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historical approach

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INTRODUCTION

For the student architect, historical research is a fundamental contemporary tool in the activity of the design studio, of restoration-conservation and in preparing the diploma project via the dissertation stage. The degree to which this first essential, top-down, stage of research is part of a project or of an academic publication can vary depending on the objective and the type of project, yet it is decisive in formulating the solution.

Why is historical research needed in today's architectural projects?

This is because it represents, together with urban planning research, the first form of knowing and understanding the site, the memory, the context, the stages of evolution towards the current situation. Because it supports the formulation of an intelligent, legitimate intervention attitude and of an informed contemporary architectural discourse. Because it identifies, from the overall image to the details, the values of a site or of a building and can even bring to light new elements. Because it supports a type of dialogue between the old and the new, because it is a source of inspiration and gives substance to the architectural message, however conceptually or technologically innovative it might be, in order to solve problems.

Contemporary architectural practice contains postmodernist but also decontextualising directions. The preoccupation with the genius loci, heritage, ecology and the old-new dialogue is thus complemented by manifesto-like architectural gestures. Yet high-quality architecture has an intelligent discourse, which takes into account all the site data and the very history created concomitantly with the intervention.

How can historical research be conducted in contemporary architectural education?

The up-to-date analysis of national architectural education indicates that the Y and Z generations are interested in the answers to a different type of questions from those of the previous generation: *Why? To what purpose?* and *What is the benefit of this*? rather than *When?* or *How*? This is precisely where historical research in architectural design plays a key role: in explaining the current situation, in providing the basis of a future attitude and in giving substance to a process by relating it to the past.

In studio work, historical research can be integrated naturally into the steps of the analyses of an actual project site or through relating a spatial model (a theme) to the original model and its reinterpretations in the history of architecture.

Its written form can be the documentation of a project, a work of architectural theory that belongs to the history of architecture, a historical study that provides the theoretical grounding of an intervention on a monument, or a dissertation. The dissertation can be of a different type in each system of architectural education, depending on institutional objectives. The methods of historical research and the critical methodology for a dissertation identified by Iain Borden and Katerina Ruedi Ray in *The Dissertation. An Architecture student's handbook* are: empiricism, iconography or iconology, Hegelian history and theory, social history, politicised history and theory, operational history and theory, theoretical and interdisciplinary studies. In the dissertation-diploma project dynamic, these methods must be adapted to solving the design problem (Rendell, 2004).

The idea of design as research is explained in *Architectural Graphic Standards* (Bassler, 2008) as using many sources of knowledge and information, including the study of precedents, types and styles. The book states that:

> unlike the basic research of science or social science, design discovers knowledge in a less linear, more iterative way, based less on experiment than on experience, and conveyed less through written papers and more through competitions, exhibitions, magazines, and monographs (Bassler, 2008, p. 500)

Historical research in particular "depends greatly on the range and quality of sources" (Bassler, 2008, p. 500), with "range" referring to the literature about a subject and to the actual sources, meaning the documentary material – as we will see further: maps, drawings, archive photography, plans, sections, etc. The text refers mostly to the historical approach applied at the scale of a building, but the method is also valid at the urban scale.

It is essential to structure the discovered information in such a way as to enable the development of logical relationships between various sources, to make it relevant to historical research and to lead to a well-argued analysis of the subject and therefore to the solution: restoration, conservation, new interventions, etc. It is also important to use critical thinking as an investigation tool to check the sources for: correctness, provenance, time, origin and originality.

In restoration practice, the off-site analysis consisting of various sources and literature research – related to a historical building, group of buildings, protected areas or even at the scale of urban restoration subjects - can be complemented by an investigation of the material with the help of invasive or non-invasive tools. Nowadays, we have a wide range of tools: from the moisture metre or the chisel to a 3D scanner or a LiDAR system. Some of these tools can also be used in educational environment research, depending on the approach of the school.

Historical research often works with references, models and history of architecture themes that can become sources of inspiration for the design process.

In addition, design uses some predictable strategies: deconstruction, variation, visualisation and the study of references. The intermingling of architectural education, research and practice is also very important.

Research is thus essential to design, and the historical approach is part of all types of design, from the investigation of well-established types or models to the study of the context of a site or the restoration project of a monument.
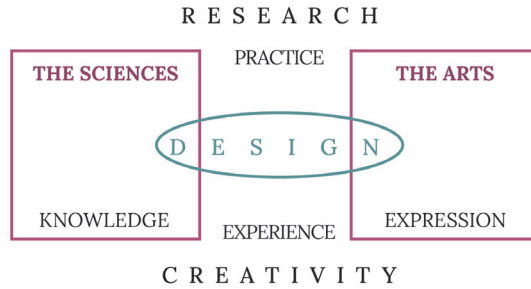
Fig. 12. The in-between realm of design
Source: adapted by Ruxandra Balcanu from de Jong & van der Voordt (2002, p. 97)
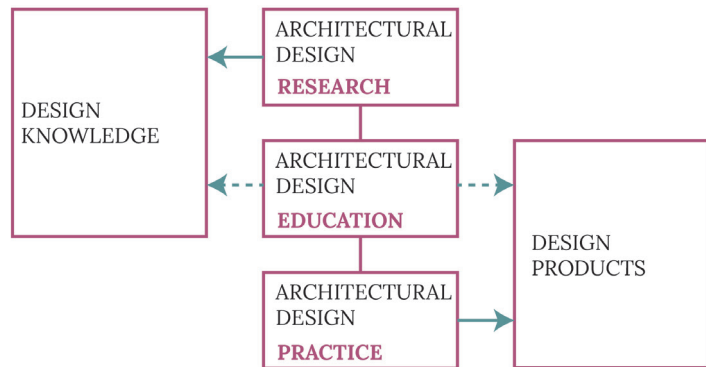
Fig. 13. Comparison of aims in research, education and practice
Source: adapted by Ruxandra Balcanu from de Jong & van der Voordt (2002, p. 101)

RELATION TO LEARNING AND TEACHING OBJECTIVES

In the UAUIM design briefs, the historical approach is present under various forms:

_in the actual project site as such and the analysis that must be performed to understand it;

_in the references to models and archetypes from architectural history, thus appealing to professional culture;

_in the necessary design process, for example the functional reconversion of a listed building;

_in specialised projects of heritage restoration and conservation or of insertion into protected sites;

_in the range of eligible diploma subjects and in the research for the dissertation.

Summer studios and workshops of any specialism frequently include at least historical points of reference or they have to define, via the brief, an attitude towards a listed building, a section of old fabric or a dialogue situation

between the old and the new. In fact, Romanian towns and villages are true laboratories, with historical strata superposed over time. Recent history is also very strongly marked from the architectural point of view and requires reconciliation on the urban and collective level. The city of Bucharest in particular contains sites that are ideal for architectural and urban planning exercises, spaces where history is present: repositories of historical styles, scale disruptions generated by the communist period, plan and elevation contrasts, dysfunctions, collisions, a rich heritage, nationally significant cultural landmarks that require restoration. There are also rural sites where history is still alive and strong traces of technological eras in the sites of industrial archaeology.

Thus, historical research is constantly present; it supports the in-depth knowledge of the evolution and value of a site or objective, it can indicate the solution to a project and help formulate a solid rationale.

The investigative process must have a clearly defined structure and objective from the very beginning, appropriate for the type of intervention. The intervention categories vary depending on the value of the site: protected areas, landmark historical sub-areas, sites belonging to different types of heritage (archaeological, natural, etc.), down to low-value sites.

The current situation of a site seen as the result of an evolution over time

The stratigraphic analysis of a site on the basis of historical plans leads to defining its evolution, identifying the coexisting elements from different stages of its formation, the values, problems, the working hypothesis, and it can even inspire the architectural solution. The sites can belong to special categories: protected area, landmark historical area or sub-area, monument protection area, etc.

The site examination process has the following steps:

First, the site must be viewed within the network of similar sites (e.g. protected areas of Bucharest), then within its urban boundaries. From the point of view of the historical approach, the current urban outline must be superposed on the relevant historical plans to establish the evolution of the site over time. This can entail reduction or expansion; valuable archaeological elements that explain the particular configuration of a site may be identified (e.g. a medieval wall that marks the limits of a city). It thus becomes possible to understand the position of a site over time in relation to major urban landmarks, the relationship to different types of boundaries and even the symbolism of the toponymy.

The names of public urban spaces – the agoronyms – contain in most cases valuable indications of the importance of the place within the city (Piața Mare, Plaza Mayor etc.), of the historical event that took place there (Union Square of Alba Iulia), of a personality to whom it is dedicated (George Enescu Square, Plaza Cardenal Belluga – Murcia, Spain, Place Eduard VII – Paris etc.), of a specific old or modern building (Theatre Square, St. Peter's Square - Rome etc.), the origins and the character of the place or an event (e.g. Revolution Square). These agoronyms must be studied in all the historical plans to establish how old the name is and consider the factors that had an impact over time: political regimes, ideological changes, administrative and religious decisions, historical events superposed in the same urban space, etc. In addition, we have the well-known situations from the urban history of Bucharest where the name of a suburb indicates a characteristic of the

inhabitants at the time of its creation (Mântuleasa suburb, named after the widow of the prosperous merchant Mantu, Calicilor, i.e. Beggars Suburb' etc.), the name (or the name retained by the collective memory) of the priest who served in the church of that suburb at the time (Popa Petre, Popa Soare, Popa Rusu etc.). Another means of identifying the historic character of an urban area can be the name of the district (Cartierul Armenesc, i.e. the Armenian Quarter, Cartierul Evreiesc, i.e. the Jewish Quarter, Cartierul Vatra Luminoasă, i.e. Luminous Hearth etc.).

The names of the streets – the dromonyms – are equally important and, similar to agoronyms, they reveal key data about a place (Calea Victoriei, i.e. Victory Road, Strada Înclinată, i.e. Slanting Street etc.). From the historical point of view, on superposing the successive plans of an urban settlement it is possible to observe the streets maintained since its formation, possible straightening through alignment, penetrations, cul-de-sacs etc. Researching the names can be expanded to a series of urban or rural spaces, including through oikodomonyms: names of castles, palaces, manors, etc. In the case of a settlement consisting of an old town, a nucleus, and a new city area (modern or contemporary), it is possible to observe the relationship with key elements such as watercourses, delimitations between the new and the old area, the difference in the built environment and character between the central and peripheral areas etc.

In a morphological analysis of the built-unbuilt environment, these differences in fabric can reveal even the historical period they date from. Crowding, the shape of a public space and the organisation of the built environment, organic or orthogonal circulations, the scale of circulations, the relationship between the major and minor fabric, etc. can all be observed. Thus, for example, the medieval area of a city can be easily distinguished from its modernist area, of functionalist urban design.

One of the most interesting problem cases is when we have a site where these two areas, i.e. the old and the new, intersect. This frequently occurs in old cities where urban operations were implemented in different epochs, sometimes with respect for the scale and character of the old area, sometimes with a programmatic and systematic denial of the old fabric through the creation of breaches, large contrasts of scale and blind walls (e.g. Bucharest). Historical research thus reflects the different ideologies, the major events (e.g. the Great Fire, wars, natural catastrophes, etc.) or economic circumstances (the Great Depression of the 1930s), which were also translated into the built environment, the relationship between parts, in plan and elevation, as well as imprinted on the chosen architectural style.

By doing a stratigraphic analysis of the site and of its evolution over time, we can achieve a better understanding of how it is or how it is not perceived today: its importance, current situation and problems. Knowledge leads to a mature solution of the site problem and of its relationship to the broader context: the functional or scale conflict, the need for integration into a protected site while using contemporary language, etc. If the site contains elements of the old built environment, a dialogue or complementarity can be created through the new intervention and so on.

Project impact in the current and future context

In line with each situation, the student must identify which type of documentary data they need for each type of intervention, where they can find them, how to correlate the information and select what is relevant to

the project. All intervention categories require contextual understanding, an examination of the historical plans to understand the evolution and identity of the site.

An academic or real-life architectural project is conceived in the superposition of several types of scenarios that must be coordinated: a functional scenario, a fire scenario, a building site graph or a multi-step scenario, in the case of complex projects that entail development over time, a risk scenario, etc. This scenario begins from a concept that is appropriate and useful for the brief and the resolution of the given problem. It includes economic as well as sociological and contextual data. The context of an architectural project or of an intervention on a monument needs to be understood in a particularised way, from qualities to risks. The intention is thus to anticipate a possible evolution, taking into account the stakeholders over the long term, from the direct beneficiary to the community that will interact with the work, on a permanent or temporary basis. It is also important to conceive a scenario that is flexible over time, especially but not exclusively in the case of functional reconversion projects, in order to ensure continuity of usage. If the project concerns the reconversion of a monument, which also entails restoration and conservation work, great attention is given to the requirements of reversibility and intervention quality, the refined marking of the new elements and the provision of a function that ensures durability and technical maintenance.

The human being as user and receiver

Architecture and urban planning are made by and for people, first and foremost. Starting with the first function of architecture, namely creating a shelter, the entire design process is centred on the human being as receiver, user, as an individual and as part of a group. Space is modelled so as to generate certain perceptions and sensations. Architecture thus appeals to primary experiences of the human-environment relationship, to perceptual predispositions, optical effects but also to primary, cultural-symbolic and individual meanings. Secular as well as religious spaces have always attempted to create an experience. The senses and emotions are stimulated by means of volumes, light and landscape.

Architecture and political regimes have also been closely linked from the earliest period.

As we state in the section on concepts and in the examples, a major theme from the perspective of the historical approach is the dialogue between the old and the new. In fact, by means of dialogue, harmony is created between the different voices of the urban space, from different historical eras and with different socio-political content. Architecture and urban planning thus become ideal environments for solving the social problems of a community: safety problems, historical conflicts, conflicts between different social groups; they can also bring reconciliation with the past. The methods can be very refined from the point of view of form and they are always based on solid historical research.

By encouraging cultural, playful activities, civic spirit, beautiful urbanity and even a sense of humour, the architect as designer of public spaces is able to solve historical problems.

Conclusion

Project themes and the topics tackled in the studio and in architectural teaching develop continuously, depending on major phenomena that occur in the real world, on social trends, on the new competences required of

today's architects. Some themes are of course constant, but they can be viewed from a different angle or require a different architectural attitude.

The architect is a professional of their time, someone who sees into the future and is perfectly anchored in the cultural, technological, socio-economic and even political reality, someone who understands and experiments with different contexts and is able to research and to think critically. The student architect and the architect must have a solid professional culture and a constant openness towards learning and keeping up to date.

The architect is the creator of built history, which makes their mission an important one.

RESEARCH — CRITERIA AND CONCEPTS

CRITERIA

The historical approach requires attention to details, precision and the observance of subject-specific principles in the documentation, the formulation of a theoretical or ideological position and in the actual architectural intervention. These fundamental criteria and concepts are organised in the form of a charter, convention or of codes and they are published by specialised bodies: ICOMOS, UNESCO etc.

The content of these documents is structured into brief articles and the clarity of the principles valid for the global cultural heritage does not leave room for interpretation. These stipulations refer to all types of material heritage, from art to archaeology and architecture, and they represent a valuable guide for a wide range of interventions.

The architect has the responsibility of knowing these principles, both during the years of study and in professional practice, especially when carrying out interventions on heritage buildings, regardless of their great or lesser value. Additionally, in the case of an intervention on a monument, the architect is the coordinator of all the specialists, which makes it imperative for them to have a solid knowledge of these principles.

Of course, knowledge of the principles is not sufficient for carrying out an intervention, which also requires well-rounded professional culture, both artistic and technical, the ability of understanding nuances, of thinking critically and of formulating working hypotheses, of paying attention to details at all stages of a project – whether academic or actual – from the idea to the quality of execution.

Authenticity

A key criterion of the historical approach is the authenticity

> _of primary sources in the documentation process, of the data and of the historical facts:

>> Restoration, ART. 9 The process of restoration is a highly specialised operation. Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. (*The Venice Charter*, 1964)

> _of the state of the constituent architectural elements and of the original material in a restoration project:

> The fundamental requirement of the restoration is to respect and preserve the authenticity of the component elements. This principal must guide and condition the operating choices. (*Italian Restoration Chart*, 1972, Addendum B – Instructions for the Execution of Architectural Restorations)

> Restoration should aim to re-establish the potential oneness of the work of art, as long as this is possible without committing artistic or historical forgery, and without erasing every trace of the passage through time of the work of art. (Brandi, 2005, p. 50)

_in evaluating the degree of value of cultural heritage:

> 10. Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories. (*The Nara Document on Authenticity*, 1994, p. 46)

_of a cultural heritage item in making a value judgement;

> 13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location   and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined. (*The Nara Document on Authenticity*, 1994, p. 47)

The authenticity criterion is thus applied on the theoretical level, in the process of historical research, but also to the smallest details of the materiality of a cultural heritage object. Thus, through the architectural intervention of restoration and conservation, the architect can convey a message that valorises the original while also highlighting the new stages.

Value

Safeguarding the authenticity of cultural heritage maintains or even increases its value over time.

This is why intervention on protected sites or heritage buildings is a purposeful act of relating the past to the present. Thus, already from Antiquity, with its *exemplaria graeca*, the preservation and transmission to future generations of the architectural "model" and of the heritage it represents, has been key to the continuation of civilisation.

The value of the Greek temple or of the triumphal arch, for example, as architectural models, is still relevant today. Over the course of architectural history, these models have been and continue to be reinterpreted and stylistically reworked by avantgarde architecture, thereby constantly

confirming their value. The opportunity of having them still *in situ*, in conservation state, allows real-life observation, and the mathematical precision of their proportions as well as the authenticity of the building material remain key points of reference. Thus, the value of an architectural model lies on the level of compositional relationships as well as of technical accomplishment and of spiritual aspirations.

In historical research, determining value is a key stage in the detailed understanding of a heritage building or of the protected built environment within which a contemporary intervention is made. There are several degrees of value and these have the role of regulating the intervention.

We can thus state that the degrees of value are a compulsory type of criterion in formulating the intervention project. In the case of a restoration and conservation project, this stage is already implemented at the time of the measurements and field observations of the research and analysed in the framework of the "historical foundational study". The conclusions of this written document, which also contains graphic items – plans, drawings, photographs, etc. – identify the different value elements and determine the architectural proposal. Thus, valuable elements may be found at the archaeological level, from the walls of certain stages of evolution of the building to items of furniture or ironware.

In addition, the entire context of a building can have an impact on its value, whether we are dealing with protected sites, clearly defined by urban legislation, or whether the research identifies new elements that lead to the listing of the building. Furthermore, the generalised loss of elements of value and authenticity can lead to its deletion from the List of Historical Monuments.

Also in connection with the concept of value, we know that in Romania there are two monument categories, A and B, which indicate local and respectively national and world value, as specified in Law no. 422 of 18 July 2001 on the protection of historical monuments. Thus, the role and responsibility of an architect who intervenes on such a building or site is in direct proportion to its significance on a local or universal scale.

Contemporary architectural theory places many of these heritage sites in the exclusive network of "iconic hyperplaces" – *hyper-lieux iconiques* – as defined by Michel Lussault in his book *Hyper-lieux. Les nouvelles géographies politiques de la mondialisation* of 2017. These places, such as the Palace of Versailles, the city of Venice or the Transylvanian Saxon settlements with fortified churches are landmarks on the global mental map.

Cultural value can be established by analysing specific elements at the level of the area and of the building (Drăgan, 2020).

In the case of area elements, it concerns: "the street network, the plots, the built environment, functions and relationships between these elements" (Drăgan, 2020, p. 5).

At the level of the building, the analysis concerns "[…] the built environment (interior and exterior), land management (the unbuilt area of the plot), the functions, the relationships between these elements, relationship to the surrounding neighbourhood with the area (between building elements and those of the area)." This analysis presupposes an "architectural-urbanistic and historical assessment of the building" (Drăgan, 2020, p. 6), from the urbanistic perception of the built environment to composition and artistic or technical details.

The purpose of this evaluation is to define a particular attitude towards the components: keeping what is valuable, imposing what is necessary, eliminating what is harmful, forbidding what is impossible, recommending (stimulating) what has potential (Drăgan, 2020).

For the cases where research can determine the status of a historical monument, the following categories are available: "value of historical witness, artistic value, scientific value, ethnological value, memorial-emotional value, identity and social indicator value" (Drăgan, 2020, p. 8).

Memorial value and memory are key subjects in architectural theory and in restoration principles. The mnemonic character of architecture is frequently invoked in the theory of monuments, especially in John Ruskin's *The Seven Lamps of Architecture* (1849). The palimpsest-like urban fabric and architecture are historical archives in themselves.

Architecture is visible on the concrete level to a large and diverse public. The message conveyed to receivers thus varies depending on a few attributes: visual acuity or blindness (tactile), intellect, curiosity, emotionality, or temporary conditions – light, weather, emotional state, etc. Thus, any building, but especially a monument, is perceived physically and through the senses but also emotionally. The contained memory as such can be more or less legible, yet the architect (and student architect) must be aware of this natural role of architecture. Among all other memory-storing architectural forms, the urban forum monument is a deliberate means of marking, of recollecting a historical fact and of *embellissement* – city beautification. Yet memory at the urban scale can also be visible through archaeological traces, absence (9/11 Monument & Museum, New York), disused old routes (New York High Line), at the level of the blind walls on which the profile of a demolished old building or the urban operations of retracing the streets can be read, or through the presence of identity elements specific to an epoch (the Art Nouveau underground entrances in Paris).

Any new intervention of architecture, restoration and conservation must therefore maintain and increase the value of the respective heritage, even in the case of an academic exercise. The categories of values of a historical monument thus include the social, emotional and identity level. In the current context of globalisation, the need for identity and social markers is on the rise and the significance of these values is even greater.

Quality

Quality is imperative in architecture in general and in any restoration or conservation intervention.

Quality refers to the whole process of research up to the completion of work: concept, solution to the given problem, functional scenario, spatial and architectural qualities, budget calculation, selection of materials, aesthetics, relationships to the context, etc. In the case of interventions on monuments, quality must fulfil the even higher requirements imposed by the local and universal value of the monument, which means that the architect's responsibility is greater as they coordinate a specialist team, from the engineer to the expert in artistic features.

Quality is also checked on the conceptual level, in terms of the relevance to solving the given problem via the design brief. It is also checked on the basis of the accuracy, clarity and coherence of the architectural process, from principles to project. Quality is also present in the chosen

architectural language, in the refinement of the old-new relationship, in the appropriateness to the context and era. Finally, quality is visible in the execution, at the level of artistic and technical details, of materials, but especially through durability. An architectural project is conceived for at least 50 years into the future, thus making it a technical, ideological and memorial witness of its era. In addition, high-quality architecture can: unwittingly educate communities, foster the civic spirit, increase living standards and economic growth, create social harmony and become a community landmark.

Authenticity, value and the long-term quality of an architectural model have for instance led to the periodical resumption and reinterpretation of classical architectural language, making it the most lasting.

CONCEPTS

The old-new dialogue

The concept of dialogue between the old and the new is an assumed form of contemporary architectural discourse, perceptible on the concrete as well as on the abstract level. The old-new relationship has in fact always been natural in architecture and urban planning. The manner in which it is enacted or the intention of the new in relation to the old built environment can vary since "the old" represents history.

> _The intention of setting up a dialogue with the old built environment can be achieved through similarity, contrast, interpretation, stylisation or pastiche (not recommended). The result is careful, regenerative, mutual valorisation.

> _The intention of not enabling a form of communication is also an architectural and urban planning practice, adopted especially on the installation of totalitarian regimes, thus on the large scale: *tabula rasa*, denial of the old built environment through demolition, concealment, scale disruption, degrading functional reconversion, etc. We are dealing here with an ideological discourse, the communication of the new values and of the new attitude to the society.

Therefore, this concept is often endowed with political power and speaks about desirable social values, being a means of "educating" the masses. The architectural and urbanistic dialogue can be best observed in contemporary interventions on old urban fabric, where, beyond stylistic and compositional relationships, social problems can be tactfully ameliorated to achieve tolerance, inclusiveness, safety and peace.

The architect's mission is therefore much more important and architecture is frequently   complemented by urban art forms (amphitheatres improvised in the public squares of Nordic countries), by the encouragement of playfulness (swings in an austere Soviet square), by reconciliation with the past (Dialogue Square, Szczecin, Poland), by acceptance of multiculturalism (BIG, Superkillen, Denmark – the harmonious integration of 60 ethnicities), by valorisation of all the stages of development, by establishing a relationship of visual "equality" with totalitarian buildings and the post-industrial renewal of a country (Skanderbeg Square in Tirana). Architectural vocabulary thus undergoes refinement both on the formal and on the chromatic and ideological level.

At the level of the architectural object, dialogue entails sensitive intervention, combined with restoration and conservation. The dialogue between the old
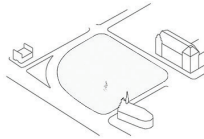
and the new components must be unitary, coherent and take into full account subject-specific doctrines and principles, thus preserving authenticity and value. This dialogue can be extended to the smallest details and it can mark a new stage while being a reversible intervention.
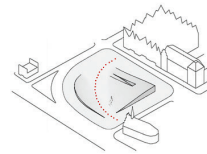
What is always visible in the good practice of significant contemporary interventions on the old fabric is the (not exclusively) historical research underlying the whole process.
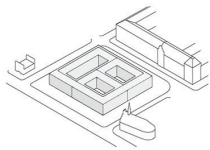
a pre-war quarter development   a post-war square   an urban hybrid of a quarter and of a square

Fig 14. Old-new dialogue at an abstract and concrete level:
reconciliation with history and communication through an
architectural gesture of shaping the public space of the square
(c) KWK Promes Robert Konieczny

IMPACT

The conclusions of historical research can thus be more visibly or discreetly reflected in the architectural solution, depending on project type and site category. Observing intervention principles for protected sites or monuments creates awareness of the long-term impact of the intervention.

Impact also depends on the scale of the architectural or urban intervention and on the type of heritage.

For the detailed preparation of an intervention on protected sites, depending on the type of heritage, several key documents are available: *The Venice Charter for the Restoration and Conservation of Monuments and Sites* (1964), *the Italian Restoration Chart* (1972), *The Washington Charter on the Conservation of Historic Towns and Urban Areas* (1987), *The Florence Charter on Historic Gardens* (1982), *the Charter for the Protection and Management of the Archaeological Heritage* (1990), the *Charter on the Protection and Management of Underwater Cultural Heritage* (1996), the *Charter on the Built Vernacular Heritage* (1999) and the *International Cultural Tourism Charter* (1999).

From the point of view of impact, in the case of restoration and conservation, the principle of reversibility must be added to the criteria of authenticity and value.

In the case of monument restoration-conservation projects, all the historical research and the core study underpinning the intervention must be made public. The author or authors of the research may not be the ones who actually implement the intervention, which is why the quality and clarity of the research and of the proposed scenario are extremely important. The documents essentially become a set of intervention rules since they contain the identified values, a diagnosis of the state of the architectural object, the pathology and all the proposed measures for architectural and specialised intervention. The intervention scenario is thus sufficiently clear and flexible as to enable any architect, together with a specialist team, to implement the project.

> Art. 16. In all works of preservation, restoration or excavation, there should always be precise documentation in the form of analytical and critical reports, illustrated with drawings and photographs. Every stage of the work of clearing, consolidation, rearrangement and integration, as well as technical and formal features identified during the course of the work, should be included. This record should be placed in the archives of a public institution and made available to research workers. It is recommended that the report should be published. (*The Venice Charter*, 1964)

It is vital that an attitude towards the site, the brief and the problem should be adopted with full awareness and on the basis of solid research and that it should be clearly reflected in the solution. This attitude presupposes assuming an architectural discourse that is intelligible to specialists but especially to the general public who will actually reach or move through that space. The theory of monuments explains how the memory of a place can be perceived depending on the receiver: on their intellect, emotional connection to the place, artistic interest, visual perception and mood or even on timing and circumstances. The architect must take into account all these different perspectives and succeed in conveying a valuable message to the public, which is also topical and takes a broad perspective.

We can also speak about the impact of an intervention on the cultural landscape. This concept, which links architecture to urban planning and to the natural landscape equally, must be characterised by balance. Any incohesive or jarring intervention can have a negative impact. An example would be the building of commercial halls on the outskirts of Saxon settlements with fortified churches, which would distort the line and harmony of the entire ensemble. For these reasons, the OAR (The Romanian Order of Architects) guides, available for every Romanian region, are a vital planning instrument, for instance in rural areas, since they provide well-documented descriptions of the characteristics of the local architecture and of how to intervene, thereby encouraging good practices.

Thus, the impact of architecture and of a restoration-conservation intervention is significant in the lives of the inhabitants of a settlement, also from a social and economic perspective. Effects can range from unwittingly educating a community towards good practices to motivating towards higher aspirations.

The impact of a building or of an architectural solution can be visual, abstract as a mental, sensuous or emotional reference point, as well as an effect over time. This is why an architectural solution must be conceived in a context and from a temporal perspective of at least 50 years. Thus, the values of

high-quality architecture transcend time and trends, events and social reactions. In the case of interventions on protected sites or with a certain degree of historical value, new architecture has the mission of archiving the essence of a place and of intelligently carrying forward something of its message, regardless of its innovativeness as an object.

EXAMPLES

The National Museum in Szczecin – The Centre of Dialogue Upheavals (Bravo, 2018; *National Museum in Szczecin Dialogue Centre Przelomy / KWK Promes*, 2017)

A recent example of the concrete reflection of historical research on a site and of the use of the dialogue concept between the old and the new is Solidarity Square, with the Centre of Dialogue Upheavals and the National Museum in Szczecin, Poland, created in 2016. The visual dialogue is set up between two architectural landmarks, a place of worship and the new philharmonic hall, which has gained the European Union Prize for Contemporary Architecture – Mies van der Rohe Award.

The theme of dialogue has several superposed layers:

_reconciliation with the history of the city after World War II;

_social solidarity with the tragic events of 1970 involving Polish workers and Soviet political power;

_the resolution of an ambiguous urban space by a minimalist, yet complex, architectural and urban composition gesture;

_a hyperboloid surface that allows visual communication between the two landmarks, generating fluid movement and dynamism;

_the hyperboloid "hill" has a double function: it is actually the roof of the underground museum of the recent history of the city and at the same time an urban amphitheatre through its mere incline, a toboggan run for children in the winter and an area for urban sports.

Fig 15. The National Museum in Szczecin – The Centre of Dialogue Upheavals (c) Julius Sokolowski

This is an example studied in year II analysis, within the framework of a theoretical and historical discipline, meant to support students in the studio project of providing a solution for this type of site: a significant contemporary intervention on old (historical) urban fabric.

The case study is also relevant to the historical past, which bears resemblance to the national one, but also for the architectural refinement of the solution and of the philharmonic building.

Forum Museumsinsel, Berlin, David Chipperfield Architects, 2010-2016 (*James-Simon-Galerie, Museum Island Berlin*, 1999–2018, n.d.)

The concept of authenticity can be made visible in the Forum Museumsinsel, the James-Simon-Galerie, built between 2010 and 2016 by David Chipperfield Architects. The site is an island on the Spree river, in Berlin, and contains eight buildings that are historic monuments belonging to three different centuries. The project is a complex one, of contemporary intervention on the old urban fabric, with restoration, conservation, functional reconversion and modern architectural insertions at the level of architectural objects and of the square. The restoration and functional conversion operations retain, with a great degree of refinement, traces of the authentic materials and of events from the history of the island: fires and destruction caused by wartime bombing. From the point of view of urban composition, the entire ensemble takes into account the classical principles that it complements, with great attention paid to the different perspective angles, the optical game of heights, the strong relationship to the context and the surroundings. The architectural discourse thus consists of old classical vocabulary, in various re-embodiments and the contemporary stylisation of classical language, reinterpreting spaces such as the portico, the colonnade, the monumental steps, the column, etc.

The concept of value is emphasized in both examples since they identify the key components of the site and reinvent, protect and highlight them by means of careful interventions.

Fig. 16. Forum Museumsinsel, Berlin, David Chipperfield Architects (c) Simon Menges

RECOMMENDED BIBLIOGRAPHY

The fundamental documents for heritage protection, restoration and architectural intervention are indispensable reading:

_The Venice Charter for the Restoration and Conservation of Monuments and Sites (1964)

_The Italian Restoration Chart (1972)

_The Washington Charter on the Conservation of Historic Towns and Urban Areas (1987)

_The Florence Charter on Historic Gardens (1982)

_the Charter for the Protection and Management of the Archaeological Heritage (1990)

_the Charter on the Protection and Management of Underwater Cultural Heritage (1996)

_the Charter on the Built Vernacular Heritage (1999)

_the International Cultural Tourism Charter (1999)

These titles should be supplemented by the official documents updated by ICOMOS – https://www.icomos.org/en, UNESCO – https://whc.unesco.org/, the current national legislation from *Monitorul Oficial*, specialist articles and publications, compendiums, (BCMI, RMI, SCIA, SCIV, etc.) and of course seminal titles for the history and theory of architecture, urban planning, landscape architecture and sociological studies.

Borden, I. & Ruedi Ray, K. (2006). *The Dissertation. An Architecture student's handbook. Seriously Useful Guides Collection.* Oxford: Architectural Press.

The book takes up research methods for a dissertation in the international educational environment, with an emphasis on the historical approach. Written in accessible language, it is a very useful guide to understanding the whole dissertation process: from choosing the topic to the manner of tackling it, methods, communication with the supervisor, identification of documentary sources or data structuring.

Ching, F. D. K., (2007). *Architecture. Form, Space, & Order.* Wiley.

Clark, R.H. & Pause, M. (2012). *Precedents in Architecture: Analytic Diagrams, Formative Ideas, and Partis.* New York: Van Nostrand Reinhold.

These two titles present types and methods of architectural composition while graphically analysing famous buildings and ensembles, of all styles. The projects of the best-known architects are explained through simplification into diagrams, thus demonstrating their conceptual complexity and their theoretical, historical and geometrical points of reference. These publications are exceptionally useful to students for studio work, for theoretical and historical disciplines, but also in professional architectural practice.

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*** *Monitorul Oficial, Law no. 422 of 18 July 2001 on the protection of historical monuments.* www.cimec.ro

*** *The Venice Charter for the Restoration and Conservation of Monuments and Sites* (1964). www.icomos.org

*** *Italian Restoration Chart* (1972). www.icomos.org

*** *The Nara Document on Authenticity* (1994). www.icomos.org