internal structure. Where the new use for the building involves the sacrifice of its interior or the addition of extra premises, its historical and aesthetic value will inevitably suffer; moreover, such a solution is almost always adopted from lack of any other choice and it restricts the liberty of the modern architect himself. Thus one of the essential principles of revitalization work is that the uses found for monuments must be in keeping with their size and with their structural features.

From what we have been saying regarding the co-existence of old and new it will logically follow that the principles which are valid for the outside aspect of monuments will be valid also for their interior fittings and furnishings.

Here again, the principal objective must be the preservation of what actually exists. Monuments whose interior architecture, fittings and furniture have remained intact must be given uses which enable all these to be left as they are. A vital aspect of this problem is the "revivification" of Catholic churches, by which we mean their adaptation to suit the new liturgy. This particular question is to be dealt with in more detail by more competent speakers than myself, and I do not wish to go more deeply into it here; I would merely like to express my conviction that the great spiritual renewal at present in progress within the Church cannot run counter to the conservation and survival of the inestimable artistic treasures which it possesses today, and which cultured humanity as a whole considers to be part of its common heritage. There are numerous examples which prove that modern art is capable not merely of providing for the upkeep and use of centuries-old surroundings, but also of solving the problem of their harmonious further development.

Last of all, we must say a few words on the relations which exist between the restoration of monuments and contemporary architecture. Historical monuments, as we have seen, can fulfil the important role which devolves on them only if they have fully retained their authenticity. Thus the aim of restoration work is not to "correct" their history *a posteriori* by removing the traces of any changes they have undergone, which would be an impossible task and would inevitably lead to falsification of their nature. Where it is desired to replace a part which is missing, fill a gap or reconstruct for explanatory purposes, or display work of earlier periods which has recently been unearthed, the additions must always be quite undisguised and serve the sole purpose of more clearly revealing anything of historical or artistic value, furthering the understanding of relationships of time or place and facilitating the understanding of the architecture. All of these aims are in keeping with the needs of our age, just as are modernization and revitalization, and such work must therefore reflect that age with the same degree of sincerity; similarly, it must remain recognizable for present-day man and for the man of tomorrow. We have already referred to the advantages which provide the present-day architect-restorer with a quite unprecedented arsenal of means and possibilities enabling him to solve the many problems with which he is thus confronted.

Architecture, in the hands of man, is an instrument which enables him to shape the world, nature and his environment, and also to express himself. It is an instrument almost as old as the human race itself, for it has been used for thousands of years to create those traditional settings which our society of today has inherited. If man loses control of this instrument it can rise up against him and destroy the treasures created and handed down by our ancestors. But it is also the only instrument which permits man to provide for the conservation of these treasures and their conscious incorporation into the process of living, so that, once fitted into those surroundings which history is constantly altering, they may continue to live on with them and to enrich them from generation to generation.

Miklos HORLER

L'ARCHITECTURE CONTEMPORAINE DANS LES ENSEMBLES ET MONUMENTS ANCIENS

En vertu de la tâche que le Bureau de l'ICOMOS et le Comité National Hongrois m'ont fait l'honneur de me confier, — la rédaction du rapport général de notre colloque —, je devais faire un tour d'horizon internatio-

nal sur l'introduction de l'architecture contemporaine dans les ensembles anciens, puis en dégager un aperçu théorique et philosophique. Mais je crois qu'une analyse des aspects philosophiques de cette question — enten-

du sens strict du mot — dépasserait ma compétence, car je n'ai pas la préparation personnelle que suppose la pratique de la philosophie. Aussi me suis-je permis de limiter mon propos. Sans sortir du cadre de notre profession, je tenterai de dégager, à travers le prisme d'un raisonnement plus abstrait, les motifs susceptibles de modifier nos vues et, aussi, de nous servir de support dans la pratique quotidienne. Ces conclusions voudraient être, bien sur, plus que le reflet de ma position personnelle; elles constituent une tentative pour tracer la résultante des tendances qui s'affirment, dans ce domaine, dans les différents pays et pour indiquer la direction dans laquelle nous progressons, ou devrions progresser. Etant donné le caractère théorique de nos raisonnements, nous nous sommes bien gardés de déboucher sur des recommandations pratiques, car nous ne prétendons pas offrir, par ces réflexions générales, des solutions directement utilisables dans la pratique. Comme je l'ai dit au début de mon exposé, la question des liens qui existent entre l'architecture moderne et la conservation des monuments et du cadre historique a une signification beaucoup plus large qu'on ne veut l'admettre en général. Ces liens sont aussi ceux qui existent entre la vie et les témoins de l'histoire et, sur un plan encore plus vaste, les rapports valables établis entre le passé et l'avenir. Il en résulte donc qu'une solution bonne ou mauvaise reflète les bons ou mauvais rapports entretenus avec le passé, une interprétation juste ou déformée de l'évolution. Notre conviction fondamentale est que le passé n'a pas de valeur en lui-même, mais seulement en fonction et au service de l'avenir. Le temps est un phénomène continu et unique, qui ne saurait être fractionné en tranches, ni arrêté dans son cours. Tout ce qui existe dans le temps se trouve nécessairement lié à ce qui le précède. Un présent ou un avenir sans passé ne sauraient se concevoir. Passé et présent étant solidaires l'un de l'autre, le passé ne peut pas davantage s'isoler du présent que le présent ne peut exclure le passé d'entre ses murs. Chaque génération commence donc sa vie dans des cadres qui lui viennent du passé et, si grands soient les efforts qu'elle consacre à les façonner à son image, elle ne sera point capable de les rénover entièrement, durant son bref temps d'existence. Il en résulte donc que les sites constituent presque toujours des cadres architecturaux hérités du passé, qu'il nous faut bon gré mal gré accepter comme des données existantes et que nous devons développer à notre tour. Voilà pourquoi la rénovation urbaine se place, de plus en plus, au premier plan de l'intérêt des urbanistes. L'agglomération urbaine atteste donc, nécessairement, la coexistence continue du passé et de l'avenir. Cette coexistence, qui varie dans le temps et l'espace, reflète toujours pour un site donné sa personnalité géographique, historique et sociale. Les traits les plus marquants de cette personnalité sont matérialisés par les monuments historiques, qui sont donc partie intégrante d'une structure spatiale tendant du passé vers l'avenir et qui doivent, à ce titre, être conservés et survivre avec elle.

Partant de cette idée, on est amené à admettre que la seule possibilité valable et réalisable d'assurer la protection des monuments et des ensembles anciens est de trouver les moyens de les réanimer pour en faire des éléments actifs de la vie moderne. Une seconde idée en

résulte, alors. En effet, si l'on reconnaît que la coexistence continue du passé et du présent est l'une des caractéristiques essentielles des agglomérations vivantes, l'introduction de l'architecture et de l'art moderne dans un ensemble historique doit être considérée comme un phénomène justifié par l'histoire elle-même. Une architecture nouvelle apparaît nécessairement, à chaque époque, pour aménager le cadre de vie et elle apparaît toujours dans un milieu « historique ». Notre époque a étendu, à juste titre, la protection dont bénéficient les monuments classés à des œuvres de Le Corbusier, Mies van der Rohe, Frank Lloyd Wright et d'autres architectes modernes. Hier encore ces œuvres marquaient pour nous l'entrée en scène de l'architecture nouvelle et voici qu'aujourd'hui elles font déjà partie de notre cadre traditionnel. Aussi, discuter le droit d'introduire l'architecture moderne dans un ensemble ancien ne me semble pas plus logique que de se demander si les arbres ont le droit de se couvrir de bourgeons au printemps et de perdre leurs feuilles en automne. Par contre, c'est au jardinier — à l'homme, le planificateur — qu'il appartient d'intervenir pour que les arbres ne poussent pas n'importe où, là et comme ils le veulent, mais conformément aux décisions supérieures de l'homme qui façonne sciemment son cadre de vie. Il n'en va pas autrement de l'architecture, où l'intervention critique, pondérée et ordonnatrice de l'homme est toujours nécessaire si, dans la forêt des bâtiments de toute sorte hérités du passé, on veut protéger de la destruction des « arbres » et des « groupes d'arbres » précieux, qui assurent l'intimité et la beauté de l'environnement, abattre, d'autre part, les arbres sans valeur et aussi planter des arbres nouveaux, de telle façon qu'ils ne diminuent pas les chances de vie des arbres déjà plantés et que l'ancien et le nouveau se fondent en une unité harmonieuse.

Si l'image de nos sites historiques, élaborée au long des siècles, montre tant d'harmonie, c'est qu'elle reflète la faculté de l'homme de façonner son milieu, qu'elle exprime l'ordre intérieur, l'accord de l'homme et de son milieu, idée que le Professeur Lemaire avait si brillamment développée lors de la Confrontation de Bath. L'aspect des ensembles de notre époque n'est pas harmonieux car la vie que l'on y mène manque elle-même d'harmonie. Si les constructions nouvelles qui modifient progressivement le visage de nos villes historiques, à travers le monde, nous inspirent de l'aversion, ce n'est pas parce qu'elles sont modernes mais parce qu'elles manquent d'humanité. L'apparente contradiction entre l'ancien et le nouveau, la beauté et l'utilité, vient de ce que la maîtrise de l'homme sur son environnement paraît s'être dégradée dans notre siècle. Le problème des ensembles anciens n'est pas le seul à en donner la preuve. Une série de documents historiques attestent le même fait, dont les recommandations et les conclusions adoptées par le 2^e Cycle d'études sur la rénovation urbaine de la Commission Economique pour l'Europe des Nations Unies, tenu à Budapest, et qui constatent que, tandis que les nations luttaien pour l'accroissement des biens économiques et pour le développement de la technique, elles ont souvent perdu de vue la nécessité d'organiser un environnement équilibré et acceptable pour la société.

Les origines du problème qui nous occupe se situent donc à un niveau bien plus profond. Il faut les chercher dans l'actuelle crise de l'existence et la clef de la solution réside bien dans les espoirs qui nous font vivre. Nous devons donc lutter par tous les moyens pour que les immenses progrès techniques et économiques de notre époque s'équilibrent avec le développement moral, culturel et spirituel de l'homme. Parmi ces moyens, la sauvegarde du patrimoine culturel de l'humanité (de ses monuments en particulier) joue un rôle primordial. Il faut admettre que la protection des monuments n'est pas tournée vers le passé mais vers l'avenir et reconnaître que les ensembles historiques, qui répondent à un besoin culturel fondamental de l'homme, sont partie intégrante de l'environnement humain.

Chaque culture doit se construire sur des valeurs vraies; l'authenticité du cadre historique doit donc être considérée comme un critère fondamental. L'architecture moderne peut contribuer valablement à l'élaboration d'un cadre historique, pour autant qu'elle parvienne à s'élever à la hauteur de sa tâche. Il faut faire appel au sens des responsabilités des architectes du monde entier, les inviter à s'opposer à tout projet de construction qui menacerait, par ses objectifs, l'intérêt historique et, par là, l'harmonie de l'environnement de l'homme, ou dont la réalisation trahirait la mission humaniste de l'architecture moderne. Il faut aussi condamner tout pastiche ou toute falsification qui, d'un autre côté, pourrait compromettre d'authentiques valeurs historiques et troubler l'évolution de la conception de l'histoire, les facultés de jugement et le goût de la société. Notre conception des monuments historiques et de leur sauvegarde nous conduit à estimer que lorsqu'une œuvre a été complètement détruite, elle ne saurait être ressuscitée du néant; toute tentative en ce sens nous paraît inadmissible, même si elle constitue une prouesse technique. Si une époque, ou une société, ont gaspillé, détruit un élément du patrimoine dont elles avaient hérité, ce fait même constitue une donnée historique, dont la postérité devra tirer la leçon.

L'intention, — respectable en elle-même —, de remédier aux destructions cruelles subies par l'Europe en ressuscitant les monuments détruits par des répliques, exécutées d'après des documents, a eu pour effet, entre autres, d'empêcher une juste appréciation des monuments authentiques que nous a légués l'histoire. Elle recèle aussi un autre danger: la résurrection apparente des monuments détruits conduit à penser, finalement, qu'il n'y a pas de si grands dégâts commis au détriment de la culture de l'humanité lors de violences ou de guerres qui ne puissent être ensuite réparés, les monuments détruits étant ressuscités comme par magie, grâce à une technique toujours plus habile. On peut arguer de la valeur de symbole des monuments ainsi ressuscités, mais nous répondons que ce n'est pas là le genre de symboles dont l'humanité, qui n'est pas encore libérée du spectre d'une catastrophe nucléaire, a besoin. Elle a besoin de symboles qui dénoncent comme un crime irréparable la barbare destruction de l'homme et de ses créations. A la place des œuvres anéanties, on ne doit rien offrir d'autre que l'art et l'architecture de notre époque. L'architecture moderne doit être considérée comme un des créateurs du milieu humain, pris en son sens le plus élevé. Elle participe à l'instauration d'un

équilibre entre le passé, le présent et l'avenir, grâce à des conceptions d'urbanisme homogènes, ainsi qu'à la création et à la sauvegarde de l'unité esthétique de l'environnement dans le respect de l'harmonie des apports des différentes époques.

Dans ce qui précède, j'ai voulu esquisser les cadres théoriques généraux dans lesquels la protection des monuments et des sites semble pouvoir être mise en œuvre, aujourd'hui et dans l'avenir. Mais dans l'exercice quotidien de nos professions, la solution de ce problème nécessite encore une série de réflexions, dont je ne mentionnerai ici que les plus importantes. Il faut souligner que la condition première de l'harmonie de nos villes réside dans une conception valable des programmes de construction du point de vue de l'urbanisme et de l'économie. Il faut rappeler aussi, à ce propos, un autre fait important: un ensemble monumental peut être détruit si l'on choisit mal les fonctions de son environnement. L'harmonie architecturale ne peut résulter que de l'harmonie du contenu intérieur. Aussi, quand l'image d'une ville est enlaidie par des erreurs dues à la mauvaise implantation d'un bâtiment, ces défauts ne doivent pas être imputés à l'architecture moderne, mais à la décision erronée prise quant à sa situation. Si ces erreurs sont évitées et si le contenu et l'échelle des travaux à réaliser sont acceptables, l'architecte contemporain pourra facilement s'adapter aux caractéristiques morphologiques de l'environnement, sans avoir à se renier, grâce à la technologie actuelle, qui lui offre des possibilités presque illimitées dans la mise en œuvre des matériaux.

La réanimation des monuments suppose, elle aussi, le concours de l'architecture contemporaine; les rapports entre l'ancien et le nouveau ne se limitent pas seulement à la juxtaposition de constructions d'époques différentes dans nos villes, ils s'exercent aussi dans la structure interne et la vie quotidienne des monuments. De nos jours, l'homme souhaite avoir un intérieur comportant des espaces diversifiés et adaptables à son goût personnel. Dans ce cas, l'intérieur des constructions anciennes offre de très nombreuses possibilités; en profiter et aménager des intérieurs qui conviennent à la vie actuelle, tout en conservant les structures authentiques des monuments, constitue une tâche fondamentale de l'architecte. Nous admettons le principe que les monuments et les ensembles historiques représentent plus que leur seul intérêt esthétique. Vivants témoignages de la vie sociale, économique et culturelle des époques révolues, ils expriment les aspirations et les réalisations de stades antérieurs de l'humanité et ils nous font prendre conscience de la continuité historique. Créations architecturales, ces monuments nous renseignent sur les rapports intérieurs fondamentaux de l'architecture et contribuent à une meilleure connaissance de ses lois. Si nous ne conservons pas les monuments avec leur structure intérieure authentique, la conservation des monuments n'a plus guère de sens. Qu'il s'agisse de monuments ou d'ensembles historiques, modernisation ne devra jamais signifier réanimation entraînant la suppression totale du plan d'origine, des structures et de l'ordonnance intérieures. Si une affectation nouvelle ne peut être donnée qu'au prix du sacrifice des aménagements intérieurs ou par l'adjonction de constructions nouvelles, l'intérêt historique et esthétique du monu-

ment en souffre toujours. En outre, semblable solution est presque toujours un pis-aller et une contrainte pour l'architecture moderne elle-même. Donc, le principe essentiel d'une bonne politique de réanimation est de donner aux monuments des fonctions qui sont compatibles avec leurs dimensions et leur structure intérieure. En bonne logique, il résulte de ce que nous avons dit sur la coexistence de l'ancien et du nouveau que les principes valables pour la restauration de l'extérieur des monuments le sont aussi pour leur aménagement intérieur. Ici encore, l'objectif essentiel de l'architecte doit être de sauvegarder tous les éléments anciens conservés. Les monuments dont l'architecture intérieure, la décoration et le mobilier sont restés en place devront être affectés à des usages qui permettent de conserver intacts tous ces éléments de valeur. Le problème de la « réanimation » des églises catholiques, c'est-à-dire leur adaptation à la nouvelle liturgie, se trouve au centre de notre débat. Sans vouloir approfondir cette question que des rapporteurs plus compétents vont traiter en détail, je voudrais simplement exprimer ici ma conviction que la grande rénovation spirituelle qui s'accomplit en ce moment au sein de l'Eglise ne peut aller à l'encontre de la sauvegarde et de la conservation des œuvres artistiques inestimables que l'Eglise elle-même avait fait naître, au long de deux millénaires, et qui font aujourd'hui partie du patrimoine culturel de l'humanité. De nombreux exemples nous montrent que l'art moderne peut contribuer à la conservation et à l'utilisation de ces lieux séculaires et résoudre aussi le problème de leur harmonieuse adaptation.

Je voudrais, enfin, dire quelques mots sur les rapports qui existent entre la restauration des monuments et l'architecture contemporaine. Les monuments historiques, nous l'avons vu, ne peuvent remplir le rôle important qui leur est conféré que s'ils ont conservé toute leur authenticité. Les travaux de restauration ne doivent pas avoir pour objet de corriger a posteriori l'histoire d'un monument et de gommer les traces des transformations qu'il avait subies, tentative impossible et qui conduit fatalement à la falsification. Par contre, compléter ou remplacer des parties manquantes, à des fins didactiques, présenter des vestiges d'époques antérieures découverts au cours des travaux, etc. sont des interventions qui doivent rester lisibles; leur but doit seulement être de mieux mettre en évidence l'histoire et la beauté du monument, de faciliter la compréhension des rapports de temps et d'espace et l'interprétation de l'architecture. Tout cela répond à un besoin de notre époque,

au même titre que la restauration et la réanimation, et, comme elles, doit refléter notre époque. Toutes ces interventions contemporaines doivent pouvoir être lisibles par l'homme, aujourd'hui et demain. Pour mener à bien ces tâches, l'architecture moderne offre au restaurateur, grâce aux techniques et aux matériaux nouveaux, un arsenal de moyens variés et des possibilités sans précédent.

L'architecture est un instrument entre les mains de l'homme, un instrument qui lui permet de façonner le monde, la nature et l'environnement et qui lui offre l'occasion de s'exprimer. Cet instrument est aussi vieux que l'humanité, qui s'en est servi au cours des millénaires pour élaborer son cadre de vie, dont a hérité notre civilisation contemporaine. Si l'homme perd le contrôle de cet instrument, celui-ci peut se retourner contre lui et détruire les œuvres que nos aïeux ont créées et nous ont été léguées. Mais c'est aussi l'unique instrument qui permette à l'homme d'assurer la conservation de ces créations et leur intégration consciente dans le processus de la vie pour que, intégrées dans un milieu que modifie sans cesse l'histoire, elles continuent à vivre avec lui et à l'enrichir de génération en génération.

Fig. 1. — Londres, St-Paul's Choir School, Projet d'un groupe d'architectes associés qui a gagné le concours restreint en 1962. Le bâtiment a été conçu pour s'intégrer à l'abside de la cathédrale St-Paul et à la vigueur sculpturale du campanile, œuvres de Sir Christopher Wren.

Fig. 2. — Rowning College: nouveau réfectoire par Howell, Killick, Partridge & Amis. Le nouveau bâtiment du collège se marie bien avec les édifices néo-classiques construits en 1875 par Wilkin.

Fig. 3. — L'Abbaye Sainte-Marie, West Malling, Kent, est une communauté anglicane de religieuses bénédictines. L'abbaye a été fondée vers 1090. Elle a été pillée au XVIII^e siècle. Robert Maguire et Keith Murray étaient les architectes de la nouvelle église et du cloître qui furent annexés au bâtiment normand.

Fig. 4. — Amsterdam, bâtiment au Singel 428.

Fig. 5. — Bruxelles (Belgique). Construction hors d'échelle ayant remplacé l'ancien tissu urbain.

Fig. 6. — Heverlee (Belgique). Ruine d'église romane du XI^e siècle sauvegardée et adaptée aux besoins religieux actuels.

Fig. 7, 8, 9, 10. — Vérone, mur d'enceinte romain mis à jour et intégré dans la substructure d'un bâtiment récent.

SOME QUESTIONS AND AN ATTEMPT TO ANSWER THEM

Question: In what way have contemporary patterns been used in the course of time for the restoration of monuments or the rehabilitation of architectural ensembles, and what should be our attitude in this respect?

PRELIMINARY REMARKS

I. In most cases, restoration and rehabilitation work necessarily go hand in hand with various forms of compromise which are part of the architect's approach to the project, but of which later generations do not know.

II. The task of the architect in charge of a restoration project is therefore particularly complex. What he is called on to do in connection with an edifice (ensemble) constituting a relic of the past consists in:

- a) preserving it from decadence and destruction;
- b) healing it of obvious defacements;
- c) making it utilizable for a specific purpose;
- d) giving his contemporaries a clearer conception of what it represents as a historic object.

Each of these tasks involves problems demanding solutions depending rather more on the adoption of a wise "give and take" policy than on the obedient implementation of a particular philosophical doctrine. This is also true for all problems where a balance has to be struck between the four above-mentioned objectives.

Fig. 1. — Amsterdam, Beulingstraat 27, before restoration.



Fig. 2. — Amsterdam, Beulingstraat 27, after restoration.



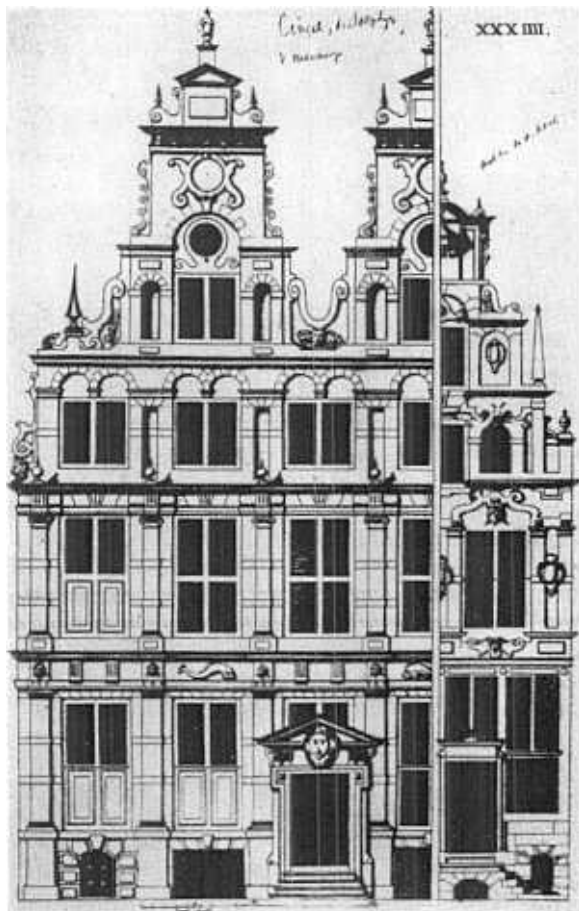


Fig. 3, a, b, c. — Amsterdam, Singel 140-142.
a) Project from "Architectura moderna" by Hendrick de Keyser, sculptor and architect of the City of Amsterdam, Ed. 1631.



b) Before restoration.

III. Is the establishment of the limit of what can be accepted as a compromise based on theory only or is it also affected by practical considerations?

The primary aim is to give the object from the past a place in present-day life as well as a role in the future. It is certain that all "objects from the past" do not have an equally important function. Admittedly there is inequality in the extent to which the object has a function as a historic artifact in a living society. Does not this constitute an argument justifying inequality in treatment when under restoration (rehabilitation), a greater or lesser degree of maintenance of its authenticity?

IV. Essentially, the problem posed by an ensemble is of the same nature as that posed by an individual edifice. The possible difference being that respect for the ensemble as a macro-monument originated later than respect for the individual monument. The period of "candid approach" has therefore lasted longer in the former than in the latter case.

The main difference stems from the scope and complexity of the problems where ensembles are concerned, even if, from the point of view of artistic theory, the approach ought to be similar in all cases. Only in relatively recent times has there been a policy of protection of ensembles in a legal sense. The introductory remarks made here are valid at least equally for groups of buildings and for individual edifices.

V. Lack of means can be a favourable factor for the untarnished survival of a monument in its original condition. Too great an urge on the part of architects and contractors to undertake fully exhaustive restoration work is dangerous for a monument.

The problems we deal with in this paper refer to "monuments of historical and artistic value". History and artistic appeal appear to be notions that are neither constant nor objectively measurable, but variable con-



c) After restoration with reconstruction according to Hendrick de Keyser's original plans.

cepts, depending on time and geographical location. Each generation has its own attitude towards the past. From a philosophical and factual point of view, each generation reacts to the heritage of the past in a different way. Each generation assigns a particular place to this heritage in daily life, has its own vision, its own way of living with it. The restorer is supposed to take these elements into account, in so far as he does not do so spontaneously. Can we therefore describe restoration as being simply the unadulterated conservation of an old object? Or does not practice also prove that it corresponds to the following description: to give the object from the past a place in the cultural life of one's own period and to make it comply with the various needs of this period? I think we can assume the latter to be correct.

The "appropriation" of the object from the past to the benefit of one's own period by adding a contemporary touch to it may even occur unintentionally and is in line with the social function of architecture. Restoration is, after all, one of the ways of this "appropriation"

process.

One primary point therefore is: how does (did) the community of a certain period "see" a monument or an ensemble?

Romantically, as a tale from the past which must be made intelligible for people of our time, a story retold in order to be better understood? Is emphasis put to a greater extent on the historical authenticity of style and ancient craftsmanship? Should the edifice bear witness to a certain cultural evolution regarding housing or professional life? Is value derived from rarity particularly important? Must the object be considered and treated as a museum piece, as an architectural artifact and any alteration be seen as historical falsification? Various answers are possible. Often the solution will depend on a number of arguments. In the course of time, widely differing views, based on a variety of needs and attitudes, have prevailed in succession.

Some people were in favour of monuments that looked like ruins, others liked them fully reconstructed. For such reconstruction work, diverse starting points were used: illusionist or historico-idealist, or scientific, documentary, archaeological, or analytical.

If we want to give the 19th century a fair deal, we must admit that the so-called "neo" style was seen in most cases as a contemporary building style. Additions to or alteration of an ancient building in a historical manner can be inspired by the same feeling which gave birth to the "neo" style of building and can therefore be rightly regarded as belonging to the manner in which that period expressed itself.

The need for a totally new way of dealing with the past had appeared: the historical novel, the historical picture, the pageant, the revival of historical societies and the re-introduction of old usages (amateur theatrical groups). All this was in keeping with the tendency to reintegrate into everyday life the historical illusion emanating from a building, a group of buildings or an old city. Often such a degree of perfection was obtained that later generations still feel the experience as a genuine one. This is certainly proof of the legitimacy attained by the 19th century people, in terms of their actual pursuits.

The product of restoration is (generally speaking) an object that is seen and used (consumed) by all kinds of people. Among them there are very few specialists. To what an extent can or must the restoring architect make allowances for the manner in which the product is utilized by the overwhelming majority of the public by giving in, for instance, to the way of enhancing historical illusion corresponding to what the general public wants?

Sometimes, the heavy underscoring of the story from the past is to such an extent an impertinent attitude towards the monument (or group of buildings) that the vision of the restoring architect conceals the actual historical object. In such cases, we notice the following paradox: the more zeal the architect has shown in

restoring the building to its past, the closer it relates to himself and his own period.

Can the underlying motive: "telling a story from the past" be sufficient to legitimize the rebuilding in its original style of something which has ceased to exist for dozens or hundreds of years, or which has been destroyed by some calamity but which we want to see restored to its original aspect because that is how we have known it, or for emotional or patriotic motives, or for other reasons? In former centuries such motives have frequently determined in a more or less stringent manner the building or re-building of a monument.

When an edifice or an ensemble of a certain significance has been lost, the primary, intuitive reaction will often be: we want it to be rebuilt as it originally was. But on second thoughts the reaction will be: it must be built again, but better than it was. What is understood by "better" greatly depends on the attitude of the public or of those who pay for the restoration work. It could mean "bigger and finer" if the status element is predominant. It could mean "more efficient" if utilization is a prime consideration. "More up-to-date", if there is an urge to express oneself in a contemporary manner. It can also be "closer to historical reality" if the concern for our heritage—a tendency which, for the last hundred years or so has been among the most legitimate contemporary trends—is the one that prevails.

The emphasis on historical reality can go hand in hand with the wish to undo obvious defacements. Every restorer feels the need to display the object he treats more distinctly, in its typical, original set of values.

It remains difficult to define the demarcation line between undoing an evident defacement and the unwarranted removal of something that has resulted from a legitimate historical growth process. Under the guise of "restoration to an original style", very often buildings or ensembles have been stripped of interesting stylistic additions of later date.

Now that historical (architectural) knowledge has become common to so many specialists, the need to show off that knowledge has grown almost spontaneously among those undertaking restorations. This sometimes leads to an estrangement between the restorer and the public.

Through the process of elimination of additions made to the monument in the course of its existence, the historical object, however purified, is often alienated to a notable extent from its context. In some cases, we accept this process more easily than in others. Generally speaking, we shall be increasingly confronted with the option: architectural preservation or concessions to a modified or changing environment and changing uses. As an object of social utility, the monument has always been adjusted to and carried along with the times. Only a few buildings have a function so exclusively connected with "being a thing from the past" that this function is overriding.

Once again: our attitude towards the object of cultural history changes, our way of dealing with the past is subject to variations. The use of a building for contemporary purposes and our experience of it as a living thing already amount, in a sense, to "modernizing" it. Every period has the duty to keep historical buildings fit for use, as the present makes ever varying claims on it. Every period has the right to identify itself through its environment and also through the specific way it regards the past. What we should do however is to use the old object, but not dispose of it.

To incorporate a monument in our own time should not be an impediment to respecting it as "historical", as "other than modern". On the contrary. It is one of the features of our century that historic awareness has grown tremendously, that the need has been created to get along with the past in everyday practice and also that plurality of form is an accepted starting point for cultural experience. This plurality precisely must safeguard us from uniformity due to efficiency, one of the tenets of our modern world. In most countries, fortunately this is still possible, and the principle holds good that there is not one single way of life, one religion, one conception of society, and, consequently, uniformity of culture and of building style.

Our time demands authenticity, veracity and accurate information in the display of a historical object. In this context, the Charter of Venice is a clear expression of what our generation wants.

The main principle, according to this charter, should be to keep intact what was handed down to us. When it came to us in an imperfect form, the object can remain imperfect. Whenever elements have to be replaced or completed, this should be done in a way which indicates that this is a work of later date.

This practice should not be carried through in all cases in such an extreme way that the public is needlessly robbed of its illusions or that the aesthete feels seriously deprived of the enjoyment he seeks.

This one fundamental principle is not sufficient for all practical purposes. Monuments are greatly subject to wear and tear (and this is particularly true of architecture bearing a strong stylistic imprint). The question is whether continuous partial restoration does not lead in the long run to the same result as reconstruction after the original model, to wit: building of a full-scale replica.

But addition of contemporary elements also affects the authenticity of a historical building or ensemble and the reality of its message. This modern filling-in can go so far that the whole building is made to look as "unreal" (although in another way) as when a "historical" restoration is carried out. There is a limit to what a building can take.

What it is all about is the quantitative and qualitative ratio between the original structure and later additions. The quantity of these additions can be such that it makes the showing of an old relic senseless. The quality



Fig. 4. — Amsterdam, Keizersgracht: new building out of scale.

of the additions can also be so inferior that they look like an insult or an impertinence towards the original. In the case of important historic buildings and objects produced by great architects this danger is not at all imaginary. To restore in the spirit of the past and to complete in a historically warranted manner can imply in some cases a legitimate recognition of the historical or stylistic superiority of the original work, to which one has to bow in submission.

When there is a combination of maintenance of the original work and contemporary additions, the fundamental principles must be respected, in order to ensure that the object remains valid as a whole. When gifted architects are at work, the relation can, in some exceptional cases, be based on the effect of contrast derived from different but stylistically equivalent parts. In most cases, however, we shall have to make the new parts subordinate to the original work.

We should also keep in mind that adaptation is not (only) an external matter. "Style" is the expression of

a way of life. Respecting a historical building or ensemble means more than merely respecting a scale or a certain kind of material. It means, for instance, respecting a set order governing the various individual elements in the aggregate of architectural artifacts, as much as respecting their hierarchy or mutual relevance.

No primacy can be given to one single aspect, however important, be it that of the scale, of the material used, the colour, the rhythm of the components, the relation between open and closed spaces, etc. What has to be taken into account is a combination—on the basis of a fundamental principle—of characteristic elements. The greater the historical knowledge and creative energy (talent) of the architect and town-planner, the greater the chances that something worth while emerges. The conscience of the architect and of the public will have to decide to what an extent any of the elements can be allowed to prevail over the others. Methods used in former times should not always be excluded. One major point remains the destination: will the building be for

public or private use? Will it become a museum, a restaurant or an office block? Will not, in each of these cases, the borderline of what is permitted be shifted? Who is to say up to what limit we still can talk of restoration?

Is a different approach justified in this respect for the inside and the outside?

Let us just think of the attitude which consists in restoring the outside of a monument, and making this an excuse for disposing freely of the inside space.

This is why in some circumstances the following rules have to be accepted, and even enforced:

- to leave dismantled sections open;
- to offer an archaeological display of what has disappeared;
- to leave additions unelaborated, in such a way that they blend into the background and allow the viewer a chance to discern the main lines;
- to fill in, by way of repair, in an appropriate historical style ("invisible mending");
- filling-in in accordance with historical data, but in a style that clearly demonstrates its own features;
- contemporary additions in a really modern fashion, but with regard for the basic principles prevailing for the whole. The one method to be rejected is arbitrary contemporary procedure which will tear apart an old fabric, carelessly disrupt a whole site, ruthlessly destroy an ancient pattern.

Present-day technical, economic and social development, in the restricted sense, is such that protective measures are necessary in order to prevent actions such

as those described in the above paragraph. Protection—through legal and financial measures—should however not affect the freedom of choice and of the means which, for any period, must be left to any architect who accepts as a starting point the need to give maximum care to preservation.

CONCLUSION

Theoretical speculation regarding the task in hand is necessary in any period.

Every period has not only given us its own style of building, with good examples and bad ones, but also a restoration style of its own, with both successful and outrageous examples.

If we are honest, we must admit that every age finds it hard not to show lack of respect for what has been handed down to us by the past.

Of essential importance are:

- a) the integrity of the feelings and the purity of the motives with which the restoring architect implements the principles valid for the period in which he lives;
- b) the quality of the restoring architect's talent as a creative and re-creative artist.

If we are satisfied that conditions a) and b) are fulfilled, we must, in as far as the rest is concerned, respect the freedom to choose any one of the various methods which are liable to lead to an acceptable solution.

VAN SWIGCHEM

RESUME

Les notions d'histoire et de beauté évoluent. Les périodes qui se sont succédé ne nous ont pas seulement laissé des témoins, remarquables ou médiocres, de leur propre style de construction, mais aussi des exemples, réussis ou monstrueux, de leurs conceptions de la restauration. Chaque génération attribue au patrimoine qu'elle reçoit un certain rôle dans la vie quotidienne, le considère sous un angle particulier et a sa façon particulière de l'intégrer. Chaque époque « s'approprie » l'objet ancien, intentionnellement ou non. La « restauration » est une des formes de cette appropriation. Il faut reconnaître, en toute honnêteté, que l'on a toujours éprouvé certaines difficultés à rester discret vis-à-vis du patrimoine que l'on recevait; à toute époque, une réflexion théorique sur le travail à y effectuer s'imposait d'abord.

Au cours des temps, des théories fort nombreuses ont été exprimées sur la restauration, fondées sur la grande diversité des besoins et des conceptions. Certains préféraient la ruine à la remise en état. D'autres partaient de points de vue « illusionnistes » ou historiques et sen-

timentaux, ou bien d'une approche scientifique, documentaire ou archéologique. Les compléments apportés à un monument étaient soit dans le style de l'édifice originel, du moins dans un style considéré comme tel, ou bien dans un style contemporain. Parfois le monument authentique était camouflé par la vision qu'en imposait l'architecte-restaurateur. Dans quelle mesure l'architecte-restaurateur doit-il (ou peut-il) tenir compte du goût du grand public?

Dans d'autres cas, des motifs sentimentaux ou patriotiques ont conduit à reconstituer, dans leur forme ancienne, des édifices disparus depuis des décennies ou davantage parfois, ou bien détruits brutalement par un sinistre. Dans les siècles passés, de tels motifs ont bien souvent déterminé, de façon plus ou moins contraignante, la forme prise par une construction ou une restauration.

La restauration implique la réparation des mutilations évidentes. Tout restaurateur éprouvera le besoin de mettre en valeur l'intérêt et les particularités originales du monument sur lequel il travaille. Il demeure difficile

de tracer une frontière entre la restauration des mutilations et la suppression — inadmissible — d'éléments qui témoignent de la vie du monument au cours des âges.

Au nom de « l'unité de style », des restaurations ont supprimé nombre d'éléments intéressants, ajoutés à un monument ou à un ensemble après sa construction. Il importe de tenir compte de la fonction contemporaine que remplit chaque monument. Pour quelques-uns encore la fonction essentielle du monument est d'être un vestige du passé. Les spécialistes ont acquis de plus en plus de connaissances de l'histoire de l'architecture. Ils éprouvent le besoin de les étaler dans leurs travaux de restauration. Ceci peut mener à créer une distance entre le restaurateur et le public, ou à isoler le monument de son milieu ou de sa propre histoire — pour mentionner un autre élément.

Notre temps recherche l'authenticité et la vérité historique. La Charte de Venise exprime clairement nos préoccupations à cet égard. Notre souci principal doit être de conserver intact ce qui nous a été transmis. Si le monument nous est parvenu sous une forme imparfaite, on peut le montrer dans son imperfection. Lorsqu'il faut le compléter, ou remplacer certains éléments, il faut procéder de telle sorte que ces travaux portent la marque de notre époque. Cette conception, cependant, ne doit pas être appliquée de façon trop rigoureuse pour ne pas enlever inutilement ses illusions au public, ou éviter de nuire à l'esthétique (dans le cas d'un monument de grande valeur, vis-à-vis d'un public cultivé). Les monuments sont soumis à l'usure du temps. On peut se demander si leur entretien continu, qui affecte peu à peu toutes leurs parties, n'équivaut pas à la longue à une reconstruction à l'identique (autrement dit à la création d'une réplique, telle une maquette grandeur nature). L'addition d'éléments modernes peut aller si loin qu'elle aboutit (d'une autre manière), comme la restauration à l'identique, à la création d'un nouveau monument.

Ces réflexions posent le problème du rapport quantitatif et qualitatif entre le monument et ce que nous y ajoutons. Lorsqu'une œuvre ancienne reçoit des apports contemporains, il convient de respecter un certain rapport entre les différents éléments afin que le monument reste un ensemble homogène. Dans certains cas exceptionnels, des architectes de grand talent peuvent fonder ce rapport sur un effet de contraste d'éléments équivalents du point de vue stylistique. Mais, en général, il faudra partir du principe de la subordination du neuf à l'ancien. Ce faisant, il faut encore se souvenir que l'adaptation n'est pas seulement un phénomène extérieur. Le « style » est l'expression d'une mentalité. On ne peut accorder la primauté à une seule de ses compo-

santes, quelle que soit son importance, qu'il s'agisse de l'échelle, des matériaux, de la couleur, du rythme des éléments de séparation, du rapport entre pleins et vides, etc. La combinaison de ces éléments, sur la base d'un principe fondamental, détermine le caractère du monument. Plus l'architecte a de connaissances archéologiques, plus il dispose de possibilités de créer des formes, plus il y a de chances de le voir réaliser quelque chose de valable.

L'architecte et le public devront décider, en leur âme et conscience, jusqu'à quel point on peut laisser un aspect du monument prendre le pas sur les autres, en tenant compte de son affectation. Il n'est pas nécessaire, pour cela, d'exclure, a priori, toute méthode déjà employée dans le passé, comme si elle était désormais inutilisable. Selon les circonstances, des solutions très diverses peuvent être employées:

- ne pas combler un vide dans le tissu ancien,
- procéder à une reconstitution archéologique de ce qui a disparu,
- ne pas décorer les parties ajoutées à un monument, de telle façon qu'elles restent à l'arrière-plan et suggèrent seulement au spectateur la ligne générale du monument,
- remplir un vide (dans un monument ou un ensemble ancien) en utilisant un style historique (l'intervention sera invisible),
- remplir un vide (dans un monument ou un ensemble ancien), en utilisant une architecture inspirée par un style historique, mais interprété,
- remplir un vide (dans un monument ou un ensemble ancien) par une architecture de style contemporain, mais qui respecte les traits essentiels de l'ensemble.

Mais il faut proscrire toute intervention contemporaine arbitraire qui mutile le tissu urbain ancien, perturbe un ensemble et détruit irrémédiablement le caractère de l'architecture ancienne.

Fig. 1. — Amsterdam, Beulingstraat 27, avant restauration.

Fig. 2. — Amsterdam, Beulingstraat 27, après restauration.

Fig. 3., a, b, c. — Amsterdam, Singel 140-142.

a) Projet de « Architectura Moderna » établi par Hendrick de Keyser, sculpteur et architecte de la Ville d'Amsterdam, Ed. 1631.

b) Etat avant restauration.

c) Etat après restauration inspirée du projet initial de Hendrick de Keyser.

Fig. 4. — Amsterdam, Keizersgracht, construction d'un nouveau bâtiment hors d'échelle.