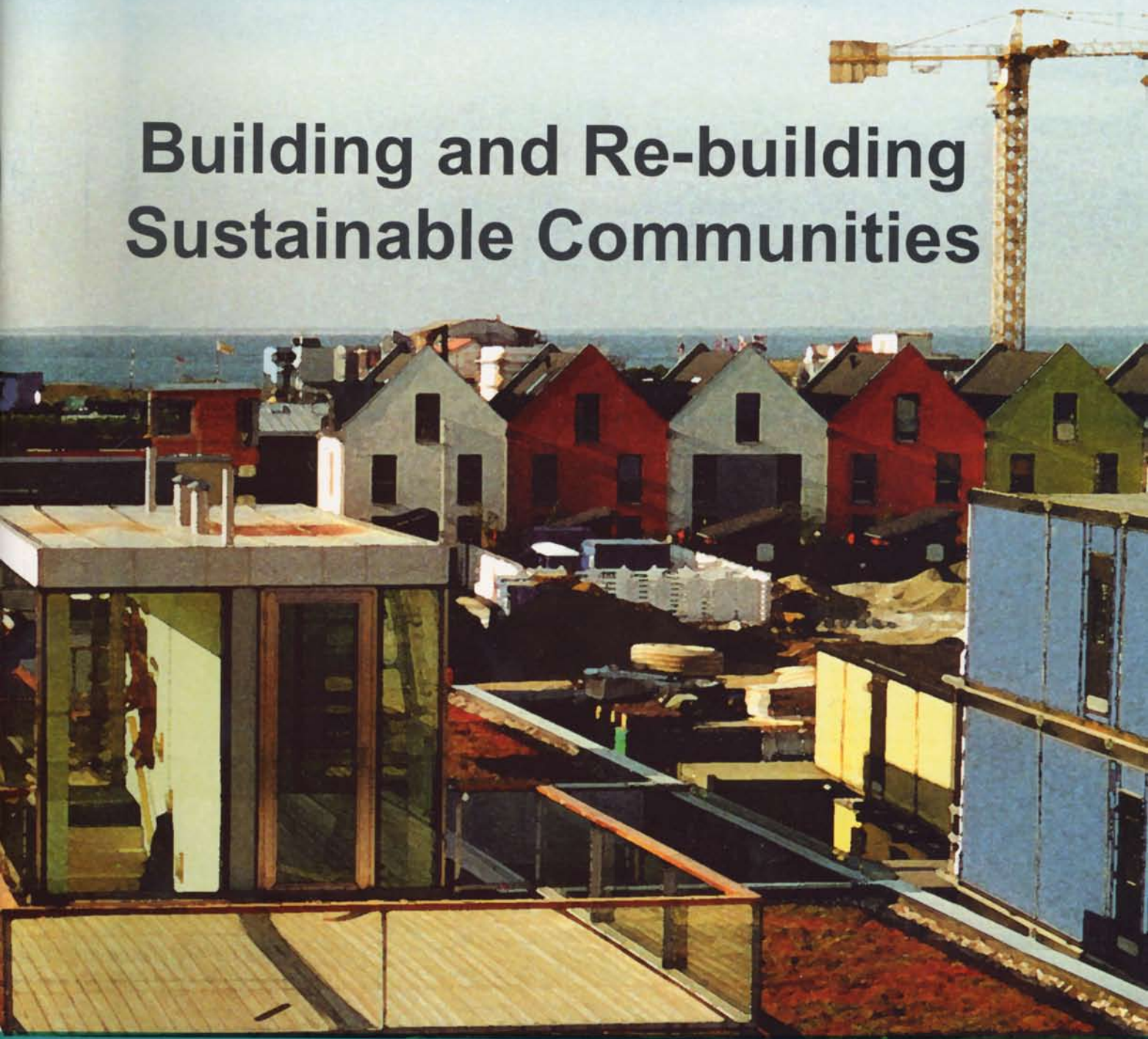


Sustainable Urban Patterns around the Baltic Sea



# *Case Studies* *Volume II*

## **Building and Re-building Sustainable Communities**



**Reports from the Superbs project**



# 8. Protecting the past of historical Veliky Novgorod

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<sup>1</sup> Contributed with 8.1   <sup>2</sup> Contributed with 8.2–8.3   <sup>3</sup> Contributed with 8.4   <sup>4</sup> Contributed with 8.5

## 8.1. HISTORY

### 8.1.1 The oldest city in Russia

Veliky Novgorod is the cradle of Russia. In its distant past the Novgorod region was one of the economic and cultural centres of Russia.

Veliky Novgorod is the most ancient Russian city on the territory of Russia. It is first mentioned in 859. For several centuries it stood at the centre of the events that led up to the development of the Russian state. Already in the tenth century, its location on the waterways “from Varangians to Greeks” promoted the development of crafts, trade and culture. Over the course of time, Veliky Novgorod became the second most important city of Kiev Russia. In the 12th to 15th centuries it was the capital of the Novgorod feudal republic. Traditions of Russian democracy are connected

to the Novgorod Veche (ancient Russian parliament), which existed in the ninth to sixteenth centuries. In 2000 Veliky Novgorod celebrated its 1141st anniversary.

Archaeological investigations of the unique cultural soil layer of the historical centre of the city have unearthed numerous items made of metal, stone and clay, leather and wood. Scientists have found ancient letters written by Novgorod citizens on birch bark. These letters have totally changed the established view of ancient Russia. Veliky Novgorod has made a vast contribution to the material and spiritual culture of the Russian people. It was one of the centres for chronicle writing and propagation of literacy. In 1030, Yaroslav-the-Wise founded the first municipal school there.

Veliky Novgorod had extensive cultural and trade connections with many European cities.



## 8. PROTECTING THE PAST OF HISTORICAL VELIKY NOVGOROD

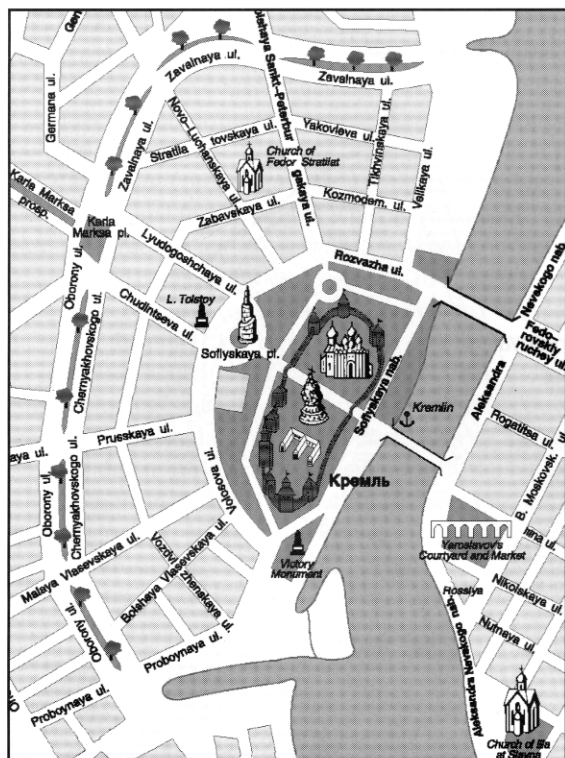


Figure 8.1 Veliky Novgorod.

### 8.1.2 The city today

During World War II, the city was occupied by Nazi troops and was almost completely destroyed. During the post-war years, Veliky Novgorod was rebuilt. Architectural monuments of ancient architecture have been restored, the ancient Russian culture and historical natural landscape of the city outskirts have been revived and maintained. The complex of medieval monuments of architecture and natural landscapes of Veliky Novgorod have been added to UNESCO's list of world heritage sites.

Today, Veliky Novgorod is the administrative centre of the Novgorod region. It is located in the northwest of the European part of the country. It is one of the largest industrial, cultural and tourist centres of this region of the Russian Federation. 238,000 thousand inhabitants live here on an area of 7,664 hectares.

The city is located on the banks of the Volkhov river, where it flows from Lake Ilmen. The waterway to the Baltic Sea passes through this river to Lake Ladoga and the Neva River. Veliky Novgorod is located between St. Petersburg and Moscow and is connected to them by highways and the railroad.

The city has a large intellectual potential. At the university, named after Yaroslav-the-Wise, there are more than 12,000 students, and the university itself ranks second with regard to the skill level of the faculty among more than 100 universities in Russia.

The natural resources in the area include brick clay and wood.

The main resource of Veliky Novgorod is its people with their high level of culture, education and professionalism, through whose hands and minds the historical Veliky Novgorod has changed and obtained new contemporary features, while still carefully maintaining its historical, cultural, and architectural heritage.

During development of the market economy after 1991, Veliky Novgorod had the same difficulties as other cities in Russia, but the situation has stabilised. The rational use of city lands is a key issue stressed in the process of sustainable city development. Thus, special attention is paid to preservation of cultural and natural heritage, and, in the long run, to consolidation of Veliky Novgorod as a modern centre for economy, education and culture, not only within the region and the country, but also internationally.

## 8.2 THE ARCHAEOLOGICAL LAYERS OF ANCIENT NOVGOROD AND THEIR PROTECTION

### 8.2.1 The rich archaeological remains

The cultural soil layer of Novgorod is our national property. It is registered at the federal level as a monument of federal significance. This high protective status is defined in the first place by the tremendous scientific value of the antiquities contained in the ground of Veliky Novgorod.

In essence, archaeological materials have now become the basic source in the study of the history of Veliky Novgorod. This allows a comprehensive investigation to be made of life there as it developed over several centuries. This has been possible due to the fact that the explorers of Novgorod are not studying the separately taken artefacts, but the ancient city as a complex: the pavements of ancient streets, along which log houses with the remains of auxiliary constructions, craft workshops, were located. Connected to them, multiple household items, monuments of sphragistics, numismatics, decorative and applied art and, at last, written sources of invaluable importance – birch-bark letters have been found.

The versatility of the informative material and the reliability of the dating technique developed in Novgorod, have allowed the researchers of old Russian history to make wide use of the Novgorod archaeological materials in their scientific research.

The excellent quality of antiquities found in the cultural layer of Veliky Novgorod is accounted for by a combination of circumstances. The most important are as follows: the natural abundance of water and geochemical peculiarities, which ensured absence of decay and corrosion processes, and provided the rarely found integrity of antiquities both of organic (wood, leather, bone, birch bark) and non-organic origin (metal, clay, stone, glass); stratigraphic purity and integrity, which are not present at this scale in other old Russian cities. These circumstances also explain the large thickness of the cultural layers, reaching in some places the nine meter mark.

### 8.2.2 Regulations to conserve the cultural layers

Recognizing the importance of the cultural layer of Veliky Novgorod, city authorities have been taking measures for its protection as an archaeological monument since the 1960s. In 1969, the Novgorod city council, supported in 1970 by the regional council of the people's deputies, was the first in Russia to adopt the normative documents about protection of the cultural soil layer, according to which any excavation works in the protected archaeological zone

## Protection Zones in Veliky Novgorod



Figure 8.2 Protection zones

Within the earth wall of Okolny city, four protection regime zones have been distinguished:

- Zone A – reserved territory (archaeological reserve).
- Zone B – limited use zone.
- Zone C – regulated use zone.
- Zone D – zone of use without any restrictions.

Mainly, the boundaries of the protective mode coincide with the contour lines of the thickness of the cultural layer, with small deviations at some sites.

**Zone B** On the plan it corresponds to the territories with a layer whose thickness varies from 2.0 to 5.0 meters. The culture layer is abundantly saturated with organic remains with all of the unique peculiarities characteristic of Novgorod archaeology.

**Zone C** On the plan it corresponds to the territories with a cultural layer whose thickness varies from 0.1 to 2.0 meters, with the exception, as in zone D, of buried ancient constructions. The cultural layer is divided stratigraphically into two horizons: 1) the upper – loose, friable soil with large amounts of debris, without

organic matter; 2) the lower horizons – loamy soil with insignificant remains of organic matter. The lower horizon can be seen as an irregular strata 0.2 to 1.0 meters thick. The state of organic matter (particularly wood) is not satisfactory. The archaeological monitoring data has revealed that the remains from wooden constructions are in the form of decayed wood. The protection mode for this zone – preliminary investigation of the site (exploring shafts, trenches), on the basis of which the necessity for and methods of archaeological research are determined.

**Zone D** On the plan it corresponds to the territories with a cultural layer of up to 1.0 meter in thickness. Its boundaries are the protective zone of the earth wall of Okolny city and the contour line of 1.0 meter in thickness, with the exception of sites containing buried ancient constructions (churches, monasteries, houses, wooden pavements, etc.). There is no cultural layer in this zone, except for the above restrictions. By geological descriptions, the layer caused by people is characterised as stratigraphically homogeneous, loamy sand, loam, with a large amount of construction debris, without organic inclusions. The geological data is confirmed by materials from archaeological monitoring. The protective mode of this zone implies supervision of the earthwork.



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should be obligatorily preceded by archaeological research. The basic rules of these documents have been further developed and were consolidated by the Law of the Russian Federation "Concerning protection and use of historical and cultural monuments."

Veliky Novgorod is now an actively developing organism, the normal functioning of which is impossible without new construction and modernisation of old housing, engineering and communications' systems. To eliminate conflict situations between town planning needs and the requirements of the protective legislation, an efficient mechanism is required, which is able to both protect the interests of archaeological science, and to ensure the normal development of economical and construction activity of the city.

It is due to this, that in February 1991, the Novgorod city council adopted the resolution "Concerning measures for preservation of the cultural layer in Veliky Novgorod," which entrusted city council with the task of developing the basic historical-archaeological plan for Veliky Novgorod as a starting document for the creation of legal and organisational bases for protection of the cultural layer.

### 8.2.3 The basic plan

Based on this decision, in 1992–1995, with the support of the Novgorod state unified museum, the historical-archaeological basic plan of Veliky Novgorod was developed by a team consisting of L. I. Petrova (head of the project), E. N. Maximova, V. A. Popov, S. V. Troyanovsky, I. V. Terskaya, T. V. Silaeva, N. D. Firsova, et al.

To allow operative application of the basic plan in daily operation of the city municipal services, the results of the work have been entered on a computer using computer graphics as the basis of the enterprise "Rakurs" (Veliky Novgorod).

The plan has been executed on a topographical basis with a scale of 1:1000 and it includes the following data:

1. Characteristics of the cultural layer:
  - a) distribution of the cultural layer according to thickness with horizontal sections in meters
  - b) degree of archaeological study of the territory
  - c) the state of the protected cultural layer;
2. Architectural monuments, fortifications, street networks and other objects lost before the middle of the nineteenth century
3. Relief map of the ancient territory.

Since the main purpose of the plan is to ensure maximum integrity of the archaeological antiquities of Veliky Novgorod, the concluding section of the plan provides the draft procedure of the protection zone of the cultural layer, its contents and use.

### 8.2.4 National legislation

Our work coincided with the preparation of "Fundamentals of legislation of the Russian Federation about archaeological heritage." The draft of this document created by a team headed by the academician, V. L. Yanin, has been submitted by the Ministry of Culture of the Russian Federation for consideration by the State Duma of Russia and is expected to be approved and passed as a federal law. All of its main regulations have been taken into consideration

in our project of the mode of protection zones of the cultural layer of ancient Novgorod.

The protection zone for the cultural layer from the ninth to seventeenth centuries was defined by a decision of the Government of the Russian Federation in 1974 and it includes all the territory of ancient Novgorod within the earth wall of Okolny city, which constitutes approximately 450 hectares. According to the current legislation, any digging or construction work within the specified borders is forbidden without prior archaeological research. This prohibition was equally applied both to the land sites with a thick cultural layer, and to the sites without one.

### 8.2.5 The character of the cultural layers

The thickness of the cultural layer in the protected zone, is uneven. It varies from 0.2 up to 9 meters, a reflection of city development in ancient times. The first settlements which appeared on the banks of Volkhov river, developed with the course of time, including the new areas. On some of them (mainly in the areas near the wall of Okolny city) there is no cultural layer at all, because there was no inhabitable housing there. The scribe book by Leontiy Aksakov 1582–1584, as well as plans of Novgorod from the 18th and 19th centuries and other sources indicate that gardens, vegetable gardens, and waterlogged areas were located there.

The integrity of the cultural layer varies as well. On the dry sites, with a low level of subterranean waters, organic sediments are not well preserved, hence, the remains of ancient constructions, pavements, etc., and the contents of the cultural layer are very poor as well.

Due to these circumstances, and also proceeding from an analysis of the whole complex of existing sources, the protection zone of the cultural layer should be differentiated by its thickness, state, integrity and scientific value. Obviously, the methods of archaeological research, and the protective regime for various sites of the cultural layer of Veliky Novgorod should also be differentiated according to these characteristics.

## 8.3 THE CONFLICT BETWEEN ARCHAEOLOGY AND URBAN PLANNING

### 8.3.1 Archaeological excavations

The empirical methods and technology of archaeological excavations which has developed during 60 years in Veliky Novgorod objectively exclude the possibility for anticipatory research of the cultural layer on all the territory of the city in the coming decades. The time spent for excavations is defined by the thickness of the cultural layer and the area to be researched. The practice has revealed that full-fledged archaeological information can be obtained only when a layer is disclosed on a large area, thereby making it possible to see the system of street construction, complete households within the complex of housing, auxiliary and production constructions and items of material culture connected with them.

Under certain conditions (the necessary number of workers, favourable weather, etc.), on an excavation area optimal for Novgorod of 500–1 000 m<sup>2</sup>, it is possible to investigate a layer with a depth of not more than 1–1.5

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meters. Speeding-up of the work has negative consequences both for the quality of examination of the cultural layer, and for the level of scientific fixation of the performed work. Calculations suggest that for excavations on an area with a six meter or deeper layer, six or seven field seasons are required, while with a four meter layer – two or three field seasons, and with a two meter layer – one or two seasons.

The impossibility of performing the work more intensively is largely connected with the processing of revealed findings. Every year during soil excavations, from four to six thousand separate findings are extracted – entire objects and their fragments, and, apart from that, the huge mass of material – fragments of ceramics, pieces of leather, animal bones – tens of thousands of objects. To process all this material it is necessary to have a considerable number of highly qualified experts and equipped laboratories. The work includes office studies (fixation, conservation, preliminary cleaning, sketch-making and photographic fixation), then the subsequent fixation, restoration and conservation, scientific comprehension and publication of materials. The results of excavations are devalued if the recovered material is not involved in scientific turnover within a reasonable length of time.

Due to these important circumstances, the project of the protective mode regime provides for a differentiated approach towards different sites in the city, depending on the value of the cultural layer.

The basis of the protective mode regime project incorporates long-term (since 1932) experience from archaeological research, accumulated data about the thickness, condition and saturation of the cultural layer of Veliky Novgorod, and methodology of excavations and further processing of materials.

### 8.3.2 Conflict between archaeological protection and city development

Obviously, the interests of archaeological science for the protected sites in the city are of high priority, because here, the mode of limited use of the land for new construction is introduced, with the obligatory implementation of large-scale archaeological research. Providing for protection of the cultural layer in this zone is most difficult here, as the mode of restrictions comes into conflict with the tasks of the complex reconstruction of this part of the city, which presupposes reconstruction of the historical city environment, including restoration of the historical character of the perimeter build-up, and this is impossible without new construction.

It is possible to avoid the conflict situation by introducing additional stages into city-planning design including development of programs for reconstruction of the historical zone. A component of this program should be a long-term plan for project and construction work providing a period of two to three years for archaeological research prior to the beginning of construction.

During the last decades, in the area of protection of archaeological monuments, the approach to their use has been changing. The destructive character of archaeological excavations is well known, whereby the researched monument as such is destroyed. At present, excavation techniques have improved, and non-destructive methods of

research have been developed. In this connection the priority for maximum preservation of archaeological monuments becomes more obvious. One method of doing so is to turn archaeological objects into museums.

The most far reaching in this respect in Veliky Novgorod is the territory of zone A. This zone is classified as an archaeological reserve. On the plan it corresponds to the territories with cultural layer thicknesses from 5.0 up to 9.0 meters and more. These sites are the most ancient functional nucleus of Veliky Novgorod and are of greatest historical value.

The status of archaeological reserve presupposes a complex of measures aimed, on the one hand, at the highest possible degree of preservation of the untouched sites of the cultural layer, and on the other hand at turning the found archaeological objects into museums.

### 8.3.3 A museum in the city

The need for the creation of an archaeological museum in Veliky Novgorod was already obvious during the first excavation on the territory of the city. In 1932, after the first field season in Novgorod, A. V. Artsikhovsky wrote that "creation in Novgorod of several museum city blocks is the realistic task for the few coming years." Technical complexities and the absence of financing shifted the solving of this problem for many years. The same reasons prevented the implementation of proposed variants of archaeological museums on the territory of the Kremlin park (1975) and the Nutny excavation site (1980).

In the existing situation, when the problems of complex reconstruction of the historical city environment has become a component of the city-planning activity of the municipal authorities, there has appeared a realistic perspective of inclusion of museum archaeological objects into the modern city structure. Through a decision made by the city administration, the task for the pre-project work of turning Veliky Novgorod into a museum has been authorised, which in a basic sense consists in the development of the concept of creation of a complex of museums in the city, with obligatory inclusion of the representative category of archaeological objects.

The implementation of measures for protection and use of the Novgorod archaeological heritage is possible with clear legislative support, both at the federal and at the local level. The first steps in this direction have already been made at the local level. The mode of protection zones of the archaeological heritage of Veliky Novgorod stipulated by the Basic plan, has been authorised by the Decision of the city administration and has been accepted as the normative act during development of the city-planning documentation.

Protection of the Novgorod cultural layer as a historical source of federal importance, is today one of the activities of the city administration, and this is the guarantee of the actual maintenance of well-coordinated and fruitful activity of the city authorities, archaeologists, architects, builders, and all interested public.



### 8.4 THE RESTORATION OF THE NIKOLO-DVIRISHCHENSKY CATHEDRAL

#### 8.4.1 The historical background

Novgorod has a series of buildings from ancient times. These need maintenance and protection. Sometimes their location and traditional use is in conflict with modern city plans. Still they represent a considerable value and large efforts are made to protect them. As an example the work with the Nikolo-Dvirishchensky cathedral is described.

The church of St. Nicholas on Yaroslav Dvorishche in Novgorod was founded in 1113 by the order of Prince Mstislav Vladimirovich. Built soon after the St. Sophia cathedral, this temple was the second stone building in the city and the first religious stone structure on the Trade side. Among the reasons for erecting the temple, the annals cite the successful military campaign to Chud, and the miraculous healing of the prince from a terrible illness.

According to A.V. Nazarenko, “the St. Nicholas cathedral does not resemble a private thanksgiving (vow) ctitorium. Being the main temple by the palace of the prince in a sense withdrawn from the jurisdiction of the bishop of Novgorod, it looked rather an official construction, part of the broad building program of Mstislav...”. Although sharing this view, we should add that the coming of Mstislav’s father, Vladimir Monomakh, to the principedom in Kiev could have been the reason for the construction of the temple.

The majority of historians of architecture treat the construction of the St. Nicholas church as an act of opposition to the St. Sophia cathedral. However, the size of the St. Nicholas temple (one quarter the size) could not “argue” with Sophia anyway. On the contrary, the similar five-domed construction of both temples located opposite each other on the banks of the Volkhov River, provides reason to think that during the construction of the St. Nicholas church, the St. Sophia cathedral was a sort of model. This can be seen not only in the similar form of the five domes, but also in the height of the choirs which are the same despite the very different height of the temples themselves, as well as in the equally powerful structure, and other details.

During its 885-year history, the St. Nicholas church has suffered from more than 15 large fires and been reconstructed many times, which has totally changed its appearance in comparison with what it looked like originally.

#### 8.4.2 Results of research – continuous reconstructions

The study of the monument in the 1950s (G. Schtender), the 1960s (M. Carger), the 1970-1980s (G. Schtender), and between 1994 and 1998 (V. Druzhinin) has illuminated the characteristic peculiarities of architectural form and design, the ancient ones and those which appeared as a result of subsequent reconstruction, the cultural layers on the inside and outside the walls of the monument, the structure and material of the foundations.

The following became known: the monument dated 1113 (or supposedly 1118) was the one with three naves, with the dome and the cross, with a partex and three apses, a five dome temple, without galleries and additional vestibules.

The existence of a floor between levels, which is a system of torispherical vaults, refers to the year 1862. It was



**Figure 8.3** The cathedral

constructed instead of the wooden floor between levels which burnt down in the second half of the 15th century.

In the earlier periods, in 1217 and 1345, the temple was reconstructed without major changes in its appearance. The work resulted in a change to the window frames after the fires, narrowing the bays of the ancient windows. After the Great fire of 1340 near the north wall of the temple, the gallery was constructed, which is verified by the portal dated in the 14th century, constructed in the western third of the north wall of the main space. At the same time, the *zakomars* of the temple were constructed with a change in the roofing construction. In the 15th century, the flat ceiling was constructed, the light window bays were narrowed, the extensions of the Conception of St. Anne II and the Ascension were made in the gallery. In 1528 they were consecrated anew, and “in the summer of 7044 (??) the top part of the side-chapel of the wonder-worker Varlaam on the Dvorishche was made in stone, and before it was made of wood...”. At the same time some windows were widened and the lower part of the temple walls was repaired.

Judging by the drawing by Meierberg (1661–1662), in about the middle of the 17th century, the hipped roof was constructed on the temple.

In 1682, the boyar Ivan Vasilievich Buturlin ordered the construction of the stone vaults, the dome, and a change to the roof. In 1685, there were still five domes, which is verified by the following record: “...in 1685 constructed the cross at the St. Nicholas, the miracle-worker at the central large dome...”. This was a Greek-type cross with equal ends with rounded edges and a crescent.

From 1686 to 1689 the west-side vestibule with a porch was constructed. In 1696, when all churches, houses and

shops on the Trade side burnt down, the St. Nicholas church also suffered. It is likely that the small drums of the domes and the west-side vestibule were dismantled at that time.

At the beginning of the 20th century, the new west-side vestibule and the north extension appeared on the church.

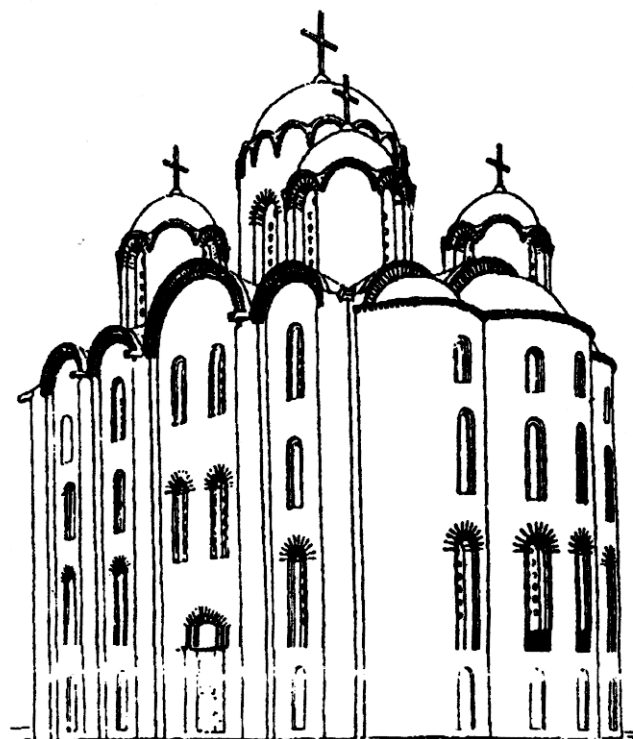
In 1836, in the vestibule of the church the upper brick floor was changed to a cast-iron hexagonal plate floor. In the same year, the painter Gerasim Verigin painted the interior with glue paints.

In 1910, P. P. Pokryshkin directed the repair of the church, which was timed for the 800th anniversary of the church. It was Pokryshkin who drew attention to the fresco "Job on the Gnoishche," which was later restored under the guidance of N. P. Sychev.

### 8.4.3 Restoration of the cathedral

On the basis of the research performed in 1978 by experts of the Novgorod branch of the institute "Spetsproyekt-restavratsiya" under the guidance of G. M. Shtender, a sketch for the project of restoration was developed in 1990 (Figure 5). In 1994 it was approved by the Ministry of Culture of the Russian Federation.

In July 1994, the restoration work started. It was financed by the union of northwest cities of Europe, "The New Time Hanseatic League." The time schedule for implementation of the restoration work was June 1999. By then, restoration work on the interior of the cathedral and extensions was completed, as was the removal of the accumulated layer of soil around the temple. The work of cleaning, consolidating and preserving the wall paintings from the 12th to 19th centuries was carried out, as was the restoration of the carved iconostasis from the 18th century.



**Figure 8.4** Reconstruction of the Nicolò-Dvorishensky cathedral by G. Shtender

### Restoration work of the Nikolo-Dvirishchensky cathedral

Until now, the following restoration work has been carried out:

1. Through the institute's project of "Hydrospetsproyekt" thermal insulation of the foundations and horizontal insulation was carried out.
2. The deconstructed masonry of the outside wall surfaces, which were covered with a "cultural" layer, the thickness of which reached up to 2.5 meters, was restored. Vertical waterproofing of the masonry was carried out.
3. The interlink system of the temple was restored with the introduction of designed metal profiles into the channels of ancient links.
4. The small drums were restored to 12th century form.
5. The later dome of the central drum was restored.
6. The window openings of the central drum were restored to their 12th century form.
7. The later cornice and the hipped roof of the 19th century were disassembled.
8. The special finish of the facades of the temple was restored.
9. The vaulted roof covering made of brass plates was constructed. The domes of the drums were covered, and crosses were installed.
10. Doorways and window openings with fillings were restored.
11. The volume of the temple from the 12th century was plastered and painted.
12. In the interior, the cut-off parts of pilasters and poles were restored.
13. In the basement of the church, the restoration of the flagstone floor was performed at the level of the mark of the second half of the 12th century.
14. The walls and vaulting of the church basement were plastered.
15. The heating system was installed.
16. The ceilings in extensions built in the 19th century were constructed and the roof on the west-side extension was arranged.
17. Preservation work on the newly discovered wall-painting was partially carried out.



### 8.5 PHILOSOPHICAL ASPECTS OF RENOVATING A CITY'S HISTORICAL ENVIRONMENT

#### 8.5.1 The collective unconsciousness

The matter of realising the creative potential of people in the creation of new values and senses, including the appeal to the culture of the past, reconsideration of its values and traditions in the light of the present, is a very urgent question for project development and renovation of a city's historical environment.

The space is unwrapped in time, it is developing, it has its beginning and end. Organisation of the urban space is parallel to temporal phenomena. An architect who tries to grasp the situation characterised by interweaving of architectural, city planning, aesthetic, cultural, social, political, regional, digital aspects of organisation of historical environment, comes across the unstable intrusion of analogies and variations, nostalgic memories about former artistic images, when the place and the form did not display dissociation of their essence. The need for the search of new forms in local morphologies and morphogenesis is obvious. This is emphasized by B. Grois, when he specified the ways of discovery: "... on the other side of existing historical repertoire of forms there lies the unreduced desert of the formless."

Collective unconscious thinking i.e. the inborn program of perception, thinking and active creative reflections, is inherited by a person. Archetypes as the source of mythology, religion, culture and the arts are essentially the contents of the collective unconscious. Archetypes, which are the objects of close attention of architecture and design are myths, which exist and do not exist at the same time. The myth is not the product of poetic imagination, but is an active creative force, ethics, some art program, pragmatic imperative, wisdom and belief.

#### 8.5.2 The danger of losing the past

The empirical reality of the world is changing, breaking the essence of the external and internal in humans, actually defining the drama of a concrete person and the society as a whole, which are losing their harmony with the environment. Isolation of the person leads to a loss of emotional balance. Having created the world of symbols, humans moved away from the unconscious structure of the intellect, which corresponds to the ideal nature. Striving to escape from isolation of the existing art system, to overcome, to transcend its boundaries, resulted in a transformation of the external purposes into the internal ones, provoking social problems of aversion and separation. If the consciousness does not accept the images of archetypes, the transfer of experience of archetypes is impossible, and the enormous historical and aesthetic energy of archetypes causes the adequate intense reactions of the socium. In today's urban environment there reigns the polyphony of stylistic form developments, unsteadiness, coexistence of various images and senses. The new attitudes of the society require cultural and historical universalism. Ortega and Gasset write: "The system of values which organised human activity just some 30 years ago has lost its obviousness, attractiveness, categoricity. The man fell ill with the strongly expressed

disorientation, not knowing any more what guiding stars to follow. The man, who found himself in the incomprehensible world, has to invent a new life, an invented life." This is good, if actualisation of traditional spiritual values underlies creative activity as the programmed beginning of everything new. Spiritual, delimited, separated from the human whole, it becomes a universal culture for its further degeneracy.

#### 8.5.3 The dialogue over time

The main sphere of aesthetic and design activity is the harmonious organisation of the sphere of life of people and society on the basis of clarity and harmony, realisation of the experience of cultural and philosophical modelling of life forms in humanistic traditions, defining the anthropological approach to reconsideration of the habitat of the human being. The concepts of design culture, changing historically, each time determining the existing problem of the urban environment, generating public art needs and demand. The mass culture is democratic, it is either traditional, based on archetypes determined by household interests, or is cosmopolitan in the urge to be integrated with the world.

This results in bringing creative activity down to the elementary act of consumption without any judgement and intellectual strain. A unique opportunity appears to use the dialogue character of the project culture. Notions and images of past cultures do not leave, but maintain a dialogue with new cultures, disclosing possibilities of interpretation, transformation and translation for following generations. The current public situation has changed the mentality of the historical government city, made it the centre of business activity. For objective reasons, large scale transformations are thus far impossible, reconstruction today is synonymous with improvement, theoretically defining the model of the future city planning evolution. Still, the scale of the historical city with its dominating ideas and accents is maintained, the ancient constructions with the guessed farmstead layout. The performed fragmentary renovation results in the development and reconsideration of the city environment. The new interferes with the old, occupying the abandoned lands and covering the debris. The philosophical and environmental approach in the search for the spirit of place and time in view of past symbols, artistic images and notions corresponding to the intellect of ideal essence, become the main property of architecture.

*Nowadays there is only one way  
to escape from the alienation caused  
by the modern society – flight to the city.*  
R. Bart.