

conservation

Introduction
architectural conservation



Architectural conservation describes the process through which the material, historical, and design integrity of humanity's **built heritage** are prolonged through carefully planned interventions. The individual engaged in this pursuit is known as an architectural conservator - restorer.

Decisions of when and how to engage in an intervention are critical to the ultimate conservation-restoration of cultural heritage.

Ultimately, the decision is value based: a combination of artistic, contextual, and informational values is normally considered. In some cases, a decision to not intervene may be the most appropriate choice.



As a movement, architectural conservation in general, and the preservation of ancient structures specifically, gained momentum during the 18th and 19th centuries. It was a response to Modernism and its corresponding architectural perspective, which eschewed sentimental attachment to old buildings and structures in favor of technological and architectural progress and change.

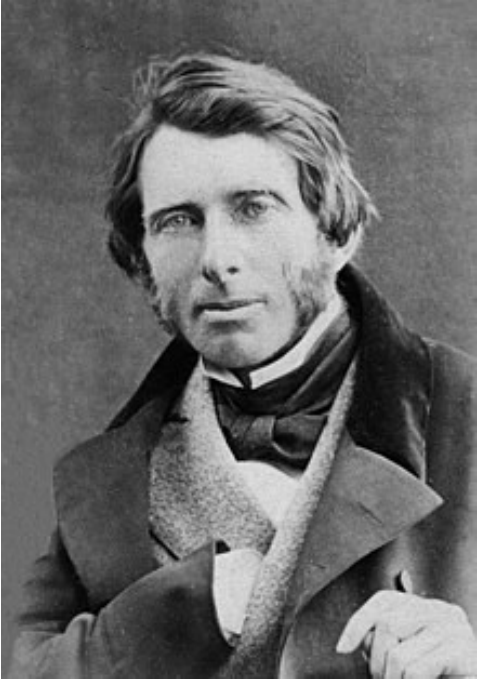
Prior to this time most of the ancient buildings that were still standing had only survived because they either had significant cultural or religious import, or they had yet to be discovered.

The growth of the architectural conservation movement took place at a time of significant archaeological discovery and scientific advancement. Those educated in the field began to see various examples of architecture as either being "correct" or "incorrect". Because of this, two schools of thought began to emerge within the field of building conservation.



Preservation/Conservation were used interchangeably to refer to the architectural school of thought that either encouraged measures that would [protect and maintain](#) buildings in their current state, or would prevent further damage and deterioration to them. This school of thought saw the original design of old buildings as correct in and of themselves. Two of the main proponents of preservation and conservation in the 19th century were art critic [John Ruskin](#) and artist [William Morris](#).

Restoration was the conservationist school of thought that believed historic buildings could be improved, and sometimes even completed, using current day materials, design, and techniques. In this way it's very similar to the Modernist architectural theory, except it does not advocate the destruction of ancient structures. One of the most ardent supporters of this school of thought in the 19th century was the French architect [Eugene Viollet le Duc](#).



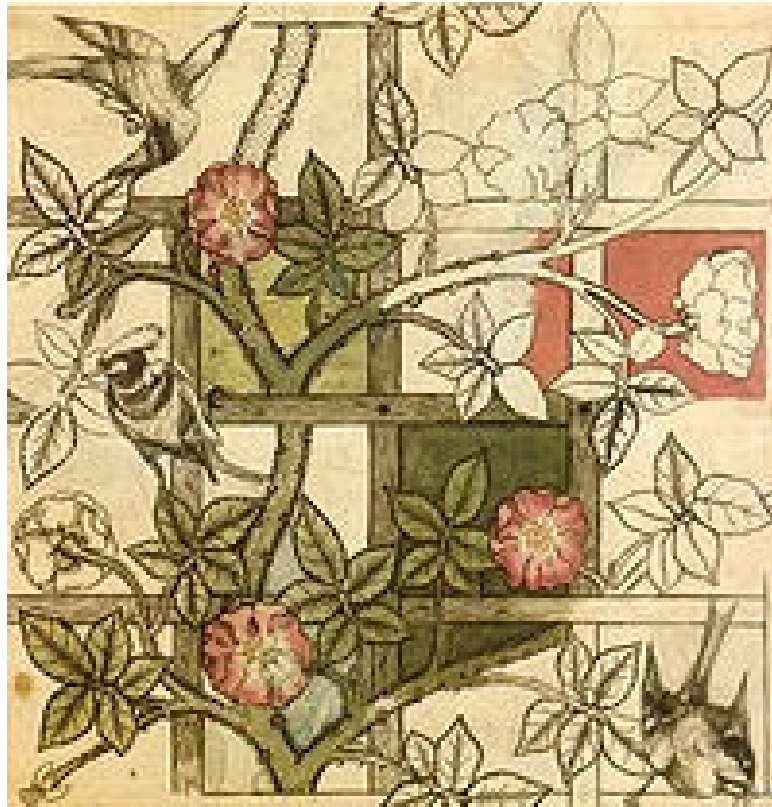
His writing styles and literary forms were equally varied. He penned essays and treatises, poetry and lectures, travel guides and manuals, letters and even a fairy tale. He also made detailed sketches and paintings of rocks, plants, birds, landscapes, and architectural structures and ornamentation.

John Ruskin (1819 – 1900) was the leading English art critic of the Victorian era, as well as an art patron, draughtsman, watercolourist, a prominent social thinker and philanthropist. He wrote on subjects as varied as geology, architecture, myth, ornithology, literature, education, botany and political economy.





William Morris (24 March 1834 – 3 October 1896) was an English [textile designer](#), [poet](#), [novelist](#), [translator](#), and [socialist activist](#). Associated with the British [Arts and Crafts Movement](#), he was a major contributor to the revival of traditional British [textile arts](#) and methods of production. His literary contributions helped to establish the modern [fantasy](#) genre, while he played a significant role in propagating the [early socialist movement](#) in Britain



Water House, Morris' childhood home; renovated in 2012, it now houses The William Morris Gallery

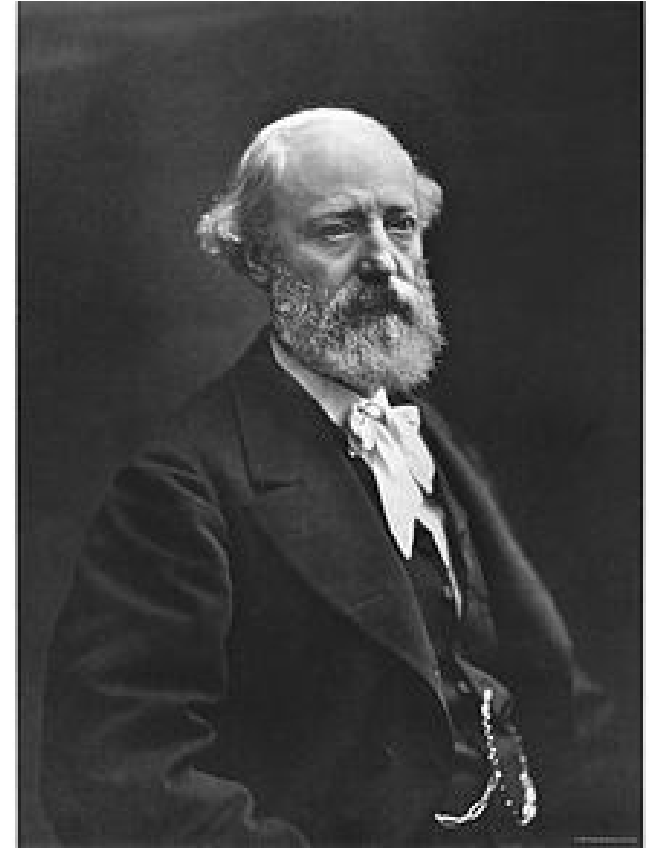


Eugène Emmanuel Viollet-le-Duc

(Perancis, 1814 –1879)

Seorang arsitek dan teoris Perancis, terkenal karena penafsirannya mengenai "restorasi" bangunan-bangunan Abad Pertengahan, adalah arsitek ternama pada era Kebangkitan Gotik. Sebagian besar karyanya berupa bangunan restorasi, dan beberapa bangunan independen juga pernah dirancangnya.

Gaya arsitekturnya sangat bertentangan dengan arsitektur Beaux-Arts yang sedang tren pada masa itu, dan sebagian besar karyanya dicemooh oleh tokoh-tokoh yang sezaman dengannya. Viollet-le-Duc adalah arsitek yang dipekerjakan untuk merancang struktur dalam Patung Liberty, tetapi ia wafat sebelum merampungkan proyek tersebut.



Beberapa karya restorasi

Gereja

- Notre Dame de Paris
- Basilika St. Mary Magdalene di Vézelay
- St. Martin di Clamecy
- Notre-Dame di Paris
- Sainte-Chapelle di Paris
- Basilika St. Denis near Paris

Balai kota

- Saint-Antonin-Noble-Val
- Narbonne

Kastil

- Château de Roquetaillade, di Bordeaux
- Château de Pierrefonds
- Benteng kota Carcassonne
- Château de Coucy
- Antoing di Belgia
- Château de Vincennes, Paris



Château d'Abbadie – Hendaye, France 1864&1879





Conservation patches on
mosaics wall of Hospital de la
Santa Creu i Sant Pau
([Barcelona](#))

The [Department of the Interior](#) of the United States defined the following treatment approaches to architectural conservation:

- Preservation**, "places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made."

- Rehabilitation** "emphasizes the retention and repair of historic materials, but more latitude is provided for replacement because it is assumed the property is more deteriorated prior to work. (Both Preservation and Rehabilitation standards focus attention on the preservation of those materials, features, finishes, spaces, and spatial relationships that, together, give a property its historic character."

- [Restoration](#) "focuses on the retention of materials from the most significant time in a property's history, while permitting the removal of materials from other periods."

- [Reconstruction](#), "establishes limited opportunities to re-create a non-surviving site, landscape, building, structure, or object in all new materials."

Other nations recognize some or all of these as potential treatments for historic structures. Canada recognizes preservation, rehabilitation, and restoration. The Burra Charter, for Australia, identifies preservation, restoration, and reconstruction.



Prinsip Pelestarian dalam Burra Charter (1982) terdapat sembilan prinsip pelestarian, yaitu:

1. Pelestarian memiliki tujuan untuk memperpertahankan dan memulihkan signifikasnsi budaya suatu tempat yang harus menyertakan jaminan kamanan serta keselamatan objek, pemeliharannya, kelanggengannya dan keutuhannya.
2. Upaya konservasi harus dilakukan berdasarkan penghargaan terhadap kondisi eksisting suatu *fabric* atau objek dan selayaknya menggunakan intervensi fisik seminimal mungkin. Intervensi fisik tidak boleh sampai mengganggu keunikan, kekhasan dari objek tersebut.
3. Upaya konservasi selayaknya dilakukan dengan melibatkan berbagai disiplin keilmuan, sejauh dapat memberikan kontribusi dalam hal penyelamatan dan kelanggengan objek/kawasan. Dimungkinkan untuk menetapkan teknik maupun teknologi modern, di samping teknologi yang ada dalam upaya konservasi.
4. Upaya konservasi dari suatu objek/kawasan harus mempertimbangkan segala aspek dari signifikansi budayanya, tanpa membebani lingkungan sekitarnya atau memberikan dampak negatif.
5. Kebijakan konservasi yang akan disusun untuk suatu objek/kawasan harus komprehensif mempertimbangkan signifikansi budaya dan kondisi fisik objek/kawasan tersebut.
6. Kebijakan konservasi harus mempertimbangkan kemungkinan pemanfaatan bangunan lama yang dapat mewadahi fungsi-fungsi baru.
7. Upaya konservasi memerlukan pemeliharaan *visual setting* yang tepat, misalnya bentuk, skala, warna, tekstur, bahan. Penambahan struktu (*infill*) dan bahan baru tidak boleh sampai merusak *visual setting* lingkungan sekitarnya.
8. Bangunan atau objek yang dikonservasi sebaiknya tetap berada pada lokasi asli/semula. Pemindahan sebagian atau seluruh bagian hanya dimungkinkan jika didukung oleh alasan yang kuat.
9. Pemindahan dan penghilangan bagian tertentu dari bangunan/objek yang justru memiliki peran dalam menentukan signifikansi *cultural* tidak diperkenankan, kecuali pemindahan merupakan satu-satunya cara untuk menyelamatkan bangunan/objek tersebut.