

from the problem of selection and of false certainties, whereas the present one is one of growing pains and of doubts.

Like the histories of all human things, the history of the heritage is ambiguous, composed of a series of errors and failures leading to a truth of which we cannot be certain — and sometimes to transcendent beauty. It began in an optimistic century which believed it was going to achieve human happiness by travelling straight along the path of progress with history and reason to light it on the way.

The concept of the “heritage” took hold of the architecture then in existence, which so far had been as it were “regulated”<sup>4</sup> by the profits due to imagination and the losses due to destruction, finally achieving “assets” which were admirable.

For nearly two centuries, while imagination has been exhausting itself, society has been “producing” heritage with the works of the past, until it has reached a stage where anything produced by man becomes something to be owned as though inherited, an object of nostalgia, of display in a museum, of preservation by a possible or probable science of conservation.

If we are to deal with the effects of such inevitable inflation we must “reorganize the area” and treat the objects in it individually, each in accordance with its peculiar nature. If we do not, hesitation between the concept of the architectural heritage and the concept of the environment will lead to general confusion deriving from neglect of the heritage and freezing of the environment.

In Michel Tournier’s book, *Caspar the King of Meroë* has an astonishing revelation when he reaches the crib. This revelation enjoins on us, says the author “to resemble those whom we love, to speak their language, and to respect them; and this last word originally meant *to look twice*” In other words, we should *look at the way we look at things*.

In this way will discover the *authenticity* of beings and things and how to treat them as what they are and not to oblige them to be something else. “Thus it is” the author adds, “that pleasure is exalted”; and that pleasure “is known as love”.

<sup>4</sup> Jacques ATTALI, *Les Trois Mondes* (Fayard, 1981). The author distinguishes these same three bases in the area of economics.

HEINZ WOLFF

### CHARACTER OF CONSTRUCTIVE ELEMENTS FIT FOR FACADES IN A VERNACULAR ENSEMBLE

In nature the individuals of each kind are only similar to each other never congruent. With pleasure we look at creations that man has formed in the same way. Instead of a boring sequence of one and the same pattern, we would rather see a succession of mere similar ones.

The houses in an old street often show charming variations with always the same materials: the halftimbered wood, the handmoulded tiles etc. This and the wellknown differences in the levels of gutters and ridges as well as in the width of the lots make an individual of each building.

Likewise: a monument looked at from close by does not lose our interest. The eye discovers individuality in every equally planned constructive element: in the slate, the plank, the ironrod. Each one differs in a more or less distinct way in its

1. surface (rough or smoother)
2. contour (irregular or straighter)
3. colour (uniform or changing in itself)
4. proportion or
5. size.

The application of these experiences eases the harmonious filling in of a new facade. Often it will be possible to reuse technically sound parts from old buildings inevitably pulled down. As new materials

a handmoulded brick, which owns nearly all the qualities from point

1 to 5, is better than a mechanically exact formed one,

a plasterwork with slightly undulating surface better than an entirely plain one,

a freestone with the stonecutters script better than a sawn one,

a plate of copper or plumb will ‘oxidize’ soon, the surface of untouched

wood gets a silvery tinge after a few years,  
all strengthening the picturesqueness of the scene.

Not only the sagging down of the foundation or the weathering of the front increase the charming incorrectness. Furthermore the workmen once were satisfied with the vertical parts being roughly in plumbline, the cornices and sills being roughly horizontal: scamped work in an engineers eye of to-day, but an experience for the architect to plan irregularities.

Of course nonhistorical structures are proper enough to join the environment, if they have these qualities.

Concrete for instance can be given relief and colour even at prefabs and I wonder, that till now there are only a few examples of it. Asbestos-slates can be coloured from piece to piece in a different way and may be hewn into different forms. With such attributes of the detail, a facade will have or get a pleasing effect, even uncared or in decay.

The elegant beauty of polished materials however, and before all if completely plain and in large measures, is vulnerable against dirt and damage. We don't like uncleaned panes of glass, synthetic slabs bent by difference in temperature, a broken piece in an endless row of asbestospanels, or huge and plain concrete-elements disfigured by long stripes of smut rinsed by the rain.

Again and again keen colleagues have tried to insert so-called true modern architectures contrasting in material and form. Nevertheless: constructing in the historical centre affords a humble attitude. And an idea — as never seen before — must be examined thoroughly if it will harmonize, even if it represents good architecture.

The environment has the first rank and I mean — in spite of all ICOMOS-dogmatism — that a new building in good historical design and in apt material, call it a falsification or maskerade if you will, furnished with date and inscription of course, suits better, than many realized objects once defended with pathos as the only possible solution in our brave new world.

Beyond that it should be admitted to replace disturbing structures of recent time, even if they have got a certain historical value in the meantime. The director of an artgallery ought to know, which a good painting is and which a less good one is and why. The care-for-monument-people ought to know it too in their turn.

An ensemble is not complete without its third dimension, the floorscape. The 5 points above are also valid for its proper form, partly or altogether. Before all in Spain representative new pavings in natural stone have been performed, which show a charming network of different joints combined with bumpy relief, a character wellcome in old squares and not only there.

Normally ancient sets worn down by traffic are available enough to be reused. If need be, a lane of smoother stones may be planned in the main directions of pedestrian traffic.

Amenity cannot be achieved by the endless repeating pattern of concrete pannels all alike, as long as more interesting products and ideas with the character of our 5 points are not developed.

Combinations of different streetlinkers — to be delivered from several brickworks — with red porphyry or so can give an excellent effect; if a surface is needed well to walk on.

The harmonious blend of shades of one colour — mostly of red, sometimes of yellowgrey — creates a familiar feeling, without attracting too much attention from the upward scene on itself. But the imaginative design of pavings is a special theme.

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THEME: DOCTRINE

TITRE: CARACTERE DES MATERIAUX DE CONSTRUCTION  
CONÇUS POUR LES FAÇADES DANS UN ENSEMBLE  
VERNACULAIRE.

RESUME:

Si vous demandez ce qui fait le charme, d'aussi loin qu'on l'aperçoit, d'un ensemble architectural ancien, vous vous rendrez compte à l'examen que chacun de ses éléments, qu'il s'agisse d'une brique faite à la main, d'une pierre de taille ou du bois d'oeuvre est, d'une manière ou d'une autre, différent de son voisin sur le plan de la surface, de l'apparence, de la proportion, de la couleur ou de la taille.

Les efforts réalisés aujourd'hui pour créer un contraste avec les formes et les matériaux dont nous disposons relèvent plus d'un esprit dogmatique que d'une manière de préserver le caractère ancien.

Ceci est vrai également pour le troisième plan: le pavage des rues et des places.

NAME: DR. ING. HEINZ WOLFF - Oberkonservator a.D. - Ger-  
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SUBJECT: DOCTRINE

TITLE: CHARACTER OF CONSTRUCTIVE ELEMENTS FIT FOR  
FACADES IN A VERNACULAR ENSEMBLE.

SUMMARY:

If you ask yourself, why the view on an old architecture is attractive even seen from nearby, you may find the following reasons for it:

Each element, being a handmoulded brick, a squared stone, a hewn timber, etc., differs more or less from its neighbour in surface, in contour, in proportion, in colour or in size. The forced juxtaposition of contrasting materials and forms of our time is more an affair for dogmatically minded people than a way to preserve the old atmosphere. The same may be worth for the third plane: the pavement of streets and squares.

NOMBRE: DR. ING. HEINZ WOLFF - Oberkonservator a. D. - República Federal Alemana.

TEMA: DOCTRINA

TITULO: CARACTER DE LOS ELEMENTOS CONSTRUCTIVOS, CONCEBIDOS PARA FACHADAS EN UN CONJUNTO VERNACULO.

SUMARIO:

Si usted se pregunta, por qué el aspecto de un viejo conjunto arquitectónico es atractivo, aún visto desde lejos, podría encontrar las siguientes razones: cada elemento, sea un ladrillo moldeado a mano, un sillar o un elemento de madera etc., difiere en una forma u otra del elemento vecino; en superficie, en silueta, en proporción, en color o en tamaño.

La evidencia forzada para mostrar contraste con las formas y materiales de nuestro tiempo, es más el resultado de una mentalidad dogmática, que una manera de preservar el ambiente antiguo.

Lo mismo podría decirse del tercer plano: el pavimento de calles y plazas.

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Предмет : Доктрина

Название : Характеристика созидательных элементов  
подходящих для фасадов местных ансамблей.

Краткое Описание :

Когда вам случается спросить себя, почему приятен вид какого-бы то не было архитектурного здания, вам приходит в голову следующее объяснение :

Каждая составная его часть, будучи или кирпичем сформированным человеческими руками, или квадратной черепицей, или деревянной гранкой и т. д. отличается более или менее от своего соседнего элемента:

и это своей поверхностью, контуром, пропорцией, цветом или размером. Вынужденное употребление материалов составляющих из себя контрастировку, употребляемое в наше время дело людей догматически настроенных, чем действительный метод для сохранения старинной атмосферы.

То же самое действительно для третьего плана : мостовых улиц и площадей.

NOME: DR. ING. HEINZ WOLFF - Restauratore Superiore - Hannover - Repubblica Federale Tedesca.

TEMA: DOTTRINA

TITOLO: CARATTERE DEGLI ELEMENTI DA COSTRUZIONE IDONEI PER FACCIATE DI UN INSIEME VERNACOLARE

SOMMARIO:

Se doveste chiedervi perché un antico edificio architettonico sia così attraente anche da vicino, potreste trovare, per questo le seguenti risposte:

Ogni elemento, essendo rispettivamente: un mattone foggato a mano, una pietra squadrata, un rivestimento ligneo, etc., differisce da quello vicino in maniera più o meno evidente in: superficie, profilo, proporzioni, colore, dimensioni.

La prova forzata dei materiali e forme contrastanti del nostro tempo è più una faccenda per menti dogmatiche che un mezzo per conservare l'atmosfera del passato.

Lo stesso può dirsi relativamente al pavimento delle strade e delle piazze.

MILAN ŽELEZNIK

## HISTORIC MONUMENTS AS CULTURAL VALUES

At the time of a growing awareness that the world is a close-knit human family, inseparable in its unity, culture is becoming a most valuable bridge of friendship between peoples. Cultural relations have always represented the first tentative moves, which later developed into a more profound cooperation. To become acquainted with the cultures of other nations is to get to know their way of life, the fascinating differences which complete our own image in the richly-coloured mosaic of human culture. Because of the many divisive, inhumane and self-destructive elements in the technologically directed civilization of our century, it may be worthwhile to devote some thought to the cultural value of historic monuments. Although the concept of cultural value contains in itself our material cultural heritage, the line of thought which leads through the many layers of the image can be instructive. Its intention is to promote the unifying, humane and creative elements present in the progress of civilization and to serve the spirit of friendship.

As we have, in our introductory sentences, assigned a number of negative qualities to our civilization and marked cultural values as positive ingredients of the progress of civilization, it may be advisable to compare definitions of civilization and culture. One definition of culture is that « Culture is a unity of material and non-material creations of human society... » whereas another states that it is a « unity of achievements i.e. of values of human society as a result of man's work and creative powers ». Culture also means an « activity comprising the area of man's mental, above all artistic activity and creativity. « Civilization is defined as a combination of achievements, of human values, especially of the scientific and technological development » as well as a « special form of the spiritual, material and social life of a nation or a group of nations ».

For both definitions, the emphasis that culture is a combination of