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CURRENT STATE OF THE BASIS OF THE THEORY OF RESTORATION PROCESSES

In the article, on the basis of a brief retrospective analysis and generalizations, it is established that the modern foundations of the theory of restoration processes have a fairly developed initial empirical basis in the form of many recorded facts, but they do not fully reveal the essence of the processes and phenomena occurring in the architectural monument during its restoration. The foundations of the theory do not have the required number of their own rules and evidence, since the theoretical foundations and logic of the theory are characterized as incomplete. The main body of theoretical and applied knowledge, in the form of a set of statements, is predominantly borrowed from other areas of construction production (reconstruction, repair or new construction) with weak adaptation regarding the special properties of its own object and the subject of research - architectural monuments and the processes of their restoration. The foundations of the modern foundations of the theory of restoration of architectural monuments are the aesthetic, emotional, cognitive and historical-documentary aspects, which in turn underlie the theoretical concepts of restoration, and which are brought together for the first time into a system, and such aspects of restoration as emotional, cognitive and historical-documentary, the author of the article first proposed the following formulations, characterized by laconicism and semantic capacity, namely: “delight and awe from touching the genuine creation of human fantasy”; “evidence of the past development of the spiritual and practical activities of human society”; “a historical document accepted as an irrefutable scientific fact of the existence and development of society, its spiritual and material culture.”

Keywords: basic theory; restoration processes; architectural monuments; aspects and concepts.

Statement of the problem. Applied aspects of the restoration of architectural monuments are based on the developed and generally accepted theory of restoration processes, the presentation of the main provisions of which is the subject of this article.

Relevance and purpose of the study. The study and generalization of the basic concepts and principles of restoration, highlighting the main stages of their historical development, are the scientific basis for the formation of the modern foundations of the theory of restoration processes.

Purpose of the article – assessment and formation of a generalized description of the current state of the foundations of the theory of restoration processes.

Basic material and their results. The foundations of the theory of restoration processes were formed gradually in the process of progressive development of the technological potential and social sphere of our country and under the influence of general ideas, theoretical concepts and methods of restoration of architectural monuments and their continuous development over time [1].

In general, we can distinguish several periods of development of theoretical concepts and principles of restoration of architectural monuments and, closely related to them, the foundations of the theory of restoration processes (Fig. 1):

first period – beginning – first half of the 18th century – “... for the first time the idea of the need to preserve architectural monuments arises, the first restorations appear, recognized as a special, specific type of architectural and construction activity. Works of ancient art and architecture are perceived as objects of cognitive interest and historical value” [2];

the second period – the second half of the 18th – the first decades of the 19th centuries – a reverent attitude towards an architectural monument (but only an ancient one), its preservation, identifying and emphasizing the original parts of the monument, highlighting restoration additions;

third period – first half – mid-19th century – restoration of the broken system, stylistic unity of the architectural monument, liberation from all subsequent additions (stylistic restoration);

fourth period – second half of the 19th – early 20th centuries – restoration is the study of an architectural monument, the reproduction of only individual elements of the building being restored based on a search and careful study of historical evidence about this particular monument (the so-called archaeological restoration, the main principles of which are: stylistic differences between new additions and original parts of the monument; the difference between them in the material; refusal of detailing and ornamentation in new parts; marking of new inclusions with special signs, inscriptions; exposition of old fragments near the monument; installation of a memorial plaque on the building with inscriptions about the restoration carried out, etc.);

fifth period – first half – mid-20th centuries – restoration is not only a field of scientific research, but also a field of creativity limited by rigid boundaries; “restoration should stop where the hypothesis begins,” “unity of style is not the ultimate goal of restoration” [3];

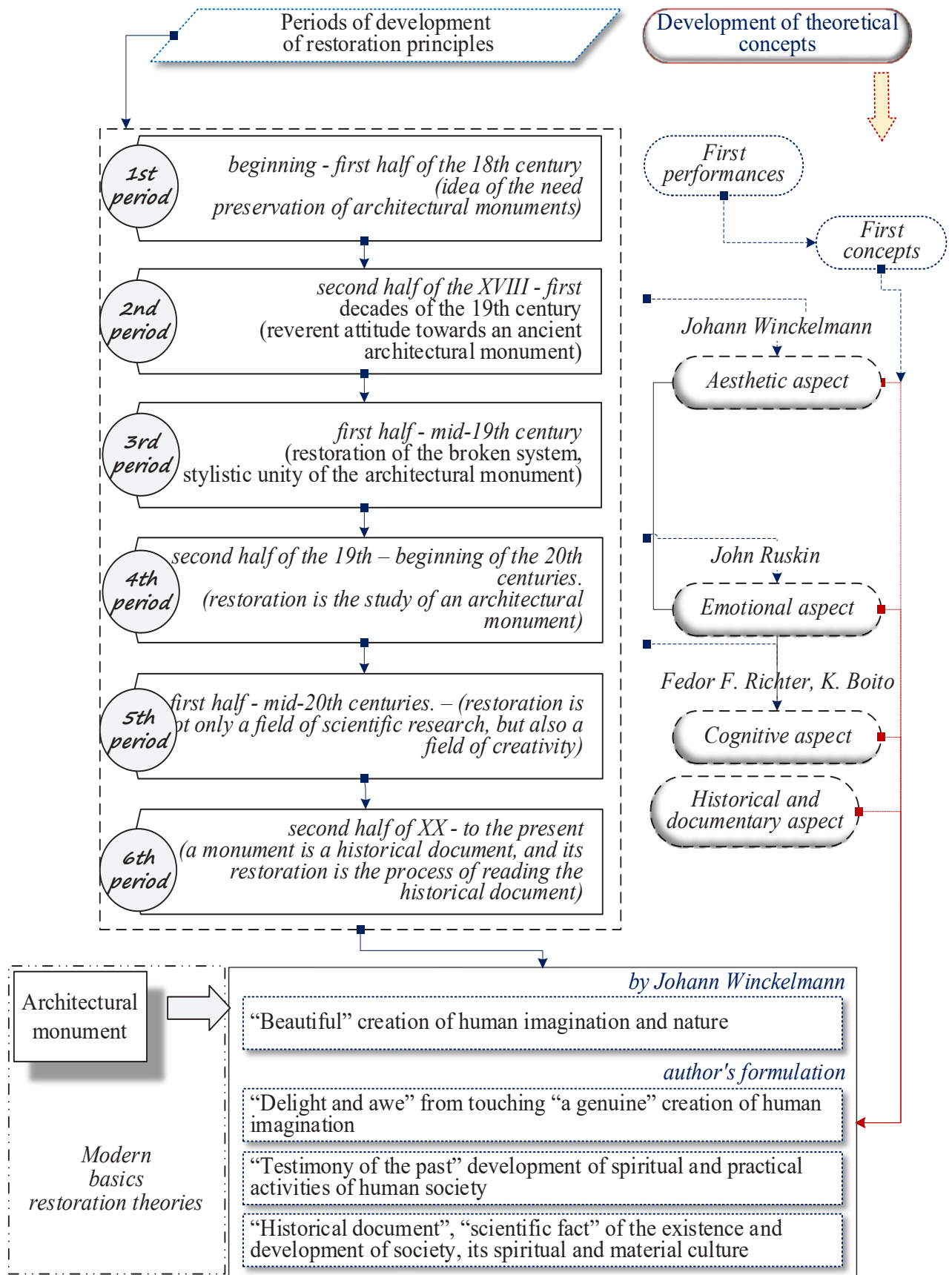


Fig. 1. Development of theoretical concepts and principles of restoration, modern foundations of restoration theory

(author's generalizations)

sixth period – second half of the XX – to the present – a monument is a historical document, and its restoration is the process of reading the historical document; “architectural monument” is an object of cultural heritage, and its restoration is included in the more general concept of “protection of cultural heritage”; restoration is a set of research activities to strengthen (preserve) the physical condition, identify the most characteristic features, restore lost or damaged elements of cultural heritage objects, ensuring their authenticity [4].

One of the first works that had a significant influence on the development of concepts for the restoration of architectural monuments, and formed the basis of modern concepts of restoration, was the work of the German art critic Johann Joachim Winckelmann “History of the Art of Antiquity,” published in 1764 [5].

As the founder of modern ideas about ancient art and archaeology, Winckelmann clearly formulated the fundamental aesthetic properties of works of art - the “beautiful” creation of human imagination and nature. The *aesthetic aspect* of works of art is now the dominant aspect of the theory of restoration of architectural monuments as elements of cultural heritage.

The works and public appearances of the outstanding English writer, artist, art historian and critic John Ruskin [6], as well as his followers, in particular the outstanding English publicist and artist William Maurice, allowed practicing architects and restoration theorists at the turn of the 19th – 20th centuries to formulate the *emotional aspect* an architectural monument, as a work of art, and which can be expressed by the following saying - “*delight and awe*” from touching “*a genuine*” *creation of human fantasy* (the wording of the author of the article), see fig. 1.

The Italian architect and restoration theorist Camillo Boito, in his large work “Practical Issues of Fine Arts,” published in 1893 [7], made systematic generalizations of practical experience and restoration methods, and gave theoretical justifications for the basic principles of restoration of the late 19th century, so called “archaeological restoration”, and which (principles) still form the basis of modern approaches and ideas about the restoration of architectural monuments. In general, summarizing the literary heritage of Camillo Boito, we can highlight the following fundamental aspects of the restoration of architectural monuments - *educational and historical-documentary* and which, accordingly, can be described by the following sayings - “*testimony of the past*” *development of the spiritual and practical activities of human society* and “*historical document*”, *accepted as an irrefutable “scientific fact” of the existence and development of society, its spiritual and material culture* (the wording of the author of the article), see Fig. 1.

A significant contribution to the development of theoretical concepts and foundations of the theory of restoration of architectural monuments was made by the Russian and Soviet schools of restorers. In this regard, special mention should be made of

the practical activities of the outstanding Russian architects I.O. Bove, I.V. Egotov, L. Ruska, I.D. Gilardi, I.T. Tamansky in recreating the structures of the Moscow Kremlin after the fire of 1812, completed for the first time on the principles of scientific restoration - conservation of surviving monuments and reconstruction of destroyed ones in forms close to the ancient ones [2].

The architectural creativity and numerous restorations of the outstanding Russian architect, academician of architecture, professor, director of the Moscow Palace School of Architecture, artist and art critic Fyodor F. Richter can be confidently attributed to the origins of Russian scientific restoration [8-9], and the global restoration heritage in general (see Fig. 1).

The most famous printed work of F.F. Richter is the architectural uvrages: "Monuments of ancient Russian architecture, taken from life and presented in plans, facades, sections with remarkable details of stone carving decorations and paintings," published in parts during 1851–1856, and which determined the development of the history of architecture in Russia for many years to come [9]. The images of F. F. Richter are still a reliable source, according to which, by the way, it must be said that the appearance of architectural monuments was previously recreated (for example, the Church of St. Irene in Naryshkin Yard [9]), and which can be used in modern conditions when recreating architectural monuments.

In the second half of the 19th and early 20th centuries, significant contributions to the development of theoretical concepts of restoration were made by outstanding Russian architects, engineers and scientists, such as N.V. Sultanov, A.M. Pavlinov, N.D. Koritsky, I.O. Karabutov, I.E. Zabelin, N.V. Nikitin, V.V. Suslov, P.P. Pokryshkin, N.K. Roerich, I.E. Grabar, A.V. Shchusev and others. In their projects for the restoration of architectural monuments, public speeches, scientific letters and articles, they almost completely formalized the principles of restoration, accepted in our country as fundamental at the present stage of development of the theory of restoration of architectural monuments.

Significant for the development of theoretical concepts of restoration of architectural monuments at the turn and beginning of the twentieth century were, in particular, the printed works and lectures of P.P. Pokryshkin [10], I.E. Grabar [11], N.R. Levinson [12], which substantiate the cultural, historical and social significance of restoration and lay the modern foundations of the theory of restoration of architectural monuments.

In the 20s of the twentieth century, the principles of the so-called archaeological, scientific restoration were finally established in the Soviet school of restorers. Restoration of architectural monuments of the Moscow Kremlin (architects P. D. Baranovsky, I.V. Rylsky, D.P. Sukhov, N.D. Vinogradov, N.N. Pomerantsev, etc.) and monuments of Central Asia (under the leadership of B.N. Zasyapkina) was carried out

during these years in strict accordance with scientific principles - the substantiation of restoration decisions by carefully conducted systematic comprehensive studies of the architectural monument [2, 8, 13, 14].

In the post-war period and in the second half of the 20th century, theoretical concepts and technologies of predominantly synthetic restoration developed, which was due to the catastrophic scale of destruction of the cultural heritage of our country by the Nazi invaders and their satellites [15].

The post-war restoration of architectural monuments was predominantly dominated by the concept of "style continuity and ideological and aesthetic connection of restoration solutions with the Russian architectural school" (for example, the restoration of the architectural ensemble of Round Square in Poltava, architects A.S. Vaingort, D.N. Litvintsev, N.I. Lyabchuk, N.E. Onishchenko, P.P. Chernyakhovets [15, 16]) and the concept of "maintaining historical authenticity in the forms of that era, about which it is possible to obtain reliable information from full-scale measurements, images, written sources and after exhaustive research of the entire monument" (restoration of monuments in Pskov, architect Yu.P. Spigalsky [17], restoration of the Assumption Cathedral of the Kiev Pechersk Lavra, architect O.A. Grauzhis. The reconstruction of the suburban palace and park complexes of St. Petersburg, due to their exceptional importance for Russian art, was carried out in the post-war period on the principles of complete reconstruction of losses, including elements of decorative, applied and fine art [2, 15].

An important aspect of the restoration of destroyed architectural monuments has also become the practice of recreating them in their original, original form, and not in the form that they had at the time of destruction. Such examples are the reconstruction of the Church of Friday in Chernigov (architects P.D. Baranovsky and N.V. Kholostenko [2]), the reconstruction of the Church of the Assumption of the Virgin Mary Pirogoshcha (architect Yu.S. Aseev), and also completed relatively recently, in 2004, restoration of the Vladimir Cathedral in Chersonese Tauride (architect Evgeny Osadchiy) [19].

An invaluable contribution to the study of the history of Ancient Rus' and the development of the theory and practice of restoration of its cultural heritage - architectural monuments, was made by such outstanding historians and architects of Ukraine as Pyotr Petrovich Tolochko [20–23], Yuri Sergeevich Aseev [24–26], Georgy Aleksandrovich Lebedev [26] and a number of other scientists and architects.

Analysis of fundamental and applied research in the field of technology for performing restoration processes and methods for organizing construction production in the context of restoration of architectural monuments indicates that they:

firstly, they developed in several periods as general theoretical concepts and principles of restoration of architectural monuments developed (see Fig. 1);

secondly, they have a sufficient level of scientific validity; take into account the general condition of the architectural monument, the degree of its destruction and spatial stability, the nature and extent of the main damages and defects, the features of the stress-strain state of structures, their physico-chemical and material composition and structure, as well as the initial techniques and methods of constructing structures and the architectural monument as a whole, as well as other parameters;

thirdly, they have a deep relationship and integration with the problems and results of fundamental and applied research in the field of technology for performing repair and restoration processes, processes carried out in conditions of reconstruction and methods of organizing construction production in conditions of reconstruction and repair of buildings and structures for industrial and civil purposes.

The earliest works in the field of technology and organization of restoration of architectural monuments include the works of V.R. Bernhard [27], P.P. Pokryshkin [10], P.A. Minyaev [28], N.R. Levinson [12] and a number of other researchers who, at the turn of the twentieth century, carried out generalizations of the state and justification of effective technologies for strengthening and strengthening the main types of load-bearing structures and spacer systems of architectural monuments.

Modern methods of carrying out restoration processes, including strengthening and strengthening the load-bearing structures of architectural monuments, are generally systematically presented in the works of G.B. Bessonov [29], B.F. Vologodsky [30], E.M. Handel [31], S.S. Podyapolsky [32]. In the reviewed and other, more recent works [33–40], possible options for methods of performing restoration processes are substantiated, taking into account the main factors of destruction of structures and architectural monuments in general and meeting the principle of guaranteed safety, architectural and historical authenticity of the restored structures and the entire architectural monument generally.

Research in the field of technology and organization of restoration of architectural monuments was previously carried out by the author of the article, but all of them concerned only certain aspects of the problem - technology and organization of restoration of arched structures and vaults [133-142]; and therefore the results of these studies can only be considered as elements of the original empirical basis of the theory of restoration processes.

Conclusions. In general, it can be stated that the modern foundations of the theory of restoration processes have a fairly developed initial empirical basis in the form of many recorded facts, however, they do not fully reveal the essence of the processes and phenomena occurring in an architectural monument during its restoration and do not have their own to the required extent rules and evidence (the theoretical foundations and logic of the theory are characterized as incomplete), and the main body of theoretical and applied knowledge (a set of statements) is predominantly borrowed

from other areas of construction production (reconstruction, repair or new construction) with weak adaptation to the specific properties of its own object and subject research – architectural monuments and processes of their restoration.

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СУЧАСНИЙ СТАН ОСНОВ ТЕОРІЇ РЕСТАВРАЦІЙНИХ ПРОЦЕСІВ

У статті, на основі короткого ретроспективного аналізу та узагальнень, встановлено, що сучасні основи теорії реставраційних процесів мають досить розвинену вихідну емпіричну основу у вигляді безлічі зафіксованих фактів, проте вони не розкривають повною мірою сутність процесів та явищ, що протікають у пам'ятнику архітектури під час його реставрації. Основи теорії не мають у необхідній кількості своїх правил і доказів, оскільки теоретичні основи і логіка теорії характеризуються як незавершені. Основний масив теоретичного та прикладного знання, у вигляді сукупності тверджень, переважно запозичений з інших галузей будівельного виробництва (реконструкція, ремонт або нове будівництво) зі слабкою адаптацією щодо особливих властивостей власного об'єкта та предмета дослідження – пам'яток архітектури та процесів їх

реставрації. Підґрунтям сучасних основ теорії реставрації пам'яток архітектури є естетичний, емоційний, пізнавальний та історико-документальний аспекти, що лежать у свою чергу в основі теоретичних концепцій реставрації, і які вперше зведені в систему, а таким аспектам реставрації, як емоційний, пізнавальний та історико-документальний статті вперше запропоновані наступні формулювання, що відрізняються лаконічністю та смисловою ємністю, а саме: «захват і благоговіння від дотику до справжнього творіння людської фантазії»; «свідоцтво про минулий розвиток духовної та практичної діяльності людського суспільства»; «історичний документ, який приймається як незаперечний науковий факт існування та розвитку суспільства, його духовної та матеріальної культури».

Ключові слова: основи теорії; реставраційні процеси; пам'ятки архітектури; аспекти та концепції.

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