

GYULA HAJNÓCZI AND A NEW DIMENSION OF HERITAGE RESTORATION[#]

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The restoration of monuments: a distinctly cultural act realized by the means of architecture; thus, it is an architectural work, and as such is not independent of the prevailing architectural conception of its own age. Gyula Hajnóczi created added value by implementing his heritage restorations in a moderate and authoritative way, as one of the periods of the monument's lifetime and history that respects the previous ones, but at the same time has its own significance measurable to them. The fact that Hajnóczi was both an archaeologist and an architect contributed to the development of his holistic approach. His oeuvre mainly focused on the conservation and restoration of archaeological monuments and ruins. Closely related to this area there are particularly challenging issues, namely the conservation/technical solutions and methods or (in addition to preserving values) the other main purpose and mission of monument restoration: presentation. Hajnóczi placed emphasis on the faithful representation of the remains from the "original" age, at the same time, he consciously applied fitting/imitating supplementation as much and to such an extent that was necessary for understanding and interpreting the monument, and/or for satisfying the physical requirements of conservation. Everything else, however, that was additional or supplemented the heritage, in particular the design of protective buildings serving the display of the mass/space of monuments was strictly realized by choosing materials and technical-aesthetic solutions typical in the restored era. Hajnóczi's approach to heritage restoration added a new dimension to the conservation and restoration of monuments, especially Roman ruins, incorporating and further developing the experience of his predecessors' work as well as the knowledge of international theory and practice. He had his own way in the contemporary context that was not far from the slightly dogmatic interpretation of the Venice Charter. Not contradicting the philosophy of the Charter, even carefully fulfilling its requirements of giving priority to the respect of existing values, he had the personal commitment to create restorations that not only preserved the values, but also served the understandable and experiential learning of heritage. The heritage restoration works of Gyula Hajnóczi became examples and sources of inspiration in such a way that they were incorporated into the practice of heritage restoration with quiet naturalness.

Keywords: heritage restoration, conservation, presentation, archaeological monuments, ruins from the Roman era, monument maintenance, Venice Charter, holistic approach

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I. INTRODUCTION – CONTEXT

The title is “Gyula Hajnóczy 100”, in other words: a commemoration of Gyula Hajnóczy, who was born a hundred years ago. As is customary and natural on such occasions, the celebrated person’s oeuvre is evaluated from several approaches, by several people, which is really justified and possible in the case of Gyula Hajnóczy, as he created lasting values in several fields. When remembering him, the image of a university professor teaching the history of architecture, especially the history of Antiquity, is the first to appear in many of us, whether thinking of the technical university architect education or his great lectures held in the framework of monument preservation postgraduate course. However, instead of giving a personal recollection or discussing the oeuvre as a whole, this essay deals with a very specific field in which the work of Gyula Hajnóczy can be considered decisive in the given period.

This area or activity is the conservation and restoration of monuments, or with a summary term: heritage restoration. So not the protection of monuments in general, but only one area of it, which is undoubtedly a spectacular tool, perhaps giving the most spectacular results. It seems necessary to highlight this difference: it cannot be stressed enough that the concepts of monument preservation and restoration of historic monuments (buildings) are not synonymous. Illustrated by sets: within a diverse, complex set of monument preservation, heritage restoration is only one – relatively not too large – subset. Of course, this statement does not diminish the importance of the given activity, but may make it clear that, for example, compared to the (temporal) continuity of monument maintenance, restoration is always a “point-like” act (even if it lasts several years), in other words it has limited duration. Moreover, the fewer times it is necessary to restore a monument, the better it is in terms of preserving values.

However, the above distinction does not contradict the fact that, just like in almost every other area of life, everything is related to everything even in the field of monument preservation. From the point of view of what will be said below, this also means, for example, that the chance for an effective, sustainable, and sustaining maintenance also depends on the quality of restoration of historic monuments – not to mention the crucial role of restoration played in the interpretation and presentation.

When examining the monument restoration activity of Gyula Hajnóczy, it is also necessary to pay attention to the circumstances surrounding him as well as the intellectual and professional environment that characterized the given period. Within this several decade long period circumstances have changed many times, so this approach can only be sketchy. Although it might seem a strongly narrowing thought at first, due to a kind of symbolic power or perhaps even more of a metaphor: it seems obvious to characterize the “context” with the year of 1972 and anniversaries “due” in that year.

At that time, the approach of “Modern” was already and still prevalent in architecture, from which idea even the architects dealing with monuments and their restoration could obviously not be free either. (Back then, it was not well known at all

that Charles Jencks would see 1972 as the year of the death of Modern architecture ...)¹ To some extent, the approach of the international basic document of heritage restoration (the Venice Charter adopted in 1964) also reflects the impact of “Modernism”, although certainly not in such a decisive way as it was interpreted and applied in Hungary in the given period and even for decades thereafter. For example, when the Charter – very carefully – states that “... *any addition considered unavoidable for aesthetic or technical reasons shall be considered an architectural work, and, as such, must bear the marks of its age*”², does not prescribe that additions, extensions, etc. may be planned only in the architectural view of the Modern. Obviously, these are not “architectural features” typical of the time when the Charter was adopted, but of the age in which the restoration occurs!

For a known and understandable reason, the main field of Hajnóczy’s monument restoration work is the conservation and restoration of archaeological monuments and ruins. Closely related to this area there are particularly challenging issues, namely the conservation/technical solutions and methods or (in addition to preserving values) the other main purpose and mission of monument restoration: presentation. Although its detailing goes beyond the scope of this paper, to complete the picture to be drawn it is still necessary to mention the fact that Gyula Hajnóczy had a comprehensive Hungarian and international knowledge about the examples, processes and results, which knowledge was further improved by personal experience and works abroad.

Returning to the chosen “metaphoric year”: the 100-year anniversaries due in 1972, the parallels inherent in them were once pointed out by Gyula Hajnóczy in an article published in the journal *Monument Protection*.³ The year is understandably important in the history of Hungarian monument protection, as it was the centenary of the establishment of institutional Hungarian monument protection – the foundation of the Műemlékek Ideiglenes Bizottsága (MIB = Temporary Committee on Monuments). And, as Hajnóczy pointed out in the above-mentioned article, the Budapest University of Technology (the institution for the training of architects playing a primary role in the restoration of monuments) could also celebrate the 100th anniversary of its predecessor, the Royal Joseph Technical University being promoted to the rank of a university in the same year.

Although there is no mention of it in the cited writing, the fact that the law on the unification of the predecessor cities, which officially form the Hungarian capital, Budapest since 1873, also dates back to 1872. That is, 1972 was the centenary of the adoption by the Parliament of the Article XXXVI. on the establishment of the capital of Budapest. Assumably, this “overrun of anniversaries” – first and foremost the

¹ The demolition of Pruitt-Igoe “housing estate” was ordered in St. Louis, USA. The first phase of demolition began on July 15, 1972. Charles Jencks also recorded the exact minute: 3:32 PM as the alleged date of death of Modernism. <http://hg.hu/cikkek/varos/13847-mit-uzen-a-pruitt-igoe> (Accessed: 4 December 2020)

² Highlighted by T. F.

³ Hajnóczy, Gyula: *Építészképzés és műemléktudomány*. [= Architectural Training and the Science of Monument Preservation]. *Műemlékvédelem* XVI. (1972) 1. 5–6.

centenary of the Hungarian monument protection – was the “moment” that made it possible to organize the 3rd ICOMOS⁴ General Assembly and the related scientific symposium in Budapest in 1972. The ICOMOS is an international, professional non-governmental organization on monument preservation, founded in 1965 in Warsaw as a result of the gathering of conservators of historic buildings in Venice in 1964, the same event which also resulted in the Venice Charter. The topic of the 3rd ICOMOS Assembly, “contemporary architecture in a historical environment” is still relevant today, and what was said at the time is still valid in many respects. This event, which was strongly supported by the Hungarian professional (and political⁵) leadership, can and should be considered as a recognition of the Hungarian heritage conservation, more precisely the high-quality restorations of monuments that had already become well-known abroad. The cover page of the 1972/2 issue of *Magyar Építőművészet* [=Hungarian Architecture], timed just for this event, contains nothing but a photo of a detail from the “restored” Iseum in Savaria (Szombathely today, Fig. 1). Deservedly, since this monument restoration of Gyula Hajnóczy is listed among the good examples of the Hungarian (and to some extent international) heritage restorations as the celebrated and iconic work of the era.⁶

Speaking of the international dimension, the greatest international event of 1972 was the adoption of the UNESCO World Heritage Convention⁷ that still has an impact to this day (and perhaps it can be said without exaggeration that this influence is becoming more and more powerful). An interesting example for the international interest and “presence” of Hajnóczy, and in general the Hungarian monument preservation and “engineering society”, is the fact that one of the kick-off events of the almost two decade-long prehistory leading to the adoption of the Convention was the construction of the Aswan Dam threatening ancient monuments in Abu Simbel (Egypt). Among the solutions proposed (at the invitation of UNESCO) for rescuing the rock-cut temple of Ramses II endangered by the giga-investment, one of the

⁴ International Council on Monuments and Sites – Műemlékek és Műemlékhelyszínek Nemzetközi Tanácsa (the earlier version of the Hungarian name mentioned in 20th century documents and literature was: Műemlékek és Történeti Együttesek Nemzetközi Tanácsa [=International Council on Monuments and Historical Sites]). <http://www.icomos.hu/index.php/hu/>; <https://www.icomos.org/fr> (Accessed: 4 December 2020)

⁵ Also, Hungarian politics found the international recognition of the Hungarian monument preservation as a step in the recovery from the “political quarantine” after 1956, this is why the then leaders of monument protection could obtain the political support for the event.

⁶ This finding is not an exaggeration, and even not changed by the fact that many decades later, another restoration with a significantly different approach led to a new interpretation partly different from Hajnóczy’s one not only in the addition-presentation, but also in the interpretation of the remains.

⁷ At its 17th General Congress held in Paris on 16 November 1972, UNESCO adopted a Convention on the Protection of the World Cultural and Natural Heritage. <http://whc.unesco.org/en/convention/> (Accessed: 4 December 2020) And see: Law-Decree No. 21 of 1985 on the promulgation of the World Heritage Convention adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization in Paris on 16 November 1972. <https://net.jogtar.hu/jogszabaly?docid=98500021.tvr> (Accessed: 4 December 2020)

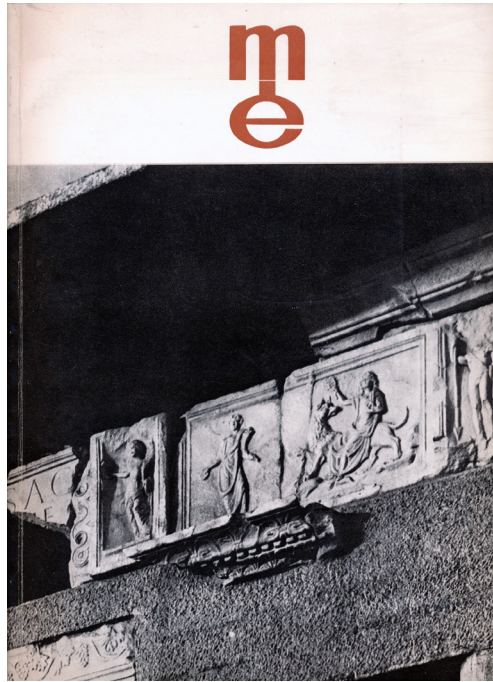


Figure 1. Cover page of the 1972/2. issue of the journal *Magyar Építőművészet*

authors of one of the most inventive works was Gyula Hajnóczy⁸. Unfortunately, instead of this proposal, which could ensure the preservation of monumental values to the fullest extent, mainly due to its extremely high estimated costs the relocation was ultimately carried out not with a united and integrated approach but along a “cut-and-reassembly” procedure. One of the contradictions typical of the period was that, despite the up-to-date knowledge and international recognition of our experts, the Hungarian People’s Republic joined the World Heritage Convention only much later, in 1985⁹...

After illustrating the broad background through the sketchy cross-section of the year 1972 and the circumstances in which Gyula Hajnóczy worked, hereinafter, the paper really focuses on his oeuvre.

⁸ It is about the plans of Gyula Hajnóczy and Gábor Györgyfi. More details: Hajnóczy, Gyula – Györgyfi, Gábor: Abu Simbel megmentése – post festa. [= Rescue of Abu Simbel – post festa]. *Magyar Építőművészet* 12 (1963) 6. 48–49.; and Istvánfi, Gyula: Az Abu Simbel-i templomok áthelyezése [= The Relocation of the Temples in Abu Simbel]. *Műemlékvédelem* 13 (1969) 2. 100–111.

⁹ See: Law-Decree No. 21 of 1985 on the promulgation of the World Heritage Convention adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization in Paris on 16 November 1972. <https://net.jogtar.hu/jogszabaly?docid=98500021.tvr> (Accessed: 4 December 2020)

II. THE HOLISTIC APPROACH OF GYULA HAJNÓCZI

Perhaps the best and shortest description of Gyula Hajnóczy's approach to monument restoration is the wording of the title of this section. Assumably, the formation of this holistic approach was fostered by the fact that he had both archaeologist and architect qualifications and certifications. And he was certainly predestined to the same attitude in his university lectures too, where, in addition to his in-depth and detailed knowledge, his personality also conveyed this very vision, being recalled with admiration and recognition by successive generations of architecture students. It is somewhat paradoxical, but as in the genre of analysis it can hardly be avoided and is therefore a common solution (for the sake of manageability), the essential components of Hajnóczy's heritage restoration work will be presented in successive, separate items, as follows.

1. FRAGMENTATION VERSUS COMPLETENESS

So, the first issue is this duality and how to handle it. This is all the more natural because the monument restoration work of Gyula Hajnóczy dealing with antique architecture also focused on archaeological monuments, precisely on the remains of former (essentially Roman) buildings and structures excavated and discovered by archaeological methods. In this field, fragmentation is an inevitable feature, a reality that must be taken into account by the conserving-restoring interventions. In his enlightening lectures held for students with university degree in architecture within the framework of monument preservation postgraduate course organized by the Department of History of Architecture and Monument Preservation, Budapest University of Technology (or previously its predecessor Institute) Gyula Hajnóczy put great emphasis on the importance of this feature, especially in relation to the Roman relics in Hungary, in the sometime Pannonia Province. This is the biggest challenge in grasping the former completeness and unity, presenting it (either in a real or virtual way). Knowing that fragmentation does not mean that a given monument is of less value, however, it makes the preservation-conservation very difficult, and perhaps even more so the provision of an authentic restorative solution that helps the interpretive/experiential presentation of the heritage. It is easy to see that the element that once served a specific building construction function (load bearing, space-creating/covering, etc. task) as a part of the whole can no longer be handled in the same way as in the case of its original purpose. One of the means of preservation is to "move" the danger zone to the zone of addition and completion, which in turn implies that this addition needs to be renewed from time to time. This is, of course, possible in principle, and may provide an opportunity for the conservation project to be even more credible and to offer even more effective protection in the light of any new information that may arise between the previous intervention and the renewal (both from a historical and conservation technological point of view). Preserving the

authentic appearance of the remains (ruin) as far as possible with no changes, ensuring the maintenance, and presenting its former function in an understandable and interpretable way are three requirements that appear and must be satisfied in parallel. Gyula Hajnóczy strived to satisfy these demands by producing a harmonious result, which effort can be clearly seen in his monument restorations (*Fig. 2*). It would deserve a separate chapter to discuss fragmentation and its presentation as an aesthetic category – the archive photo of the Iseum in Szombathely (shown here) can be interpreted as an illustration of this.



Figure 2. Szombathely, archive photo of the Iseum
(Source: <http://www.hirlevelplusz.hu/wp-content/uploads/2013/12/41B.jpg>)

2. SPATIALITY

In the holistic approach and display of heritage ruins, and especially antique building parts brought to the surface by means of archaeology, space plays a special role, together with the third dimension, i.e. the height. László Geró is often accused of saying that these kinds of ruins need a vertical addition so that visitors do not think that the “ancient people”, especially the Romans, lived not in houses but in floor plans. Obviously, displaying former spaces and spatial relationships, and referring to the mass of buildings and structures is necessary for the interpretation of the remains and the presentation of the former functions. This was a challenging task for Gyula Hajnóczy, who boldly solved it using the architectural tools of the given period. The re-created space of the “two-pillar” hall in Aquincum (an element of the so-called *Collegium Iuventutis*) is one example of this. I remember that when, as a student of monument preservation postgraduate course, I positively evaluated this solution in an assignment to be prepared as part of the course in the mid-1970s, this kind of space-creating addition was more controversial than accepted.

3. TERRITORIALITY – “PROVINCIALISM”

Consideration and validation of this aspect also had a very significant impact on Hajnóczy's monument restoration works. In this connection, the point is also necessary to be mentioned which he very convincingly demonstrated in the lectures given in the context of the monument preservation specialist trainings. Namely, that the rules laid down in the various architectural treatises and the solutions seen in the “classical” antique houses built in the Roman Empire, especially in Rome, did not appear in the same way in the various regions and provinces. As an example, he presented the special (truncated, incomplete) cornice design of the buildings erected in the province of Pannonia. It is unnecessary to emphasize the importance of this differentiation, the location-related knowledge when the practical task is the supplementation and interpretation of a fragmentary material. It helps to avoid the error typical of early, purist restorations in the history of monument protection, which results from the restorer's intention to “correct”, to make the surviving memory authentic in itself, to a version more perfect than the original design, more in line with the canon. Of course, the knowledge and thorough processing of the Roman monuments of Pannonia provided a solid basis for the heritage preservations, which processing work was also carried out by Gyula Hajnóczy and his excellent colleagues. As an example of the above, namely, how to take into account the provincial features, the restoration of the Nymphaeum in Gorsium (Tác) can be mentioned.

Stepping to the next point of the essay, perhaps the genre of *protective (shelter) buildings* as additional facilities built to ensure the maintenance of monuments during restorations should be considered here. Gyula Hajnóczy paid special attention to the preservation of monument remains and ruins. However, in his works the use of the protective building meant a little more, because he also tried to use this opportunity to make the protective building (as much as possible and without “authentic” imitation) refer to the space-mass character of the original building, namely, to its dimensions proportions, and the nature of the mass.

4. “TWIN-TEMPORALITY”

As a straight continuation of the previous line of thought, but somewhat in a more precise way, it is reasonable to explain what this duality means, which appears in Hajnóczy's monument restorations with full determination. On the one hand, he placed great emphasis on making the surviving parts of the “original” age be faithful representations of that period, on the other hand, he did not shy away from – even so, he consciously applied – the fitting/imitating addition as much and to such an extent that was necessary for understanding and interpreting the monument, and/or for satisfying the physical requirements of conservation. Everything else, however, that was additional or supplemented the heritage, in particular the design of protective buildings serving the display of the mass/space of monuments was strictly real-

ized by choosing materials and technical-aesthetic solutions typical in the restored era. Nowadays, when the approach of Modern architecture is not the only accepted concept anymore, it sounds more like a critique than an acknowledgment that the restoration of these monuments will be (or already is) just one of the historic periods in the life of the monument.¹⁰ One example is the restoration of the Roman villa in Balácapusztá and its protective (shelter) building. In this case, too, an answer had to be found to the typical problem of restoration inherent in the feature that the floor plan layout is known with sufficient certainty, and even the roofing can be deduced relatively well from the fragments excavated during the archaeological research, but what is practically unknown and there is no data about is the height dimension. If there are enough fragments of murals that originally decorated the interiors, the monument protection specialist may try to put together a “puzzle” (with many elements missing) and extrapolate the resulting dimensions. The correct design of the Baláca restoration resulted in a more restrained solution, yet, it provides a true spatial experience.

5. CONSERVATION – MAINTAINABILITY

Obviously, these questions do not arise independently, as they can only be resolved together with issues of interpretation and presentation, and not at the expense of each other. This is the case even if the primacy of preservation cannot be disputed, as is the case with all the restoration works of Hajnóczy. As an OMF (National Inspectorate of Historic Monuments) employee, I was directly involved in the restoration (conservation, stabilization, and supplementary/demonstration) works of the aquaeductus in Aquincum. The carefully prepared and thoroughly planned solution gained its final form under Hajnóczy’s site supervision carried out with great conscience and creativity. Although not without precedent, it is remarkable how he solved two things at one time with the spectacular design of the newly built reconstructive (some say too many) additional sections. On the one hand, the fact that these sections are carefully loaded not to the existing remains but other supports, on the other hand, that this solution succeeded in displaying the character and significance of this (large-scale Pannonian) engineering facility. These on-site corrections were required, among other things, to support the excavated parts that had become unstable, solving the task of being there as if they were not even there. He solved this with the simple method of plastered brick under-walling.

Of course, maintainability cannot be absolutized, because there is no dream solution (which would be the main desire of every owner and manager of historic mon-

¹⁰ Unfortunately, this attitude is not universal at all, this is why in case of many monument restorations realized according to Hajnóczy’s or others’ plans in the same period (being highly respected in their own time), the former solution is threatened by rejection or destruction at a repeated restoration (which has become necessary especially in the absence of maintenance).

uments) with the use of which “touching” the monument would be unnecessary for the next 50–100 years. Nevertheless, each of the restorations planned by Hajnóczy has created such conditions that can be maintained with continuous care, with no need for any special effort. Here, too, the idea of moving the danger zone to the newly added layer can be mentioned again, although this is precisely what does not “work” due to lack of maintenance. Unfortunately, it is more correct to say that the optimal condition created by the restorations would have been maintainable – since, in line with the bad practice in Hungary, the necessary care was not implemented in his works either. The Roman villa in Kővágószőlős was one of the most beautiful restoration works of Gyula Hajnóczy, but now, in its terribly neglected condition, it is the “best bad example” of the exponentially accelerating destruction that occurs just because of the absence of care.¹¹

The aquaeductus of Aquincum is a good example of Hajnóczy’s holistic approach to the city-scale way of thinking that goes beyond the dimensions of individual structures and building complexes. It is known that in the form of a long-term development-exhibition concept, he also proposed to elevate the transport lines bisecting the ruin-site, i.e. the Szentendrei út and the HÉV line, in order to restore the former unity of the ancient city, albeit not completely undisturbed but at least partially in its original physical form. It is quite regrettable that – mainly due to the lack of funds – this goal could not be achieved.

6. ADDITION – INTERPRETATION

This topic has already been raised in the previous sections as an evidence that the separately discussed sub-topics are, of course, closely related and connected to each other. Firstly, and above all, this issue contains the physical additions, including the aforementioned wallings that elevate the danger zone, and the additional anastylosis-type solutions to visualize the original spatiality. In connection with this we may mention one of the tools of international practice (also known by Hajnóczy as mentioned in the introduction), the visible separation of original and added parts, such as the use of a “red line of monument protection” (coloured mortar stripe). On the other hand, the addition can be just some kind of smart visual solution, as can be found in Carnuntum, Austria. To the best of my knowledge, Hajnóczy’s own tool for illustrating the difference between the interior and exterior building spaces was to distinguish the walking surfaces by functions with the use of materials and colours. This is especially useful and informative in ruin sites where one can see over above the low wall remains almost unrestrictedly, so such kind of creative solution helps the visitor to understand if he/she is in the interior, in the atrium, or just on the street in a public space...

¹¹ I have not checked the current condition of the villa in Kővágószőlős, the remark about its neglected condition is based on information from a few years ago.

7. FUNCTIONALITY

It is also an important issue, even crucial in Gyula Hajnóczy's approach to define and display primarily the original functionality. Yet, in this respect, the duality already mentioned for timelines comes up again, because the functionality required by today's needs must also be served. This is mostly related to the placement of functions and the "technological" solution in connection with the visitors, the exhibition and other related things – administration, maintenance, etc. The reconstructed interior of the already mentioned "two-pillar hall" in Aquincum is a museum exhibition space as well, designed in a way that does not interfere with the understanding of the original function and gives way to today's usage too. Nowadays, this way of thinking is not a surprising novelty anymore, but rather we can look back on it as an example that has found followers, also in places other than those mentioned, or in the work of other architects.

III. CLOSING THOUGHTS

The monument restorations of Gyula Hajnóczy became an example and a source of inspiration in such a way that they were incorporated into the monument restoration practice almost invisibly, with quiet naturalness.

Hajnóczy's approach to the restoration of monuments added a new dimension to the conservation and restoration of monuments, especially Roman ruins, incorporating and further developing the experience of his predecessors' work as well as international theory and practice. His holistic approach was also fuelled by these elements, as well as his extensive knowledge of the era and the literature. At the same time, he was also characterized by courage and commitment, when he followed his own way in an environment being not far from the slightly dogmatic interpretation of the Venice Charter that dominated the era. Not contradicting the philosophy of the Charter, even carefully fulfilling its requirements of giving priority to the respect of existing values, Hajnóczy had the characteristic aspiration that, in addition to preserving the values, restoration should also serve the understandable and experiential learning of heritage. This required the theoretical background, the careful elaboration of theoretical reconstructions (when the information technology widely used today was not yet available) as an important tool. However, the result did not allure him to implement reconstructive works on uncertain ground. What he did was done with the understanding and high-quality application of the tools of the given era, i.e. Modern architecture – which can, of course, be criticized in retrospect, but which criticism is only anachronistic and therefore unfounded.

The restoration of monuments: a distinctly cultural act, which is, however, basically realized by the means of architecture, in a way designed and managed by architects. This means it is an architectural work, and as such is not independent of the prevailing architectural conception of its own age. Gyula Hajnóczy created

added value by implementing his heritage restorations in a moderate and authoritative way, as one of the periods of the monument's lifetime and history that respects the previous ones, but at the same time has its own significance measurable to them.

HAJNÓCZI GYULA ÉS A MŰEMLÉK-HELYREÁLLÍTÁS ÚJ DIMENZIÓJA

Összefoglaló

A műemlék-helyreállítás meghatározóan kulturális tett, amely az építészet eszközeivel valósul meg, azaz építészeti alkotás, s mint ilyen, nem független saját korának uralkodó építészeti felfogásától. Hajnóczy Gyula hozzáadott értéket teremtett, mértéktartó és mértékadó módon valósítva meg a műemlék-helyreállításait, mint a műemlék életének, történetének egyik, a korábbiakat tiszteletben tartó, ugyanakkor azokhoz mérhető jelentőségű periódusát. Egészlátó szemléletének a kialakulásában közrejátszott, hogy régész és építész képzettséggel is rendelkezett. Munkásságának fő területe a régészeti műemlékek – romemlékek konzerválása, restaurálása. Ehhez szorosan kapcsolódnak az e területen különösen is nagy kihívást jelentő kérdések, nevezetesen a konzerválási-műszaki/technikai megoldások mikéntje és a műemlék-helyreállításnak az értékmegőrzés melletti másik fő célja és küldetése: a bemutatás. Hangsúlyos az „eredeti” korból fennmaradt részek hűséges megjelenítése, de tudatosan alkalmazza az olyan mértékű, illeszkedő-utánzó kiegészítést, amilyen és amennyi a megértéshez, értelmezéshez, és/vagy a konzerválás fizikai követelményei miatt szükséges. Minden más viszont, ami ezen felül van, illetve ehhez kapcsolódik, így különösen a tér-tömeg megjelenítést is szolgáló védőépületek kialakítása már szigorúan a helyreállítás korában „járatos” anyaghasználattal, műszaki-esztétikai megoldással készül. Hajnóczy műemlék-helyreállító szemlélete új dimenziót jelent a műemlékek, elsősorban is a római romemlékek konzerválásában és helyreállításában, beépítve és alkotó módon továbbfejlesztve az elődök munkájának és a nemzetközi elméletnek és gyakorlatnak a tapasztalatait. A Velencei Chartában megfogalmazottak kissé dogmatikus értelmezésétől sem idegen közegben a maga útját járta. Nem ellentmondva a Charta filozófiájának, sőt, gondosan teljesítve a meglévő értékek tiszteletben tartásának elsőbbségét előíró elvárásait, kiegészítve azzal a rá jellemző törekvéssel, hogy az értékek megőrzésén túl azok érthető, átélhető, élményszerű megismerését is szolgálja. Hajnóczy Gyula műemlék-helyreállításai oly módon váltak példává, inspirációs forrássá, hogy csendes természetességgel épültek be a műemlék-helyreállítási gyakorlatba.

Kulcsszavak: műemlék-helyreállítás, konzerválás, bemutatás, régészeti műemlékek, római kori romok, műemlék-gondozás, Velencei Charta, egészlátó szemlélet