

REPORT ON CURRENT STATE-OF-ART OF

USE AND RE-USE OF MEDIEVAL RUINS

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1. Introduction

This report represents a first operative development of WPT2, dedicated to the theme of sustainable use and re-use of medieval ruins. The aim of the workpackage is finding the balance between the needs of stakeholders and public expectations concerning use of medieval ruins on one hand, and on the other hand preservation of authenticity and historical value of medieval ruins (as historical monuments). The basic assumption is that a lack of functionality of medieval ruins leaves limited opportunities for establishing a viable economic future of these sites. Giving new functions to ruins can result in broad, economically profitable ways of using the medieval ruins. In economy market conditions a building with a beneficial use is far more likely to survive than one that has no use at all. Reuse is surely one of the best ways to ensure the preservation of an antique object: a function-free monument deteriorates rapidly, while keeping one ineffective remains alive.



Picture 1 live show projected onto the ruins of Saint Mary's Abbey, York (England)

Activities within this WP involve analysis of literature concerning modern methods of use of historical ruins and analysis of practical experiences and best examples of how to use ruined medieval objects while preserving their authenticity and historical value.

The report has been elaborated starting from bibliographic sources, such as monographs dedicated to the theme of the restoration of historic monuments and, in particular, of ruins. Much of the consulted texts are conferences proceedings that have taken place very often in the last years all over Europe; this demonstrates the importance of this topic at European level from a scientific and cultural point of view. At the same time, very important have been the texts on restoration history, supported by international charters such as the International Charter for the Conservation and Restoration of Monuments and Sites (The Venice Charter, 1964) or the Declaration of Amsterdam (1975). In this sense, the dissertations of history and theory of the restoration of the Italian school emerge a prime reference, given the rich



contribution that experts such as Camillo Boito, Cesare Brandi and Gustavo Giovannoni have had internationally.

Concerning the search for case studies, they have been partly taken from the above mentioned texts, partly from international magazines, periodicals and websites dedicated to architecture and design and archaeology. Furthermore some case studies have been selected thanks to the direct knowledge by each project partner, including the sites included in the project itself.

This collection of the state-of-art constitutes the fundamental and indispensable phase of knowledge, without which it could not be possible to move to the following phase, represented by the development of transnational models of contemporary use of medieval ruins.



Picture 2 Music performance in ruins at Cowdray, England

This report represents the basis contents for the drafting of the handbook dedicated to the use and re-use of medieval ruins while preserving their authenticity and historical value, which represents the final output of WPT2.

The report is organized in four chapters. The first one deals in general with the theme of use and re-use of cultural heritage, highlighting those that are the key concepts that underpin the interventions on monuments, namely that of authenticity, compatibility and sustainability. Theoretical references to this are borrowed from the universally recognized restoration theory at the European level.

The second chapter focuses the project's object of study, namely the medieval ruins, presenting a short historical excursion devoted to the theme of the reuse of ruins, starting from nineteenth-century theories.

The third chapter is the main point of the report, that is, the analysis of international best practices on projects and achievements in the use and re-use of medieval ruins. At first, the method used for collecting case studies is presented, followed by the sequence of elaborated sheets and finally a reasoned summary of the various functions identified is implemented. Case studies provide a varied and consistent overview



for the implementation of the next steps of the project. All the partners have actively contributed to the collection of case studies, and it can be said that much of the competence area of Central Europe and even beyond has been included in the study.



Picture 3: Stage performance, Old castle Celje, Slovenia

The last chapter is devoted to the bibliography, which is a very important source concerning the extensive theoretical and projected dissertation that has been carried out on this theme in recent years.

Given the contents of the analysis, it should be emphasized that this document is innovative, as there is no text in literature that deals in such a specific and detailed way with the use of medieval ruins, especially with an international overview. This first result of WPT2 can therefore be considered a first step of absolute relevance not only for the purposes of the RUINS project, but also for the wider dissemination and use of this work, for public authorities and other potential stakeholders.



2. Conservation and function of cultural heritage

The importance of conservation of cultural heritage is recognized worldwide. In fact, cultural heritage of a place - which includes both tangible and intangible assets - is the testimony of the identity and legacy of the past for each community that has to be transmitted to future generations. Cultural heritage is not only to be protected, but in order to preserve it, it must be usable and part of the production system and local wellbeing.

It is not a coincidence that UNESCO, the most important intergovernmental institution which deals with culture, through the Convention Concerning the Protection of the World Cultural and Natural Heritage (1972), considers that "Each State Party to this Convention recognizes that the duty of ensuring the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage [...]situated on its territory, belongs primarily to that State. It will do all it can to this end, to the utmost of its own resources and, where appropriate, with any international assistance and co-operation, in particular, financial, artistic, scientific and technical, which it may be able to obtain (Article 4).

Each State Party also commits itself " To ensure that effective and active measures are taken for the protection, conservation and presentation of the cultural and natural heritage situated on its territory, each State Party to this Convention shall endeavor, in so far as possible, and as appropriate for each country: (a) to adopt a general policy which aims to give the cultural and natural **heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes** [...].

By the UNESCO Convention is therefore very clearly not only the importance of conservation of cultural heritage, but also its socially useful organization.

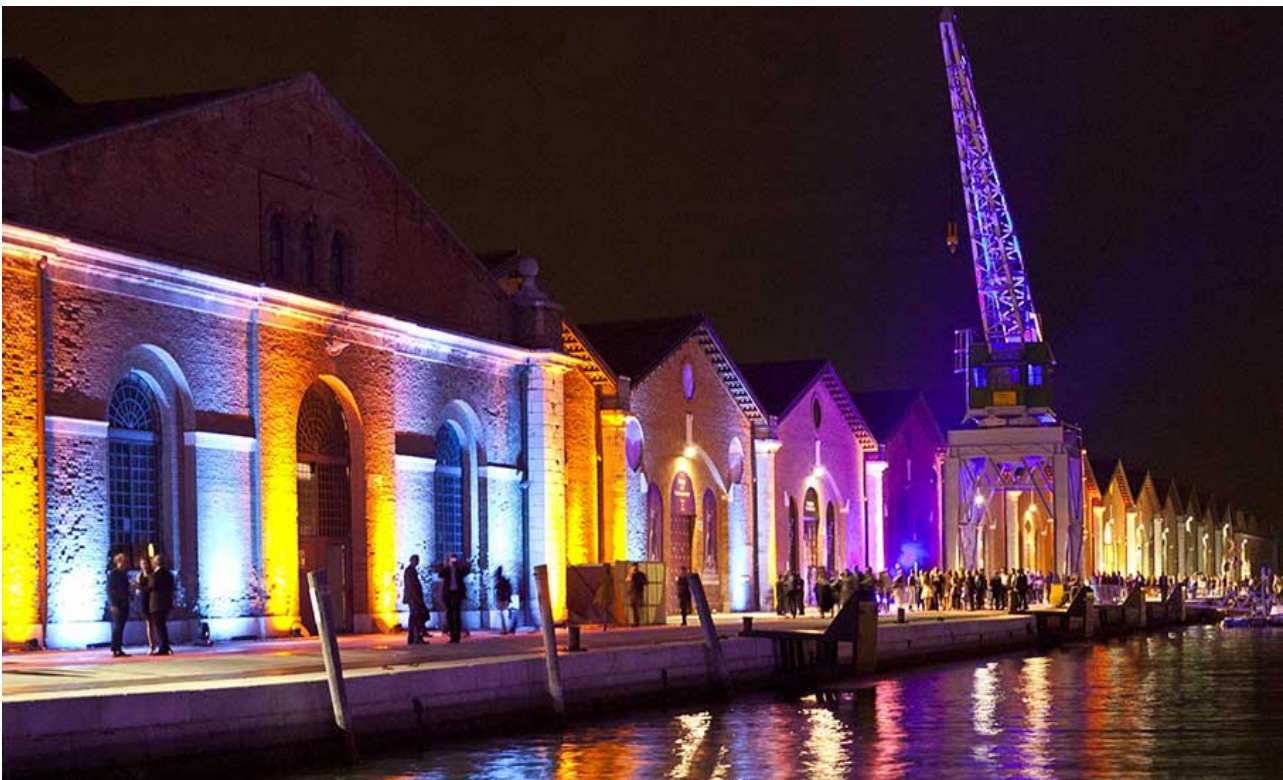


Picture 4: the Roman amphitheater of Nîmes (France), a UNESCO site, still used today for traditional bullfights



Back in 1964, the article 5 of Venice Charter elaborated the conservation concept, underlining the need to have an active conservation, understood as monument integration with the social life and its dynamics of change, stating: "The conservation of monuments is always facilitated by making use of them for some socially useful purpose". Hence, the socio-economic importance of the cultural heritage was also enshrined in some way. Indeed, conservation constitutes a transformation of the economic and cultural asset that allows an increase in "social utility". The preservation of the cultural object passed by the actualizing of its function, integrating it into contemporary life; the original utilitas can become a new utilitas enjoyed by the community, assigning a socio-cultural added value to the restored object. Therefore for the first time, there is a clear focus on the concept of the asset usefulness, on which we could lend, that is an alternative to capitalism and reuse of buildings, architectural heritage as a means of economic development.

This has also been emphasized in the Italian Restoration Charters of 1972, which states: "In order to ensure the survival of monuments, the possibility of new uses of ancient monumental buildings should also be examined, when these are not incompatible with historical and artistic interests. Adaptation shall be limited to a minimum, preserving the external forms scrupulously and avoiding sensitive alterations to the type designation, to the building organism and to the sequence of internal paths".



Picture 5: the Venice Arsenal (Italy) during the International Cinema Festival

In 1975 the Declaration of Amsterdam definitively states that conserve means to interact with the new functions in a compatible way with the premises: "it has been proved that historic buildings can be given new functions which correspond to the needs of contemporary life". Apart from its priceless cultural value, Europe's architectural heritage gives to people the consciousness of their common history and common future. Its preservation is, therefore, a matter of vital importance. The architectural heritage includes not only individual buildings of exceptional quality and their surroundings, but also all areas of towns or villages of historic or cultural interest. The architectural heritage will survive only if it is appreciated by the public;



educational programs for all ages should, therefore, give increased attention to this subject. Since the new buildings of today will be the heritage of tomorrow, every effort must be made to ensure that contemporary architecture is of a high quality. The preservation of architectural heritage ensures the permanence of values, guaranteeing against the waste of economic resources, rather linked to the complete cycle of construction, demolition and reconstruction.

The Declaration accepts the principles of the European Charter of Architectural Heritage "considering that the preservation of architectural heritage depends largely on its integration into the life of citizens and its role in urban and spatial planning", be founded on the principles of "integrated conservation". Ecological and political-social components are its peculiar characteristic, which inspire it in addressing the complex issue of preserving and restoring the architectural heritage. At the same time, recovery and regeneration of urban space go through the civic and political and social commitment so that the city continues to be the place with equal opportunities for its citizens, to satisfy material and spiritual needs and ensure fair economic convenience to live there.

Ten years later, the Convention for the Protection of the Architectural Heritage of Europe (Granada, 3.X.1985), article 11, contain definitions of safeguarding and realizing the ideals and principles which are common heritage: "Due regard being had to the architectural and historical character of the heritage, each Party undertakes to foster the use of protected properties in the light of the needs of contemporary life and the adaptation when appropriate of old buildings for new uses".



Picture 6: the Musée d'Orsay in Paris, born from a reuse project of a former railway station

International charts and common restoration standards across Europe contain three fundamental concepts to be followed in the reuse of cultural heritage projects: respect for the buildings authenticity, compatibility of use and sustainability of the identified function, described in the following paragraphs.



2.1. The concept of authenticity

In dealing with the theme of the reuse of cultural heritage, a fundamental reference for each intervention is the concept of authenticity.

The Nara Document on Authenticity (1995) states that “Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage. Our ability to understand these values depends, in part, on the degree to which information sources about these values may be understood as credible or truthful. Knowledge and understanding of these sources of information, in relation to original and subsequent characteristics of the cultural heritage, and their meaning, is a requisite basis for assessing all aspects of authenticity”. Furthermore “Authenticity, considered in this way and affirmed in the Charter of Venice, appears as the essential qualifying factor concerning values. The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories”.

Recalling once again the UNESCO Convention, a World Heritage Property is expected to pass the “test” of authenticity in relation to design, material, workmanship or setting. Authenticity means that historic building should be seen as a true testimony of the culture or tradition that it represents.



Picture 7: an excellent example of respect of the authenticity of an ancient building - Castelvecchio Museum in Verona, designed by Carlo Scarpa

As underlined by the Italian Code of Cultural Heritage and Landscape, recognizing the meaning of history means recognizing the importance of roots as the foundation of what is contemporary, better understanding and seeking to act for a future determined by conscious choices and memories of experience passed. Remembering is crucial to understanding the present and acting in it; "Our historical



legacy [...] can still serve us as a magic mirror: to look at it, we can gain a better intelligence of our current "uneases" and perhaps discover the paths that let you escape."

In fact, every place - a site, a monument – can be defined as unique thanks to its own characteristics and signs, which have stratified in space and time. The thick texture of materials, memories, relationships and objects that make up these peculiar characters represents the authenticity of a place. Respect for authenticity is therefore a fundamental principle for reasoning both in terms of conservation and reuse of historical monuments. Finding and respecting authenticity allows us to consider the absolute unity of architectural experience, whether it is an ex-novo project or a restoration. The term authenticity, moreover, is not neutral and expresses a notion that is subject to oscillations, in close connection with the culture and the historical period in which it is inserted. The pursuit of authenticity is reached by respecting the history and choices of the present. Every environmental situation, each building has its own characteristics and the project must be adapted to such instances. **Recapturing a place means to grasp the authentic features - aesthetic, functional, and cultural - and make them again vital in the present.**



Picture 8 Some reuse interventions, poorly respectful of the historical pre-existence: the Barcelona arena converted into a shopping center and the church of St. Mary in Dublin transformed into a pub



2.2. The concept of compatibility

The re-use of a building through a compatible use allows the functional recovery of the monument. About this concept, the Italian architect Piero Gazzola said in 1968: *"Experience has taught us that protection is only effective if it is active: only if it saves the monument from the state of abandonment, if it recovers the work to its original function, or if it gives it new aims, but in harmony with the characteristics that give meaning to the monument"*.

The scientific community supports the idea that the new function of the architectural asset must start from the building itself, its history and typology starting from the context in which it is located. It is always necessary to start from the characteristics of the building and not simply define its new functions without first checking the cultural parameters of "compatibility".

The individuation of the new function requires a specific knowledge of the building in all its aspects, but also considerations regarding socio-economic values of the context that identifies its historical meaning and artistic value.



Picture 9: compatible reuse of the Castle of Rivoli (Italy), transformed into a Museum of Contemporary Art by Andrea Bruno. The general criterion of intervention was to bring the Castle back to the "unfinished" situation, typical of the unfinished building site of Juvarra at the time of its interruption, without completions or remaking, so that everything belonging to the past time was kept in its authenticity, both historical and artistic.

The choice of a new function for the buildings and the development of an appropriate reuse project is a fundamental step in the process of safeguarding for an existing architectural asset. In fact, only if that asset,



characterized by the intervention of man, continues to be lived every day, it will it be possible to pass on its history to future generations. Making a space usable and attractive guarantees its maintenance, keeps it alive and makes it a living space and place of "civic identity". This process is not an end in itself, but it is what determines the community's interest in the building, which is necessary so that the architectural work becomes an identity for the constitution of a "genius loci". In this way it is the community itself that wants to keep the architectural heritage alive.

The new function of the building involves knowledge of the building itself and its territory and community, in order to identify the most appropriate ways of renewal it.

The mentioned international charters also raise awareness that sites and monuments must be considered as linked to their territorial and landscape context, which is an integral part of their value.

According to one of the principles followed in monument conservation, any changes should be reversible. The work carried out in order to adapt historic ruins to new functions entails such modifications to the original structure that they are no longer reversible, i.e. it is not extension work which could be reversed in the future to restore the structure to its original state. But the principle of the differentially of modifications alone cannot compensate for the lost qualities of an authentic structure, in particular because this often becomes a justification for projects with a low artistic value, or without any value at all. There is no rule to intervene on an architectural asset, it is a choice that the architect makes case by case.



Picture 10: Literature and religion come back to converge in the Selexyz Dominicanen: a bookstore located in Maastricht (Netherlands), created from a Gothic church built over seven centuries ago.



2.3. The concept of sustainability

Sustainable development has been defined as the “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (Brundtland, 1987). The mentioned definition presented a two-pillars model including environment and development concerns. A later model has been proposed and it is based on the so-called “triple bottom line”; it consider to integrate development issues into environmental, social and economic factors. Later on, more inclusive approaches have been taken into account, which add new dimensions to the model, such as the political-institutional aspects, the cultural factors and the technological elements. Recently, the concept of sustainability has been again broaden in order to consider other relevant issues. In particular, a recent paradigm is emerging for addressing problems in the domain of urban regeneration and cultural heritage re-use.

Nowadays, cultural heritage has an instrumental function as a touristic destination, culture industry, or commercial enterprise; it is a way to create knowledge and awareness. The intrinsic value of cultural heritage is not linked to use or function that is serves but as identity, embodiment of accumulated knowledge, that bonds community to space, determining the spirit of place and source of pride that is interest for future generations as a non-renewable cultural resource. According to ICOMOS “Declaration of Paris on Heritage as a Driver of Development” (the “Paris Declaration”), heritage is a fragile, crucial and non-renewable resource that must be conserved for the benefit of current and future generations. Heritage with its value for identity, and as repository of historical, cultural and social memory, preserved through its authenticity, integrity an ‘sense of place’ forms a crucial aspect of the development process. Heritage has to play a key roles in the context of sustainable development relate to social cohesion, wellbeing, creativity, economic appeal, and promoting understanding between communities. Cultural heritage of cities builds sense of belonging and of identity of local communities, and it promotes social cohesion, inclusion and equity.



Picture 11: Symbolic concert among Palmira’s ruins, after terrorist attacks



The conservation of cultural heritage and traditional settlement patterns is a key element for inclusive economic and social development and poverty alleviation, for improving the livability and sustainability of urban areas, as well as for the new development of surrounding areas. We can and must conserve our common heritage as human beings and pass them on to the future generations not as museum relics but as living changing models of adaptability. We must recognize and celebrate places whose identity is the unique result of its characteristics the geography, the climate, their materials and their habits.

Through participation of local communities, the re-use of cultural heritage becomes an important resource of protection and maintenance. Active participation allow citizen and users to recognize historical and cultural memory as values; a resource that will activate economical sustainability through the attribution of new intended use of the building.

In particular, this new functions must be able not only to protect the building's identity, but also to ensure a significant growth in economic and social values. The community's expectations play a strategic role in reuse strategies, in order to improve quality of life, increasing activities, infrastructure and services, with positive effects on socio-economic development.

The "not the use" problem becomes " the Re-use", where the distinctions do not take place on an historical based evaluation but on the real chance to re-introduce buildings in the economic processes nowadays using a evaluation based on social utility. The aim is to identify the best re-use in order to generate a profit or at least to be close to the planned balance at the management stage.

The priority of "create an income " from the historical-architectonical building collide with the ethical need to respect its real nature; so became necessary that renewal, according whit the protection aims, guarantees conservation and respect of the heritage that the building symbolize.

New functions, can be an important economical sustainable instrument for the conservation and will stimulate the re-appropriation of the good by citizen's community : the "ruins" if recognized useful by the Community and part of the economical, social and cultural development process, may attract financial amounts towards for the conservation and maintenance of the building. While the conservation of an abandoned asset will be perceived as a non-repayable investments.

The intervention of private actors to invest on the asset and on the service is stimulated by Community attention to that particular place. If the growth of the community is influenced from the new functions of the building, this will receive more investment even because generate an income itself.



Picture 12: Royaumont Abbaye, Asnières sur Oise. Built in the 13th century by Louis IX, the Abbey is home to the Royaumont Foundation from 1964, now an interdisciplinary study and research center for music and dance artists.

The aim of the intensive re-use and the inclusion of new functions will be the improvement of the quality of offers for citizen. This functions can be directly connected to social and cultural services or can be activities or actions that indirectly produce benefit to the community. This will improve and major the flow of people and economical funds inside the territorial system.

This considerations on re-use and creation of directly services for citizen are directed on the search of a development of innovative forms of tourism which instead of conflicting with the wellbeing of the local community, interact with an active and dynamic context. Therefore re-use must be a form of local development that, in opposition to the tendency to transform most cultural and attractive touristic place in "fossil without life", moves in dynamic and active environments , regardless from touristic market.

Keeping this in mind, is essential to focus on the analysis of territorial system where the ruins are located, when it is envisaged to develop recovery and re-use project, in order to viable persecution the ultimate goal of provide service for citizen.



Picture 13: The “embrace of the walls” in Bergamo (Italy), a symbol of the link between the community and its cultural heritage

Territory interconnection and the identification of service are essential features and must be considered upstream of any kind operation. Therefore the target is to develop a touristic growth, socially sustainable for local communities and compatible with growth of social quality of the location.

The develop of activities connect to tourism is not the only way for the “re-use” during the identification step. Also it is necessary to work in order to increase of human capital, to improve the immaterial quality of life of people, to create knowledge and to make people more aware of their heritage capitals.

Finally, it should not be forgotten that the enjoyment and use of a cultural assets (even more speaking about ruins), on the one hand constituting a time of cultural enrichment and restoration of the monument to the socio-cultural and economic context, on the other hand, could generate or favor the degrades to the detriment of the preservation of the good itself. For this reason it is always necessary to start from the knowledge of the monument, its state of conservation and to design, together with the new use, a whole series of preventive and maintenance actions such as periodic maintenance plan, visitor management plan, carrying capacity analysis, risk assessment, etc..



Picture 14: overcrowded Great Wall in China



3. Use and reuse of the ruins: short historical excursus

Throughout history, ruins have been interpreted in different ways, depending on the historical moment and the consideration of the past and of the passing of time and on the relationship that man has established over the centuries with the mutilated remains of past eras.



Picture 15 The "Roman Ruin" in the park at Schönbrunn (Vienna, Austria), c 1800

At the same time, the approach to the use of the ruins has undergone various oscillations of thought. In the classical age it was widespread and considered legitimate to reuse parts of ruins as building material for new buildings and monuments. Great monuments have been made by reusing pieces of buildings that have fallen into ruin.

The Forum in Rome is one of the most famous ruins in the world and many of its buildings have been reused at some point. This reuse extended beyond the common practice of recycling the marble in new structures, and included the adapting of existing ruins for new uses. The Trajan Market, built in AD 107-110, was completely transformed for reuse in the Middle Ages. Sadly, the phases of medieval, and Renaissance building in the Forum were subsequently removed in the single-minded archaeological pursuit of the 'glories of imperial antiquity'.

Similarly, the roman amphitheatre of Lucca (Tuscany) turned into a part of a medieval city. This can be almost characterized as an ancient adaptive reuse of ruins.



Picture 16: Amphitheatre of Lucca (Italy) is now one of the most important squares of the town

During the years of the first restoration works through the writings and militant activities of Antoine Chrysostome Quatremere de Quincy, Ludovic Vitet, Prosper Merimeè, Adolphe N. Didron, Alexandre Lenoir and many others, while they are encouraged, in architecture, Reproductions and additions in style, a more vivid respect is reserved for the ruins. The latter, raised by the 'burden' of the use and use by man, is considered worthy of conservation for its exclusive testimonial value; the history of the restoration of the ruins of archeology or of architecture, even medieval, goes hand in hand with that of restoration in general, but is always placed one step further on the path towards the preservation of the physical integrity of the asset.

The theoretical discussion on adaptive reuse as a way to preserve historic monuments started in the 19th century. At that moment the practice of restoration was situated between two opposing orthodoxies: the restoration-movement, led by Eugène Emmanuel Viollet-le-Duc, and the anti-restoration movement, led by John Ruskin and his pupil William Morris.

As an architect and chief inspector of monuments in France, Eugène Emmanuel Viollet-le-Duc had been involved in many restoration works of mostly Gothic buildings, among which the Notre Dame in Paris, the castle of Pierrefonds and the citadel of Carcassonne. His interventions were often far-reaching, as he added for instance completely new parts to the building 'in the style of the original'. His work, however, has been criticized by his contemporaries and descendants. John Ruskin for example describes this kind of stylistic restoration as 'a destruction accompanied with false description of the thing destroyed'.



Picture 17: view of the Medieval town Carcassonne (France), restored by Viollet-le-Duc

Nevertheless, both Viollet-le-Duc's work and writings are particularly relevant to contemporary conservation when it comes to methodological issues and reuse of historic buildings. He states: *"... the best of all ways of preserving a building is to find a use for it, and then to satisfy so well the needs dictated by that use that there will never be any further need to make any further changes in the building. ... In such circumstances, the best thing to do is to try to put oneself in the place of the original architect and try to imagine what he would do if he returned to earth and was handed the same kind of programs as have been given to us. Now, this sort of proceeding requires that the restorer be in possession of all the same resources as the original master – and that he proceeds as the original master did".*

Viollet-le-duc's restoration theory, on the one hand, confines classical ruins to the more remote past; on the other, it draws the remnants of medieval architecture into reality, whether real or highly idealized. Therefore, beyond any ideological tension, the discrimination between preservation of the ruin and its reconstruction is in the possible affinities of the work with the present civilization, that is, its propensity to be re-used not only in ideological terms.

Viollet-le-Duc's ideas contrasted strongly with those of the anti-restoration movement who fought against the destruction of the historical authenticity of the buildings in favour of their protection, conservation and maintenance. Ruskin considered restoration 'the most total destruction which a building can suffer'. According to him: *"It is impossible, as impossible as to raise the dead, to restore anything that has ever been great or beautiful in architecture... Do not let us talk then of restoration. The thing is a Lie from beginning to end... Take proper care of your monuments, and you will not need to restore them".*



Ruskin, unheeded but prophetic, expresses, among the first, a profoundly modern vision of the ruin; it is not by chance that he refers not only to archaeological ruin, but to buildings of the past in general, identifying in the signs of time the greatest glory of a building.

The conflict between these opposing theories on conservation, and the adherent opinions on adaptive reuse, have been discussed by Alois Riegl. He ascribes this conflict in theories to the different values which their proper adherences attributed to monuments. Riegl distinguished different types of values which he generally grouped as commemorative values – including age-value, historical value and intentional commemorative value - as opposed to present-day values - including use-value and art-value (newness-value, relative art-value). Although different values can be found in one single monument, these values do often conflict with each other. He states: *“The contradiction between newness-value and age-value is at the centre of the controversy which rages over the treatment of monuments”*.



Picture 18 Giovanni Antonio Canal, il Canaletto - Capriccio with Classical Ruins and Buildings, c.1751

On the one hand, the supporters of the restoration movement, inspired by Viollet-Le-Duc, rested essentially on the amalgamation of newness-value (unity of style) and historic value (originality of style), aiming to remove all traces of natural decay and restore every fragment to create a historic entity. On the other hand, supporters of the conservation movement, led by Ruskin and Morris, appreciated monuments exclusively for their age-value. For them, the incompleteness of an artefact should be preserved as traces of natural decay that testify to the fact that a monument was not created recently but at some point in the past.



Although Riegl is rather critical about the creative restorations executed in the 19th century, by including the use-value in his assessment of monuments, he recognizes reuse of historic buildings as an intrinsic part of modern conservation. Where a monument has ceased to have use-value, the consideration of age-value has begun to prevail in its preservation. The situation is more complicated where the use-value comes into play; most would prefer to regard a building in use as something sturdy rather than as something aged and decayed.

He points to the innumerable monuments that are still in use or that have received a new use in the course of history and says: *“an old building still in use must be maintained in such a condition that it can accommodate people without endangering life or health... [as such] practical considerations allow age-value only in a few exceptional cases.”*

The so-called romantic current identifies the core of the question: ruin survives, but its authenticity is fatally chained into its decadence. In the thought of Ruskin and Riegl we can grasp that intricacy, which is indispensable to us, between the ruin and the condition of human existence. Throughout the nineteenth century, however, the position of a positivist matrix prevails, so intervention on the ruin oscillates between the desire to re-propagate lost perfection and to exalt the incompleteness, on the contrary.



Picture 19 Castle of Urquhart in Scotland, one of the most famous ruined site of the Country

Camillo Boito finds that the restoration method should depend on the individual circumstances of the monument. He distinguishes three methodologies which he calls ‘archaeological restoration’ (for antique monuments), ‘picturesque restoration’ (for medieval monuments) and ‘architectural restoration’ (for Renaissance and other monuments). Moreover, he presents eight principles to restore a building. He states, for example, that a monument should be consolidated rather than repaired, and repaired rather



than restored. In case restorations or additions are necessary, he also describes how modern interventions may be done in such a way so that they can be recognized as such to avoid misunderstandings about the historic and artistic value of the building.

Although Boito does not mention reuse of buildings in particular in his writings, his ideas are extremely relevant in relation to adaptive reuse as he describes several possible approaches how to deal with alterations and additions to historic buildings. As such, his principles can be recognized in many projects of adaptive reuse from the beginning of the 20th century onwards up to date.

Starting from the distinction between living monuments and dead monuments spread in Italy by the most influential exponents of the so-called scientific restoration, the ruin, as a non-operable object (in the utilitarian sense of the term) becomes a symbol of intangibility. It is a "impracticability of use" that is shared by several supporters of the preservation of the ruins in Italy. In order to emphasize their belonging to the past, it seems that the ruins must be excluded from the present, except for models or teaching.

In the thirties of the twentieth century the case of the restoration of the architectural ruin is part of the more general reflections of Gustavo Giovannoni, who already in his famous essay of '13 had noted the need for close collaboration in the restoration of the archaeologist and architect, almost to recall, for some types of interventions, the specific skills of the archeology world. He hopes for this type of historical constructions only a few - the most conservative, as the 'simple consolidation' - among the categories of restoration planned by him. The building in a state of ruins falls, as is known, for Giovannoni, in the group of those he called, referring to the theories of the Belgian Cloquet, 'dead monuments'. For these, the concept that almost universally prevails is that of "not changing the type and not revitalizing them, so to speak, making them return complete and usable buildings ... this criterion of maximum respect of the form, even if it is monk or smoked of ruin, in which the architectural work is found, to the picturesque aspect that it has assumed, to the primitive concept for which it was conceived, it has the base as well as in the lack of a positive practical purpose of use, in the greater veneration that for them is in us".



Picture 20: Rock of Cashel, a ruined site in Ireland



On this specific position, which will, as we know, orientate the Athens Charter of 1931, the critical acumen of Roberto Pane will be concentrated, which will forcefully reaffirm thirty years later: "we know very well that not a few ruins are more usable. of many integral monuments, and this, of course, in the general meaning of the concept of utilization, which is that which can not be limited to the presupposition of a material utilization ". These last considerations, of extraordinary actuality, will be included in the amendments to the Italian Charter of restoration drawn up by the Neapolitan scholar with Piero Gazzola, which will merge with the indications contained, regarding the use of monuments, in the Venice Charter (1964).

Within the conservation discipline, the post-war era was not only a moment to discuss the principles and techniques of modern conservation, but also to discuss the meaning and scope of 'cultural heritage'. Until the 19th century, the notion of heritage was limited to antique and medieval buildings but due to the destructions of the two world wars, awareness grew about the value of buildings of other periods and typologies including vernacular architecture, industrial buildings and even complete historic cities. As the conservation practice had to deal with these 'new types of heritage', interest for adaptive reuse as a methodology towards conservation grew. In 1964, The Venice Charter points to the importance of adaptive reuse within the conservation practice saying saying that "the conservation of monuments is always facilitated by making use of them for some socially useful purpose" and stated that it was indispensable to take initiatives to facilitate the understanding of the ruins and to ensure their use, not in utilitarian terms, but as an active conservation tool, restating them to a dimension of sociality and functionality.

Since 1964, therefore, it is aware that only a careful design that re-activates the parts makes it possible to preserve and enhance pre-existence, thus resulting in a mere testimony of identity to active resource for the community.

In recent times new reflections arise about the relationship between conservation requirements (documentary proof of the ruin) and those that are defined in the project, but also - a theme that has so far been neglected in the archaeological and restoration domains - on the use of these artefacts: it is no longer understood as a matter of materials, not even as a simple pretext for setting up singular "invented ruins", rather than re-contextualizing the ruin that from the past migrates into the present as a "form of life" as a resource that is responsible for new responsibilities.



4. Main contemporary uses of Medieval ruins at European level

Various are the values for a ruin: they can be evocative, historical, aesthetics and cognitive. Equally, several are the possible ways for a future use, according to the succession of temporary moments of ‘use’ or ‘useless’. In each of these instances, ruins have the important role of time-landmark as well as that of favourite witness in the historical landscape. If it is often not easy to give a function to monuments still in good condition, even more difficult is the intervention on artifacts that, due to functional conditions and levels of degradation, can not be inserted into a usability and economical circuit.

Today we tend to consider that the way to achieve the best result from the restoration of a building to a state of ruin is to include the reasons for use and reuse. The ruin is now considered no longer a distinct element and separate from the contest in which it is an integral part, but as an indissoluble component of the invariants that give meaning to the territory.

Currently, it is possible to identify different approaches and models of interventions on the ruin: ruin as an evocative fragment, ruin as a tool for understanding history, ruin as an equal interlocutor, ruin as a “rest and pretext”, ruin as a rebuilding premise. The approaches changes a lot according to the period and the cultural and restoration tradition of Countries. In Italy, for example, the respect for the authenticity of the monument has always been a key point in each interventions, in other Countries other dynamics may prevail. In Poland, for instance, after the 1989 breakthrough, with living standards going up and the availability of substantial funds, following accession to the EU, to support heritage site protection and tourism development, investors have turned their attention to rebuilding ruins, a problem which had earlier been neglected. This especially pertains to buildings which enjoy the greatest popularity among tourists, in both the private and public sectors. The possibility of obtaining fairly large funds as an addition to the rather modest own contribution, accompanied by the powerful publicity effect of conservation work, which seems to be universally accepted by society, and finally the wish to reimburse the incurred expenditure, all raise expectations which are in complete, or at least marked, contrast with the principles of monument protection. A market has emerged for services involving the adaptation of ruins to new purposes, as venues for events, hotels or restaurants. This is associated with the dynamic growth of the tourist sector which places the product – an attractive and accessible new tourist destination – at the centre. Preferably, the product should appeal to the mass consumer, while being carefully disguised to stress its cultural, i.e. elite, qualities – and this, after all, goes against the well-established rules of this profit-oriented sector, although, admittedly, *“it does sell well”*.



Picture 21: Tower of Pescina, the medieval structure built in a strategic position to control the mountain pass, has resisted the abandonment and the devastating earthquake of 1915.



Picture 22: intervention on Lichtenberg Castle by Andrea Bruno. In this case, a new organic unit is sought, in which the relationship between the old and the new one comes into question



Picture 23: An intervention that has been much discussed, the restoration of the Castle of Matrera in Spain

The CE902 RUINS project privileges the approach to the conservation of the ruin as a ruin, with the criterion of minimal reconstruction work on the pre-existence. As Caesar Brandi said, the approach to ruin is to capture its potential and respect it.

Based on this assumption, research into the current overview of solutions for the use of medieval ruins at the European level has been carried out on the basis of consultation of various sources. A first phase of analysis concerned the consultation of texts and monographs dedicated to the theme of conservation and enhancement of the ruins, including numerous conference proceedings carried out in both Italian and European. These texts, in addition to reporting the technical-scientific dissertation that provided the essential references for the preparation of the previous paragraphs, often reported some exemplary cases of reuse. Another source of reference were magazines and websites specialized in the architectural field and in particular on the themes of restoration and conservation both architectural and archaeological. In addition, institutional websites of public and private bodies were presented, which presented the project solutions on the ruins of their property or websites of other European projects, and treated similar themes. Finally, all the case studies included in the project were considered.



4.1. The Method

In order to exemplify and facilitate the reading and evaluation of the individual case studies, a brief summary has been drawn up for collecting the information considered essential, composed of the following fields:

- Building Name: indication of the denomination of the analyzed ruin
- Place: indication of the Municipality and of the Nation
- Architectural type: indication of the architectural type of reference
- Original Function: an indication of the use for which the building was built
- Period of construction: indication of the century of construction
- Causes for the state of ruin: reasons that caused the state of ruin of the building
- Current function: presentation of the use that the building currently has
- Intervention made in order to host the current function: short summary of the works that have been done in the past for the recovery and reuse of the ruins
- Date of intervention: indication of the period in which the works were carried out
- Ownership and Management: indication of information about the owner and gesture of the ruin
- Images: insertion of some significant images of the ruin and its current function
- Source: reference to the sources (bibliographic, web, etc.) used for the compilation of information
- Cataloguer: indication of the project partner who drafted the form
- Dates: indication of the date on which the form was completed

The forms have been compiled with the contribution of all project partners and offer a broad overview of good practices in the use and reuse of medieval ruins in Europe. Not all the solutions presented fully meet the criteria of conservation given to the project, but they have been inserted equally for the purpose of presenting a varied and as exhaustive as possible case study of the different situations and the different approaches on the topic at international level .

4.2. Best practices

Different types of medieval ruins and remains are present from all parts of the medieval society / medieval life in Europe:

- Castles, manors and ancillary buildings, including their garden features;
- Sacral buildings/areas, ceremonial places: churches, monasteries, cemeteries, baptisteries, campaniles;



-
- Defensive structures: forts, city/village walls, moats, ramparts, fortified gates;
 - Urban architecture: town-houses, palaces, universities, loggias etc;
 - Farming and other rural buildings: enclosures, settlements, village houses, barns, stockyards, tanks, water and wind mills, terracing, field boundaries;
 - Early industrial buildings: hearths or bloomeries ,furnaces, mining sites;
 - Traffic elements: bridges, paths, street pavements;
 - Other elements of space: water wells, prangers, etc...

The following collection of best practices contains 38 case studies concerning 10 European countries.

In typological terms, examples have been found relating to the first three categories listed above, which represent in an exemplary manner the architectural panorama typical of medieval architecture. These types are perfectly consistent with the case studies selected in the project and which will be the subject of the Action Plan.



Building Name	Abbey of San Galgano
Place	Località San Galgano, Chiusdino (Siena) Italy
Architectural type	Monastery
Original Function	Place of worship and monastic life
Period of construction	1218 – 1288
Cause for the state of ruin	Abandonment of the building by the monks from the 14 th century
Current function	<p>The ruin can be visited every day paying an entrance ticket. Guided tour are possible by reservation. The ticket includes a visit to the Civic and Diocesan Museum of Sacred Art of San Galgano located in the same Municipality.</p> <p>During the summer every year a live show is organized: performances of classical and contemporary music, dance and events take place within the complex.</p> <p>The municipal administration is committed to making accessible to visitors the part of the former monastery - where the monks' cells and the private chapel are located - and to use the complex also for cultural initiatives throughout the year.</p>
Intervention made in order to host the current function	<p>After a long debate at national level, in the first part of the 20th century the restoration was carried out with a conservative method by Gino Chierici. No arbitrary reconstructions or integrations were made, therefore, it was decided to consolidate what remained of the monastery.</p> <p>No special interventions on the ruin have been made for hosting the live show as all the structures needed for the events are temporary and are assembled and disassembled at the moment.</p>
Date of intervention	<p>1924 (first restoration works)</p> <p>Every year maintenance works are made in order to keep the ruin in good condition. In the next months, structural works will be carried out with the involvement of the relevant bodies such as the Superintendence for Cultural Heritage and the Landscape of Siena.</p>
Ownership and Management	<p>The property is managed by the Municipality and is protected by the Italian Code of Cultural and Landscape Heritage - Legislative Decree no. 42 of 22/01/2004 and subsequent amendments.</p> <p>The administration with the activation of ticket for the visit intends to guarantee the realization of interventions of protection, maintenance and enhancement of the monument. The ticket will become progressively unique and will also be used for parking.</p> <p>Every year the Municipality opens a public call for organizing and managing the music festival.</p>



Images





Source

Ivan Rainini, *L'abbazia di San Galgano: studi di architettura monastica cistercense del territorio senese*, Milano 2001
<http://www.comune.chiusdino.siena.it>
<http://www.prolocochiusdino.it/manifestazioni/40-manifestazioni-san-galgano/232-estate-musicale-san-galgano-2017.html>

Cataloguer

SiTI

Date

25/07/2017



Building Name	Rüeggisberg Priory Church
Place	Rüeggisberg, Bern, Switzerland
Architectural type	Monastery
Original Function	Place of worship
Period of construction	1100 – 1185
Cause for the state of ruin	By 1532, when much of the town was destroyed in a fire, the Priory was abandoned. The church was shut down in 1541 during the Reformation. The monastic buildings thereafter served as a source of building stone and partly as a barn.
Current function	Regional museum and a place for picnics and gatherings. Advents markets are held in the monastery in the month of November which has concerts and open-air theaters. The place is also popular for wedding aperitifs. Church services are held every month in the premises. Guided tours of the monastery ruins are also available.
Intervention made in order to host the current function	Excavation and restoration of ruins
Date of intervention	The ruins were extensively restored from 1938-1947 and from 1988-1992.
Ownership and Management	Rüeggisberg Priorate

Images





Source

<https://www.myswitzerland.com/it-it/rovine-del-monastero-antico-priorato-cluniacense.html>
<http://www.rueggisberg.ch/de/kultur/klosterruine.php?navanchor=2110027>

Cataloguer

SiTI

Date

25/07/2017



Building Name	Church “Incompiuta” of Venosa
Place	Venosa, Italy
Architectural type	Church
Original Function	Place of worship and monastic life
Period of construction	XII century
Cause for the state of ruin	<p>The building was started with the use of materials from monuments of various civilizations, including Roman, Lombards and Hebrew. His project dates back to the twelfth century, when the Ancient Church was considered an unsuitable place to contain a number of faithful, so he opted to build a vast expansion behind the apse, with the aim of creating a single large basilica. It is said that the works subsidized by the Benedictines began in the middle of the 1100s, but the rhythms gradually disappeared due to the increasing Benedictine heritage and also because these were forced to abandon Venosa, causing the suppression of their Monastery by will of Pope Bonifacio VIII in 1297. In that same year, he assigned the complex to the "Knights of the Order of the Hospital of St. John of Jerusalem" (later Known as Knights of Malta) who lost their possessions in Palestine during the Last Crusade. The Order did not pay attention to the monastic plant of the new church and set up its headquarters within Venosa, precisely in the "Palace of the Bali". From that moment on, the structure was no longer completed. However, other works such as the portal in the 14th century and the sailboat in the 16th century were carried out, but at the architectural level the Unfinished Church remained such.</p>
Current function	<p>The church is part of the archeological parc of Venosa, which encloses the monumental remains of Venusia's Latin colony (founded in 291 BC) from the Republican period to the medieval age.</p> <p>The ruin is also set for a live music festival, organized every year</p>
Intervention made in order to host the current function	Information not available
Date of intervention	Information not available
Ownership and Management	Order of the Trinitarian Fathers. The ruin is registered as National Monument.



Images





Source

http://www.beniculturali.it/mibac/opencms/MiBAC/sito-MiBAC/Luogo/MibacUnif/Luoghi-della-Cultura/visualizza_asset.html?id=153133&pagename=157031

Cataloguer

SiTI

Date

October 2017



Building Name	Château de Cinq Mars (Castle of Cinq Mars)
Place	37130 Cinq-Mars-la-Pile France
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	12 th – 13 th century
Cause for the state of ruin	Abandonment of the building
Current function	The ruin can be visited every day paying an entrance ticket. The tower, the moat, the romantic garden, the Juiverie, and the painting studio are open to visit. It is possible to rent two large vaulted rooms in the towers for family events, receptions, seminars , etc. A bed and breakfast with two rooms is open onto the garden.
Intervention made in order to host the current function	Partial conservation as ruin of the towers and partial recovery of some internal environments.
Date of intervention	20 th century
Protection and Management	The castle is privately owned. It has been listed since 1976 as a <i>monument historique</i> by the French Ministry of Culture

Images





Source	Billeci B, Gizzi S., Scudino D. (edited by), <i>Il rudere tra conservazione e reintegrazione</i> , Roma 2003 Gangemi Editore http://www.chateau-cinq-mars.com/index.html
Cataloguer	SiTI
Date	25/07/2017



Building Name	Hamar Cathedral
Place	Hamar Norway
Architectural type	Church
Original Function	Place of worship and residential
Period of construction	12 th -13 th century
Cause for the state of ruin	Although still used, the cathedral fell into disrepair, which culminated with its besiegement by the Swedish army and attempted demolition in 1567 during the Northern Seven Years' War.
Current function	The ruins of Hamar Cathedral are part of Hedmark museum (Hedmarksmuseet). It is a place for weddings, concerts and cultural events too.
Intervention made in order to host the current function	Intervention by the Norwegian architect Sverre Fehn. Realization of a structure made of concrete, wood, and glass to contrast with the stone structures of the church ruins. The architecture seeks to highlight the original medieval structure and the more recent farm buildings. Ramps provide the means to view the museum from above.
Date of intervention	1967-1979
Ownership and Management	Hedmarksmuseet

Images





Source	Oteri A.M., <i>Rovine. Visioni, teorie, restauri del rudere in architettura</i> , 2009 Argos http://domkirkeodden.no/en
Cataloguer	SiTI
Date	25/07/2017



Building Name	Castel San Michele a Ossana (Saint Michael Castle in Ossana)
Place	Ossana (TN) Italy
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	12 th -13 th century
Cause for the state of ruin	Abandonment due to the end of the defensive function
Current function	Open to the public, the castle hosts during the summer guided tours and events such as historical reenactments, musical evenings with local products tastings. Particular activities for children are organized: treasure hunt, didactic workshops and snacks.
Intervention made in order to host the current function	After the acquisition, the Provincia Autonoma di Trento carried out the first works to ensure the safety of the wall sections aimed at stabilizing the phenomena of serious degradation and threat, the removal of earthy deposits and collapse material, the elimination of superior vegetation, of protection with provisional cover of the structures come to light, of consolidation of the tower. After this first phase then followed an overall project of recovery and restoration.
Date of intervention	1992, 2014
Ownership and Management	The castle is owned by the Provincia Autonoma di Trento

Images







Source	http://www.valdisole.net/it/Castello-San-Michele-Ossana/
Cataloguer	SiTI
Date	25/07/2017



Building Name	Castle of Bardonecchia
Place	Bardonecchia Italy
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	Second part of 13 th century
Cause for the state of ruin	Acquired by the Community of Bardonecchia in 1670, the complex fell in decline during the eighteenth century. During the 20 th century, a series of progressive collapses led it to a ruin.
Current function	Archaeological park. In particular, two recovered floors of the tower can currently be visited together with parts of the small oriental tower, sections of the wall that delimited the valley complex, the circular towers of the southern side and some service rooms.
Intervention made in order to host the current function	Excavation and restoration works were carried out on the site of the castle, which was started as part of the project for the creation of an archaeological park financed by the municipality and the European Community. The interventions were carried out in the area where the very degraded remains of the tower, known locally as Tour d'Amount or Tur d'Amun, which was the last visible witness of a larger and articulated complex.
Date of intervention	1999 -2006
Ownership and Management	The whole area was purchased in 1998 by the Municipality of Bardonecchia, which promoted a series of archaeological surveys, which allowed a good part of the structures to be brought to light.
Images	



Source

Pejrani Baricco, L. - Cerrato, N., *Bardonecchia. Tour d'Amount*, in QSAP XVIII (2001), p. 113-116; Pejrani Baricco, L. - Longhi, A., *Archeologia e storia di castelli alpini: esperienze di indagine in Val di Susa*, in AVER – Anciens vestiges en ruine. Atti del colloque de cloture, 2012

Cataloguer

SiTI

Date

25/07/2017



Building Name	Firmiano Castle
Place	Bolzano (Italy)
Architectural type	Castle
Original Function	Military
Period of construction	15 th century
Cause for the state of ruin	Abandonment
Current function	Museum of Mountain
Intervention made in order to host the current function	<p>The designer Werner Tscholl exemplifies the ideal requirements for protecting the monuments: to preserve the ruin of the fortified complex, the new museum buildings are located beneath the wall crown, within the two southern towers and the eastern palace. All new constructive elements are clearly recognizable as such, they are made in metal and are lined with stretched sheet metal.</p> <p>Next to the entrance door to the castle, there is a new building for the museum's shop, technical facilities and keeper's apartment. In the nearby factory building, west, a restaurant was once again planned. The building has recovered the original shape of the roof to a fence, leaning against the perimeter wall, thus creating a large room for temporary exhibitions in the attic. In the so-called White Tower, a steel structure suspended from the roof beams has been inserted, with an illustration on several levels of the historical events of Castel Firmiano. In the southern cylindrical towers metal structures detached from the outer walls have been suspended. Waxed polished steel is back in front of the strong projection of the shining light that touches the stone walls. At the end of the museum, a well dug in the rock connects the southern courtyard of the castle with the gate tower, the starting point of the tour circuit. The masterful architectural recovery of the ruin of the castle may perhaps help reopen this important access to contemporary history</p>
Date of intervention	2003 - 2006
Ownership and Management	Provincia Autonoma di Bolzano
Images	





Source

<https://www.domusweb.it/it/architettura/2009/11/04/werner-tscholl-castel-firmiano-bolzano.html>

Cataloguer

SiTI

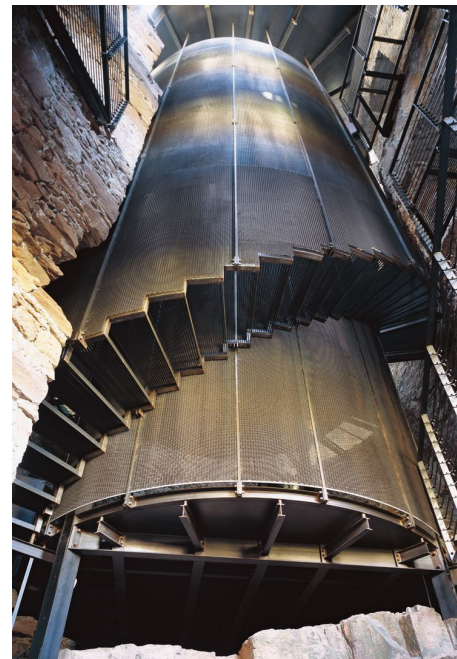
Date

15/09/2017



Building Name	Reichenberg tower
Place	Tubre (Italy)
Architectural type	Tower
Original Function	Defensive (watch tower)
Period of construction	12 th century
Cause for the state of ruin	End of the original function, abandonment
Current function	Residential (holiday house)
Intervention made in order to host the current function	After the restoration of the 2-metre thick wall, the designer Werner Scholl inserted a 7-floor metallic cylinder next to the tower. The round system of stairs carries to the entrance at the third floor.
Date of intervention	2000
Ownership and Management	Private owner

Images



Source	"Werner Tscholl. Riuso della Torre Reichenberg. Tubre, Bolzano 2000", Casabella 719, febbraio/february 2004 [Modi d'abitare], pp. 58-63
Cataloguer	SiTI
Date	20/10/2017



Building Name	Pisa town walls
Place	Pisa (Italy)
Architectural type	Town walls
Original Function	Defensive
Period of construction	12 th century
Cause for the state of ruin	End of the original function
Current function	Itinerary along the walls in connection with the historical center called "Promenade architecturale"
Intervention made in order to host the current function	The recovery and enhancement of the walls is also accomplished through the restoration of a buffer zone, and therefore of an internal and external architectural promenade reconstructing a situation of the medieval age. The project for enhancement of the "Promenade Architecturale" provides for interventions on the areas of relevance of the entire city wall. In these areas, environmental re-qualification interventions are planned that will relate the areas above the old town center and those of the first suburbs, also with routes that through the walls through the existing parts that in some cases are reopened. Through climbing points located in existing towers or ramparts, or newly built at strategic points of influence of paths or near the doors, is also guaranteed access to the altitude path on urban walls.
Date of intervention	ongoing
Ownership and Management	Municipality of Pisa

Images





Source	Comune di Pisa, Piani integrati di Sviluppo Urbano Sostenibile http://www.comune.pisa.it/progettomura/MURA%20(Promenade%20Architettura).pdf
Cataloguer	SiTI
Date	20/10/2017



Building Name	Montereggioni town walls
Place	Montereggioni (Italy)
Architectural type	Town walls
Original Function	Defensive
Period of construction	12 th century
Cause for the state of ruin	End of the original function
Current function	Cultural and urban itinerary
Intervention made in order to host the current function	Realization of high altitude walkways for the enjoyment of the walls with views of the entire historic center and surrounding agrarian landscape
Date of intervention	Information not founded
Ownership and Management	Municipality of Monteriggioni

Images





Source

<http://www.monteriggioniturismo.it/it/cosa-vedere/camminamenti-sulle-mura-di-Monteriggioni/>


Cataloguer

SiTI


Date

20/10/2017



Building Name	Monastery of San Antonio
Place	Castrojeriz (Spain)
Architectural type	Monastery
Original Function	Religious
Period of construction	12 th century
Cause for the state of ruin	San Anton was the king's palace and Huerta Pedro I of Castile and later embraced by the order of the Anthony, which was disbanded at the end of the eighteenth century. The problem of the Confiscation of the nineteenth century devoted his ruin final.
Current function	The Camino de Santiago passes under the two arches of the portico century high XVI protecting the entrance to the church, ornamented with a cover of archivolt, fully furnished with sculptures in each of its segments.
Intervention made in order to host the current function	Information not available
Date of intervention	Information not available
Ownership and Management	Information not available
Images	
Source	http://www.castrojeriz.com/en/lugares-para-visitar/ruinas-del-monasterio-de-san-anton
Cataloguer	SiTI
Date	20/10/2017



Building Name	Church of San Francesco al Prato in Perugia
Place	Perugia (Italy)
Architectural type	Church
Original Function	Religious
Period of construction	14 th century
Cause for the state of ruin	Collapses due to landslides
Current function	Auditorium
Intervention made in order to host the current function	<p>The project involves precarious musical interventions for the construction of a 500-seat audition hall, built in the main aisle of the Church with glass windows in the apsidal area. The entrance to the Auditorium was realized in the outer space beside the eighteenth-century bell tower, with the ticket office, wardrobe, staircase and lift connected with the basement for public use.</p> <p>The main nave cover was made of wooden Palladian trunks with three monks, double chain and subpuntos. The glazed-diaphragm was set out of the nave to make the invasion complete and at the same time highlight the end profiles of the walls, jagged from collapsing and decortication. Through the window, during the concerts, you can enjoy the scenery of the Church's apse ruins. The 500-room also responds to the need to have, within the historic center, a qualified and prestigious meeting and conference room.</p> <p>The Oddi Chapel, on the south side of the Church, is expected to be used for short stops by the orchestras, an elevator and a staircase for connecting with the basement, to the exclusive use of the orchestras.</p>
Date of intervention	2001
Ownership and Management	

Images







Source

<https://divisare.com/projects/101134-riccardo-vetturini-recupero-della-chiesa-di-s-francesco-al-prato-perugia>

Cataloguer

SiTI

Date

20/10/2017

Building Name	Janowiec Castle
Place	Janowiec (Poland)
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	15 th century
Cause for the state of ruin	Decadence, demolition and abandonment
Current function	Exhibition facility, museum, location for cultural events, guided tours, historical representations, other private events (dinners, weddings, etc...)
Intervention made in order to host the current function	In the 1980s and 1990s, basing on past studies, documentation concerning preservation and reconstruction works was produced. The works were carried out in the gate house, north house, west tower, and west apartment. As a result, the east tower was reconstructed on the ground floor as well as developed and reinforced on the upper floors. Cracks in the walls were repaired, wall coping in other parts of the castle were provided with appropriate protection.
Date of intervention	Since 1980
Ownership and Management	Museum Nadwiślańskie

Images





Source

Report of the study visit in Janowiec Castle
<https://www.mnkd.pl/>

Cataloguer

SITI

Date

November 2017



Building Name	Baux-De-Provence Castle
Place	Beaux de Provence France
Architectural type	Castle Fortress
Original Function	Defensive and residential
Period of construction	<p>The earliest known written texts referring to ‘BalciumCastrum’ (or Château Balcio) and Lord Pons le Jeune (Pons the Younger) appeared in the tenth century. The latter’s descendants adopted the name ‘des Baux’. According to legend, the House of Baux descends from the Magi Balthazar. It is for this reason that the coat of arms of the Lords of Baux includes a comet with sixteen silver spokes—the star followed by the Three Wise Men—and their motto ‘A l’asardBautezar’, meaning ‘By the grace of Balthazar’. Since that time we know that the site of the Château has been inhabited almost continuously from prehistoric times to the present day.</p> <p>In the Middle Ages, the House of Baux was one of the most powerful families in regional France. Originally, the land belonging to the Baux family was concentrated around the cities of Arles and Marignane. In the twelfth century, the sole heiress of the county of Provence married the Count of Barcelona. Provence therefore passed under the authority of the Catalan dynasty. Initially, this authority was strongly contested by the Lords of Baux, including Raymond of Baux, husband of Etiennette of Provence, who demanded a part of his inheritance. This disagreement resulted in three short conflicts commonly referred to as ‘The Bausseque Wars’, occurring between 1144 and 1162. Over the generations, the lands under the ownership of the Baux family extended through Provence, the ComtatVenaissin, Dauphiné and Italy.</p> <p>13thcentury Extensive restoration work The Lords Hugues and Barral of Baux initiated an extensive campaign of restoration work. The Château was rebuilt into a more effective and impressive fortress. The fortifications were replaced by a tower or keep, which benefitted from the natural contours of the rock and served as a supporting structure for the other buildings of the Château. At this time, the House of Baux held 79 fortified towns or strongholds known as ‘Bausseque lands’, a clear symbol of the family’s power. The Baux dynasty has left its mark on the history of Provence both through the influence and personality of its rebels and warlords.</p> <p>14th century Raymond of Turenne The fourteenth century was dominated by Raymond of Turenne, the Lord of Baux. During the early years of his reign, he was known to have</p>



supported the monarchy: he fought in Flanders for the King of France and in Italy for the Pope. However, he then rebelled, defying the court of France and the pontifical power. A cynical and bloody lord, he was condemned to death and excommunicated. However, he defied these sentences, and between 1386 and 1398, he surrounded himself with a group of pillagers who would attack and burn villages and towns. Raymond of Turenne would become known as 'the scourge of Provence', an infamous title that is still known today.

1426

The end of the Baux family line

Alix of Baux was the last heiress of Baux lands. Upon her death in 1426, she bequeathed her land by will to a distant relative, the Duke of Andria. An inventory of the Château was conducted on 14 October of that year. This rare document provides us with a good insight into the furnishings of the Château and a glimpse of what life there was like at that time.

1538

The Château in Renaissance times

The Lordship of Baux was transformed into a Barony and attributed, by way of recognition, to the faithful servants of the kings of France. The most famous of these was the Constable Montmorency, a childhood friend of François I. During this prosperous period, the Château's residential buildings were partly rebuilt. Montmorency restored the ruined castle and introduced Italian Renaissance architecture to Provence. But the religious wars soon threatened this short-lived peace and Les Baux became a centre of Protestantism under the Manville family. Les Baux would be regarded with suspicion by the King's representatives.

1631

Les Baux, a rebel stronghold

In 1631, the fortress once again fell into rebel hands. The royal decision to abolish the Parliament of Provence brought about a revolt in Aix-en-Provence, led by Gaston of Orléans against his brother Louis XIII. When the Prince of Condé put an end to the uprising, some of the rebels fled to Les Baux where they sought refuge. Richelieu therefore decided to destroy Les Baux, a site that had been consistently associated with rebellion over the years, and he gave orders to lay siege to the city. Despite a heroic defence lasting 27 days, the gates of Les Baux were finally breached. Weary of wars and plundering, the inhabitants of Les Baux themselves called for the destruction of the ramparts, and for this, paid 100,000 pounds, the price of their tranquillity. The high walls were destroyed by gunpowder and pickaxes, and the citadel of Les Baux passed definitively into royal hands

1642

The Lords of Baux become Marquis

The fief of Les Baux was designated a marquisate and offered to Ercole



Grimaldi by Louis XIII to thank him for having expelled the Spanish from Monaco. Grimaldi would pass the title of Marquis of Baux onto his descendants, who include Prince Albert of Monaco, the current holder. Weakened by the loss of its political and military role, the village of Les Baux saw its population decline from 3,000 inhabitants in the thirteenth century to 400 by the late nineteenth century. The deserted citadel was now little more than a dead city. Only illustrious Provençal poets, such as Frédéric Mistral or Alphonse Daudet, would refer to the glory of the site and its colourful past in their work.

1821

The citadel emerges from the shadows
 It wasn't until 1821 that the citadel of Les Baux returned to centre stage. A scientific discovery drew attention to this small village when a chemist called Berthier discovered a red rock enabling the production of aluminium, in the surrounding area. He named it 'bauxite'.

Cause for the state of ruin	Destruction, abandonment
Current function	Visits, events, exposition, historic representation
Intervention made in order to host the current function	<p>1993 Culturespaces becomes the delegatee of the Château des Baux The Municipal Council of the City of Les Baux de Provence entrusted Culturespaces with the development, business management, cultural activities and promotion of the Château des Baux. Culturespaces and the Cité des Baux collaborate closely on the cultural programme of events at the village and Château.</p>
	<p>2007 The installation of three siege engines Modern reconstructions of three siege engines based on medieval designs were installed at the site in 2007: the trebuchet, bricole and couillard. Visitors can attend daily catapult demonstrations. The trebuchet at the Château des Baux, measuring 16 metres in height, is a unique model with a wheel arming system, unlike more basic trebuchets that make use of a winch system.</p>
Date of intervention	1993 and 2007
Ownership and Management	<p>Located at the heart of the Alpilles on a rocky plateau, the town of Les Baux-de-Provence dominates Arles and the Camargue, and offers an exceptional panorama. A major regional memorial site with an international reputation, it boasts an exceptional historical and architectural heritage with 22 listed monuments, including the Château des Baux.</p> <p>Since 1993, the Municipal Council of the town of Les Baux-de-Provence has entrusted Culturespaces with the development, visitor management, cultural events and promotion of the Château des Baux.</p>



Culturespaces and the town of Les Baux-de-Provence work closely together on the cultural programme of events in the town and at the castle.

Images



Source	http://www.chateau-baux-provence.com (All text in the table are extracted form the official web site)
Cataloguer	AICCRE VENETO
Date	October 2017



Building Name	Andraz Castle
Place	Andraz (Belluno) Italy
Architectural type	<p>Castle</p> <p>The castle has an extraordinary structure conceived according to the rocky spur on which it lies. It is assumed that this characteristic may have been desired by Corrado Stuck after 1350, when Guadagnino from Avoscan, the lord of the castle, was forced to flee because allied with the Venetians. The internal distribution scheme is characterized by overlapping planes that exploit the inclination and shape of the boulder, connected by a single central staircase</p>
Original Function	<p>The castle is located in a dominant position over the valley, in a strategic location due to the control of the communication channels between Belluno and Agordo to the south and Bresannone and Vlaparola to the north.</p> <p>In the medieval era, it was a MILITARY STRATEGIC BALUARD.</p> <p>In the 400th, it was used for the economic interests of the Bishop, since the dolomitic area had become of great interest for the Serenissima Republic, that here supplies raw materials such as woods and metals.</p> <p>It belonged to the Schoneck family (Colbello), who got it from the Bishop of Bressanone. It remained until the 15th century property of Vassals under the dependences of the Conti Bishops.</p> <p>Then, in 1416 it was completely detained by bishopric of Bressanone. Since then, until the secularization imposed by the Paris Treaty of 1802, the castle remained in the property of the Bishop, who used it as the seat of small military garrisons under the command of a captain Nicolò Cusano, who was certainly the most illustrious guest of Andraz.</p>
Period of construction	<p>1000- 1200 (early historic sources)</p> <p>Of the primitive castle we know very little: it certainly had a stone base (found partially during archaeological excavations) and it was smaller in size than in the present, in fact it did not extend over the entire surface of the rock block; apparently it had an internal wooden structure and a wall protection downstream under the boulder. This structure probably constituted a primitive sort of "tunnel" with "A" section, which, after renovation works, remained in the rocks with different functions.</p> <p>In 1484, when the Comacini Masters intervened to reconstruct it after a disastrous fire, and the surrounding courtyards have been levelled with the materials resulting from the collapse, raising the whole area about three to four meters. It was in this occasion, that the entrance was moved to the west making the whole place much more scenographic and monumental. The renovation took place between 1484 and 1488; it was made by the Comacini Masters: Jacomo, Antonio and Pedro, who rebuilt the castle almost completely in masonry with solid times in stone-linked lime according to a precise specification of the works agreed with the Bishop.</p> <p>Compared to the previous building, the staircase was replaced, for adaptations purpose derived from the new interior distribution and new access. Above all during the restoration works the wooden floor of the various plans have been reinforced and renewed.</p> <p>Successively after a Other work was needed as a result of a fire struck by Andraz in 1516 and in 1599 when improvements were made.</p> <p>The last important works date back to the 18th century. by Captain Georg Felix</p>



von Mayrhofer. Of this phase are very noticeable the plasterings performed with lime shredding imitating the Venetian marble.

Cause for the state of ruin

After the Napoleonic wars, the castle was no longer of strategic importance as a consequence of both changed political and military conditions and the extinction of the mining activity, which ended in 1755. The castle was then sold to private individuals who stripped it of the roof, furnishings and furnishings in 1851. During the 1915-18 conflict, it was bombarded by the Austrian offices of the above Col of Lana when the area was the scene of one of the cruellest fight fronts of all the First World War.

The place's sacredness, the co-presence of more cultures, the beauty of the landscape and the extraordinary conservation of the natural environment make it one of the most fascinating symbols of the eastern alpine area: a synthesis of what has led to UNESCO's recognition of Dolomites as "Heritage of Humanity".

Current function

Multimedia Exhibition area, Museum

Intervention made in order to host the current function

Restoration interventions were carried out by the Superintendence, between 1986 and 2002 and they began with a series of provisional works and a first gross clearing of collapsing rubble inside the fort.

Previously, in the 1970s, provisional consolidation works had been carried out but had allowed to limit the collapse in subsequent years.

After 1987, the restorations continued along with archaeological excavation campaigns that led to the discovery of masonry structures located about three meters below the cobblestone pavement, later revealed as the result of an important late 15th century settlement, but above all it was found the primitive molded fusion form inside the wall, located at the foot of the Rock.

Among the most significant work following the conservation choices adopted, there is no doubt we have to mention the restoration of the inner and outer facing of the rock, and the reconstructions of the walls. The latter were carried out with a predominant structural function, for example in all cases where it was necessary to overcome and overcome sects in a precarious static situation, often combining reconstruction with consolidation injections and insertions of steel bars. In other cases, the reconstruction was designed as a counterweight function for masonry subjected to press-flexion, or again, as a result of the provision of the roof supports.

Date of intervention

1986 - 2002

Ownership and Management

Information not founded

Images





Source

http://www.architetturahirschstein.it/Project_Castello_Andraz.html
<http://www.castellodiandraz.it/it/castello-di-andraz/storia-del-castello-di-andraz>

Cataloguer

AICCRE VENETO

Date

October 2017



Building Name	Della Villa Castle and Bellaguardia Castle
Place	<p>Montecchio Maggiore (Vicenza) Italy</p> <p>The first to climb up from the center of Montecchio along Via SalitaCastelli is the castle of the Villa, or Romeo, erected by Cangrande II of the Scala in 1354 and dismantled by the Venetians in 1514; the walls and the tower remain the walls, which are the backdrop to theatrical performances and summer events.</p> <p>Just a few hundred meters away, just above, you will find the Castle of Bella Guardia, or Giulietta, more scenic thanks to a reconstruction work that has made it possible, among other things, to set up a restaurant. the statue of Romeo, set in 2016, welcomes the arrival of the visitor to the castle.</p>
Architectural type	Castles
Original Function	Fortified system: military observation point
Period of construction	<p>1008, even if some fortification existed before in the same site (period of Longomardi)</p> <p>The medieval mansions facing the hills of Montecchio Maggiore bring to mind the fable between Capuleti and Montecchi and the two lovers made famous by Shakespeare, born of the fantasy of Vicenza Luigi da Porto, which is said to admire the castles distinctly from his villa of Montorso where he wrote the tragic novel of young lovers.</p> <p>The castles of Bellaguardia and della Villa look at each other on Montecchio Maggiore hill. They are also known as Romeo and Juliet's castles, the two unlucky passionate lovers whose legend was narrated by the count Luigi Da Porto. He was from Vicenza, vicar in Arzignano, town fortifications strategist, poet and author of the novel earlier known as 'Historia' and later as 'La Giulietta' which was reprised in the early XVI century by authors of different nationalities to become at last William Shakespeare's famous masterpiece.</p> <p>Although the hill fortification has older origins, the first news on the two castles' origin dates back to XIV century: they are mentioned in the peace treaty stipulated by Mastino II. della Scala in 1339 at the end of the Venetian-Scaliger war. The current castles had been built by Cangrande II., Lord of Verona, since 1354. They were destroyed by bombards by Bartolomeo d'Aviano during the War of the League of Cambrai in 1514.</p> <p>Purchased in 1742 by the the municipality of Montecchio Maggiore, after various restoration works and environmental improvement, the two castles are nowadays used for recreational activities. Juliet castle is used as a restaurant with a spectacular roof terrace, whereas Romeo castle is used for performances and cultural activities.</p> <p>If Shakespeare borrowed Romeo and Juliet's family names from Dante, the reality behind the theatrical tragedy is different. Romeo and Juliet's story in fact is not fictional: it actually refers to an autobiographical fact intertwining military events, politics and inheritance issues which see Luigi Da Porto as writer, poet, noble of Vicenza, captain of "Serenissima" who wrote the "novel" in his house in MontorsoVicentino. He had moved there after leaving the military career due to a wound in his face inflicted in a battle.</p> <p>MontorsoVicentino is only a few kilometres away from Montecchio Maggiore and</p>



the view from the windows of Villa Da Porto to the awe-inspiring Scaligeri castles must have been impressive in those times as it is nowadays. This scene of the two castles almost in contrast with each other might have inspired Luigi Da Porto to write the novel, considering also the parallel between the name of Montecchio and Montecchi given to Romeo's family by Da Porto.

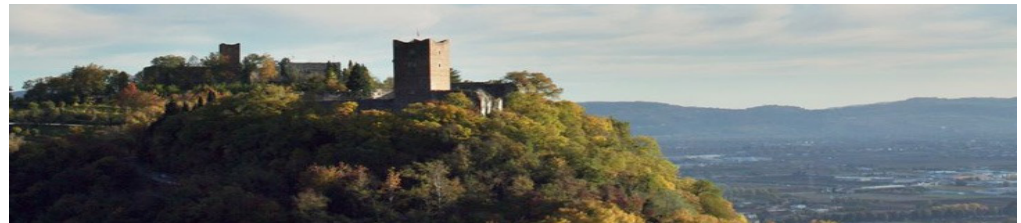
If the setting of the novel was always in Verona, it is likely to think that the castles in Montecchio Maggiore played an important role to inspire the writer's poetic imagination.

The story begins in 1511 in Udine where Da Porto fights in the War of the League of Cambrai. He meets there his beloved whom he will never be allowed to marry. He writes the Historia in 1524 when he was 39. The Historia was published after his death, it was reprised by Shakespeare in 1594 and set in Verona.

Cause for the state of ruin	Destroyed in 1243 by Ezzelino da Romano 1331 when Montecchio Maggiore entered the Serenissima republic of Venice ...
Current function	Museum, Restaurant, Historic representations
Intervention made in order to host the current function	Abandoned for a long time, the castles of Montecchio, recorded a first restoration in 1886. Restored by the Provincial Tourism Authority which also built the access road between 1936 and 1939, celebrated with 14 episodes of the novel of Da Porto in taverns of the Giulietta castle, returned to the property of the Municipality of Montecchio Maggiore in 1968. Between 1972 and '73 new interventions were made in the two ropes: that of Romeo used for summer shows, that of Juliet as a restaurant. Castles come back to life, more and more, thanks to the love story that has always lived there.
Date of intervention	Many interventions since 1886
Ownership and Management	Municipality of Montecchio Maggiore Restaurant private management

Images





Source	http://www.bellaguardia.it/en/the-castles/a_ENG_6_1.html https://youtu.be/m3Uz2BLMbmC http://www.castelligiuliettaeromeo.it/i-castelli/
Cataloguer	AICCRE VENETO
Date	October 2017



Building Name	Doria's Castle
Place	Dolceacqua (Imperia) Italy
Architectural type	<p>Castle –Fortified castrum</p> <p>Originally the structure was composed in the twelfth century by a circular tower - still existing in the center of the complex - and from a smaller building where the guard office resided. The castle was enlarged in the 16th century by then local lord Stefano Doria, to which he added to the previous structure a rambling rampart in the eastern sector and the two identical square towers.</p> <p>Today, the structure appears as divided into two blocks, the front being destined for the control and security of the village, as well as serving premises, prisons and warehouses; the back part, connected to the front body through a large courtyard, was instead the place where the guest reception and reception facilities were located and where the local lords.</p>
Original Function	<p>Fortified system</p> <p>CasatadeiDoria during the modern age</p>
Period of construction	<p>1177 first historical source</p> <p>1270 acquired by the DORIA family it has been enlarged and acquired the current dimension</p> <p>1526 became part of the Duke of SAVOIA's properties</p> <p>The first citation of the castle and the village of Dolceacqua, called at Dulzana, dates back to 1177 in an ancient document in which the ownership of the accounts of Ventimiglia is attested. It will be in the year 1270, almost a hundred years later, that the feud and its manor will be purchased by ObertoDoria - the latter founder of the famous dynasty who dominated Genoa and its republic - who expanded its territories in the Nervia valley to the villages of Apricale, Perinaldo and Isolabona.</p> <p>In the 14th century, the castle was the center of fierce battles between the factions of the Guelphs and Ghibellines, and the Doria family, Ghibelline exponent, suffered two heavy sieges in 1319 and 1329; the sieges were ordained by King Robert of Anjou, Count of Provence and Guelph, who succeeded in his conquest by forcing the Doria to submit to his will. The lords of the family will therefore become vassals of the latter and later of the Republic of Genoa.</p> <p>In 1526 an exponent of the family - Bartolomeo Doria - gave to Duke Carlo III of the Duchy of Savoy his own feudal rights over Dolceacqua becoming in fact the vassal of the Savoyard Duke. Savoia, thanks also to the established alliance between the Ligurian family and the royal family, will also secure its protection as a result of new agreements between Stefano Doria and Emanuele Filiberto I of Savoia.</p> <p>At the beginning of the 17th century the relations between the two families began to crumble, especially after 1625 when the Doria deployed with the Genoese republic in the war against the Savoy Duchy.</p> <p>During the war of succession in 1744 the castle was once again the scene of clashes and fierce battles because of its strategic position considered important for the possible obstacle it could have created to the French and Spanish army. The two allied armies succeeded after violent struggles to conquer the fortress on July 27, 1745</p>



<p>Cause for the state of ruin</p>	<p>Abandoned since the 1750</p>
<p>Current function</p>	<p>Tourism fruition, Museum, Conference room, marriage</p> <p>The Castle of the Doria today allows the visitor to immerse themselves in a structure of ancient flavor that exudes history, coupled with the latest technologies.</p> <p>To welcome the visitor to a garden and a breathtaking view of the Borgo and the "Old Bridge" by Claude Monet, "a jewel of lightness".</p> <p>Over the entrance, two video rooms allow the visitor to receive information about Castle History and a series of videos about Dolceacqua, its monuments, its territory, its typical products and its ancient stories and traditions.</p> <p>Always at the same level, a Hall is dedicated to the Territory through a collection of "memories" of the peasant civilization.</p> <p>On the upper floor, in the Coritiled'onore, the South Hall regularly hosts Exhibitions while in the North there are the Doria-Grimaldi Halls.</p> <p>These rooms tell in media the story of two great Families, the Doria and the Grimaldi; in particular the end of the 1400th when they joined Dolceacqua with a story of love and murder.</p> <p>A panoramic route, arriving by Binocoli, will allow the visitor to admire the whole valley, from the Sea, to the Vineyards of Rossese di Dolceacqua, to the olive groves and the Azzurre Mountains in snowy winter.</p> <p>The Castle is home to cultural and musical events as well as Exhibitions and Exhibitions throughout the year.</p> <p>The castle also has a conference room that can accommodate up to 100 people and a kitchen equipped for Catering support and can therefore be rented for Conferences and Weddings</p>
<p>Intervention made in order to host the current function</p>	<p>The castle has been the subject of widespread restoration work only since the '90s with the aim of improving the state of conservation and enjoyment. The last restoration, carried out between 2012 and 2015, and aimed at the structural consolidation of external masonry, the refusal of the castle for museum purposes, the recovery of the main open spaces surrounding the building and the creation of a system of paths and walkways that allow visitors to relive the ruins of the castle and discover several lookouts. Every structural or static necessity has been transformed into an architectural project designed to enhance the most significant aspects of historical stratifications, starting with the striking relationship that links the castle to its context, immortalized by the painter Claude Monet in one of his paintings.</p> <p>There are several interventions on the existing degraded masonry and partly damaged to eliminate any sign of disaster, stone disintegration, or erosion of mortar joints. Also spread biological attacks with efflorescence, deposits and surface patents; frequent boat fencing, cracking and collapse, which required more consolidation intervention, especially in the upper bastion and in the outer perimeter of the castle ("north sail"). As a result of the historical stratification, the masonry, predominantly split or mixed stone, has large portions of cobblestones, full bricks and lime mortar.</p> <p>The use of corten steel identifies the new addition with always recognizable and reversible elements, alongside the existing in an evident and elegant form. New</p>



paths and stairs, fixtures and railings in replacement of existing ones, closure surfaces and parapets have been made only in corten steel, using a stretched sheet that makes the system light and transparent and allows to perceive the underlying parts of the masonry while re-assembling the ruin without invading the space.

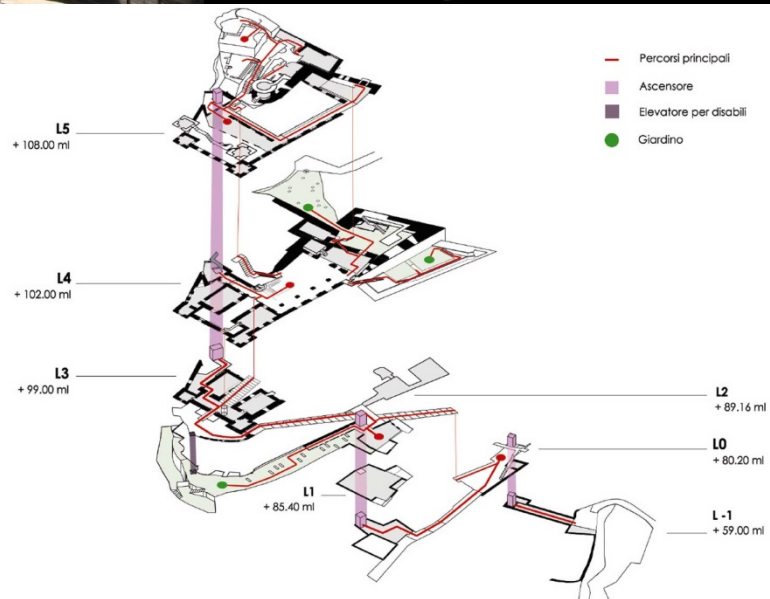
A network of suspended trails gives visitors the chance to discover those portions of buildings that survived the various bombardments and fires that occurred over time, while exploring the various points of land control from the castle.

Entering specifically, the new steel corten links allow you to reach the summit of the outer bastion and go down to the Savoy bastion (recovered in the form of a terrace), to walk over the porch overlooking the courtyard of honor and to walk through the " sail north "on a walkway that interrupts the existing wall due to the necessary consolidation work. Even the staircase, bent over the masonry, acts as a structural element to cope with the phenomena of shrinkage and disintegration of that part of the fortification. The entrance to the castle was renewed with the replacement of existing railings, the location of a new gate and the closure of two windows; Wooden fixtures and wooden parapets are also made in corten, a material that aims to characterize the monument and the restorative intervention in a contemporary way. The interior environments have been adapted to accommodate exhibition and multimedia rooms.

A public garden was recently built to re-qualify an abandoned space at the foot of the castle. Offering great attraction to the historic complex, this garden partially embraces the fortification with large green areas and enhances the relationship between the building and its surroundings.

Date of intervention	Restored starting from the 1990 Last restoration 2012- 2015 aimed at structural conservation and to make it accessible to public for visit.
Ownership and Management	Since 1942 owned by the Municipality of Dolceacqua







Source	http://www.dolceacqua.it/turismo/index.php?option=com_content&view=article&id=60&catid=37&Itemid=71 http://www.architetto.info/news/recupero-e-restauro/il-restauro-del-castello-dei-doria-a-dolceacqua-a-firma-ldasr/
Cataloguer	AICCRE VENETO
Date	September October 2017



Building Name	Cosseria Castle
Place	Cosseria (Savona) Italy
Architectural type	Castle
Original Function	<p>Fortified defensive system</p> <p>The remnants of Cosseria's castle set on the landscape from the top of the hill on which it was built to guard the access to Piedmont.</p> <p>Composed of a central body and a three-tiered wall, its structure assumed a polygonal shape, well defended towards the valley and the tip of the hill, where it could appear more exposed to attacks.</p> <p>We can still admire some remnants of the city wall, which had wide openings for the control of the Montecala pass, the vaults of the underground used as a warehouse or prison, part of a castell chapel and the base of a broken tower.</p> <p>The village, mentioned in several imperial degrees in the middle of the X century as one of the possessions that came into the aleramic brand, had to overcome a few events that threatened the survival and integrity of its castle. To make some examples in 1262 it happened that Carlo D'Angiò took refuge in the fortress and resisted for a whole year the assault by the Genoese, while in the 14th century it was destroyed on the order of Ceva's imperial commissar to prevent it from dropping in the enemy's hand.</p>
Period of construction	First Sources 1262
Cause for the state of ruin	<p>Disarmed and Partially demolished in 1553</p> <p>Inside the ruins Austrian-Sabaudian troupes recover in 1796 in order to escape from Napoleonic Army.</p> <p>Then completely abandoned and deteriorated because of atmospheric factors, lack and maintenance and vegetation raise</p>
Current function	Museum along Napoleonic itineraries
Intervention made in order to host the current function	<p>The Castle of Cosseria in Val Bormida is characterized mainly by its dominant position (from its summit the view spans 360 ° from the chain of the Alps to the Gulf of Genoa), which allows it to be identified from a wide surrounding area, despite the few structures that were left standing. Among its emerging parts are still visible from far the carriage door and the remains of the tower; Inside, apart from isolated masonry fragments, the ancient church, and especially the remains of the apse, are still well-known. The area is subject to archaeological, monumental and landscaping constraints (Legislative Decree 42/2004 - Code of Cultural Heritage and Landscape, Titles II and III) and submitted for approval to the Superintendence.</p> <p>The project, eligible for funding under P.O.R. LIGURIA 2007-2013, responded to the need for better accessibility and enjoyment of the Del Carretto castle, with a basin of utilities that goes far beyond the communal territory, and the enhancement of the same from the point of view of the landscape emergency.</p> <p>At the beginning of the Restoration the castle appeared in complete state of abandonment with abundant spontaneous vegetation encompassing structures in a state of degradation, in some cases in conditions that could pose a danger to the</p>



visitor's safety. In this sense, the intervention primarily concerns the consolidation and safety of the tower and the main masonry, with localized interventions to complete the masonry and concatenation, and with the location of appropriate safety fences

In order to make the site fully accessible and usable, the project involves the accommodation and stone flooring of some areas facing the castle and the church and the stretches of the path leading from the door to the area of monumental remains and primate areas at the foot of tower. In order to exploit the landscape emergency feature of the castle, it is planned to create a panoramic view, inside the tower but detached from it, in a metallic carpentry structure and scaffolding and larch wood lining, which also carries out a service of forest fire, scenically illuminated to increase its visibility from the underlying valleys.

Restored thanks to European funds P.O.R. Liguria Axis 4 Action 4.1 Thematic Integrated Project "The defensive systems of the Clavesana and Del Carretto Marquisates"

the restoration of the castle cost 200,000 Euro, of which 160,000.00 are financed with European funds through the Liguria Region and the remaining 40,000 with own resources of the Municipality of Cosseria.

The project responds to the need for better accessibility and enjoyment of the castle with a basin of utilities that goes well beyond the communal territory, and the enhancement of the same from the point of view of the landscape emergency. In order to make the site fully accessible and usable, the project involves the accommodation and stone flooring of some areas facing the castle and the church and the stretches of the path leading from the door to the area of monumental remains and primate areas at the foot of tower. In order to exploit the landscape emergency feature of the castle, it is planned to create a panoramic view, inside the tower but detached from it, in a metallic carpentry structure and scaffolding and larch wood lining, which also carries out a service of forest fire, scenically illuminated to increase its visibility from the underlying valleys.

Date of intervention

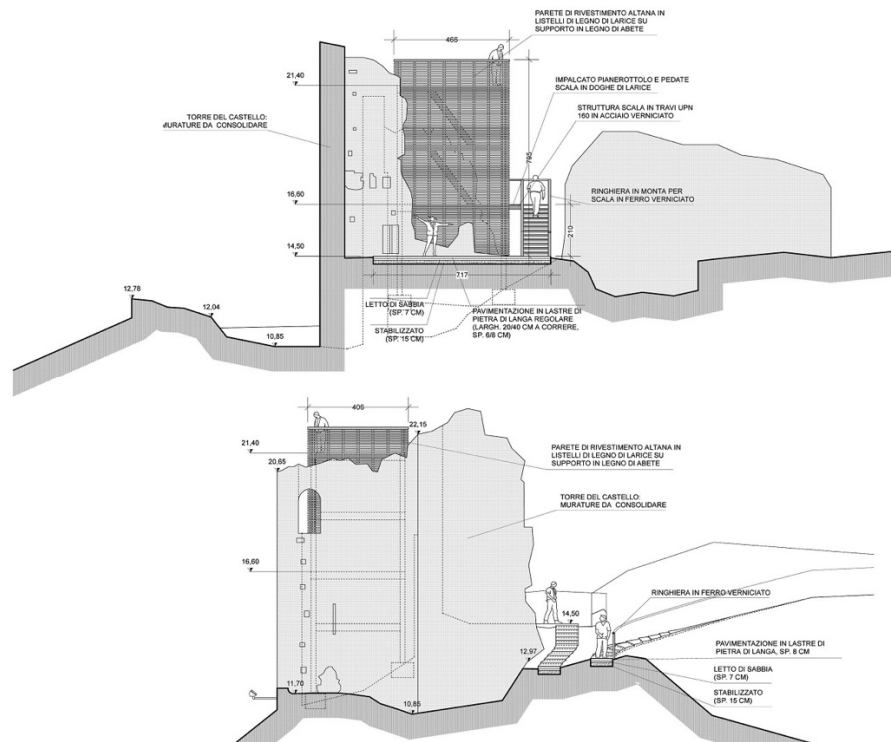
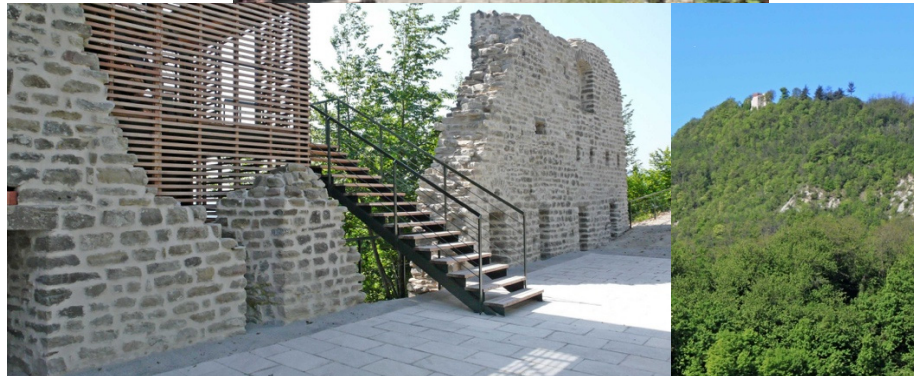
2008-2013

Ownership and Management

Municipality of Cosseria (SV)

Images





Source	http://www.gallaratiarchitetti.com/easynews/newsleggi.asp?newsid=77 http://www.liguriaheritage.it/heritage/it/liguriaFeudale/Savona.do?contentId=30043&localita=2214&area=213 https://youtu.be/BTI9LCqZz5g
Cataloguer	AICCRE VENETO
Date	September 2017



Building Name	Castle of Sant'Ambrogio di Torino
Place	Sant'Ambrogio di Torino (TO) Italy
Architectural type	Castle
Original Function	Residential
Period of construction	1266,
Cause for the state of ruin	<p>The premise of the castle of S. Michele and the place of administration of justice was also occasional residence of the Clusini abbots. Following the serious damage suffered in 1368 by the British mercenary troops at Filippo d'Acaia's money, it was repaired and equipped with cowards and a corner bartender.</p> <p>From 1533 to 1559 he was occupied before the Spaniards, then by the French, and finally passed to the Savoy, which strengthened him by providing him with light articulation and a good number of soldiers. Between six and eight hundred wars and battles reduced it to the state of ruin, it became a quarry of building materials and was invaded by private homes.</p>
Current function	<p>In 2016, following a long process of restoration, started with funds from the European community in 2002 and with private funds later, the castle was devoted to tourist activities: a 21-bed hotel, a restaurant and lounge bar panoramic terrace.</p>
Intervention made in order to host the current function	<p>The guidelines that have been adopted for the restoration plan, allowed the product to integrate all works at the various intervention steps and levels.</p> <p>At the territorial-landscaping scale, the theme of defining and inserting new volumes was respected in respect of the cultural and landscape emergencies present, privileging the views of the town of Sant'Ambrogio in Turin, the Sacra di San Michele and the low valley of Susa.</p> <p>On the urban scale, integration of the system of fruition and distribution routes with the system of existing accesses has been tackled by linking the manufacture through the new "highway" to the ancient mule track that leads to the town of San Pietro and therefore to the Sacred of St. Michael - a religious pilgrimage destination and at the same time a symbol of the Piedmont Region.</p> <p>At the architectural scale, the theme of defining the spaces and the internal distributions that developed through large window openings allow a high degree of internal / external integration with the insertion of a steel reticular structure occupying the entire height of the first floor exploiting the stairs between the rooms and leaving an uninterrupted space on the ground floor. At the restoration scale, the themes of sustainability and transparency of the intervention were pursued, respecting the pre-existence and the prospect of their valorisation.</p> <p>At the detail scale, functional performance has been solved, with particular attention being paid to the durability and compatibility of the materials, to the accuracy of the construction site, which, combined with simple and essential geometries of the structure, guarantee, through minimal maintenance, the preservation of the product.</p> <p>The accommodation has been conceived on four levels to accommodate up to forty guests: at the first level (partially basement floor) there are four double rooms with internal facilities that can accommodate even small families; at the second floor (ground floor) there is room for the reception of the accommodation</p>



together with a large multifunctional hall to be used in the restaurant or small exhibit-conference room and a restaurant serving the restaurant; At the third level (1st floor) three bunk beds and two large rooms that can be used whenever used for storage are made; At the fourth level (second floor), a large terrace was built with the new driveway - made in steel that is articulated along the retrieved ruins, allows the total enjoyment of the external spaces of the accommodation and at the same time connects it with the surrounding territory.

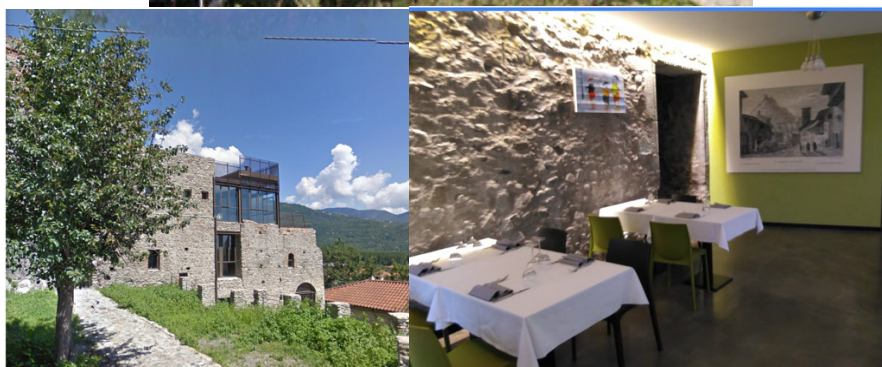
Date of intervention

2000 -2007

Ownership and Management

The hostel is run by Francesco Curtino, winner of the competition commissioned by the City of Sant'Ambrogio for the management of the ancient abbey castle. management will have to target a sustainable low cost tourism.

Images



Source

<http://www.archilovers.com/projects/14188/restauro-ruderi-del-castello-abbaziale-di-sant-ambrogio-di-torino.html>
<http://www.valsusaoggi.it/santambrogio-ecco-il-gestore-del-castello-abbaziale-un-giovane-di-susa-aprira-lostello-della-gioventu/>

Cataloguer

AICCRE VENETO

Date

September 2017



Building Name	Medvedgrad
Place	Zagreb, Croatia
Architectural type	Fortress, Old town
Original Function	Defensive and residential
Period of construction	13 th century
Cause for the state of ruin	Strong earthquake damaged Medvedgrad in 1590.
Current function	Open to the public, Medvedgrad is a part of the nature park Medvednica. It hosts many events, but the most known is “Medieval days in Medvednica”.
Intervention made in order to host the current function	At the end of the seventies of the 20th century, the Restoration Institute of Croatia began renovating the Medvedgrad fort, and Bronze Age Axis, Gothic Seals, Ceramic Fibers, Glass and Weapons were found. The chapel was discovered in 1981 and was completely restored. At the foot of the southern rampart in 1994, the Altar of the Homeland was set up - a monument to the victims of the Homeland War, the work of the sculptor Kuzme Kovacic. The monument is conceived as a place dedicated to respecting the Croatian Homeland.
Date of intervention	End of 1970’s
Ownership and Management	Nature Park Medvednica

Images





Source

<http://www.stari.pp-medvednica.hr>, www.medievalwall.com/, Dobronić, Lelja: O Medvedgradu, Godišnjak zaštite spomenika kulture Hrvatske 13

Cataloguer

Ivana Vrsaljko, City of Zadar

Date



Building Name	Tvrđava Klis (Klis fortress)
Place	Klis, Croatia
Architectural type	Fortress
Original Function	Defensive
Period of construction	14 th century
Cause for the state of ruin	Abandonement
Current function	Open to the public with ticket payment, Klis fortress is used for concerts, weddings, receptions etc. It contain residential center “Providurov stan” part of which is The Museum of Dalmatia.
Intervention made in order to host the current function	Powder magazine, armory and the “Providurov stan” (Providur’s apartment) have been restaurated. No specified informations available.
Date of intervention	2000’s
Ownership and Management	Klis Municipality
Images	



Source	Klis Municipality Tourist Board
Cataloguer	Ivana Vrsaljko, City of Zadar
Date	



Building Name	Trsatska Gradina
Place	Trsat, Rijeka, Croatia
Architectural type	Fortification
Original Function	Defensive, Viewpoint
Period of construction	12 th century
Cause for the state of ruin	Time
Current function	Open to the public. Today, the Trsat Castle is enriched with the cafe bar "Vintage", a gallery with art exhibitions, thematic events, summer concerts and outdoor theaters.
Intervention made in order to host the current function	By the preserved drawing of Annibale Manzonni from 1827, it is evident that Laval Nugent bought a completely demolished castle, but it is known that the tomb for himself and his family wanted to be arranged as our first museum. The towers were repaired, the deep cleansing was cleared, and the center of the mausoleum was built with the dome pillars. All this is decorated with sculptures, especially the impressive Fernkorn's Dragon / Basilisk, which still stands there. The renovation was led by the Venetian builder and sculptor Paronuzzi, who had been staying at Trsat for many years. The towers have been given chests as they have never had and so far the Trsat Fortress looks like a building from what Disneyland.
Date of intervention	After 1950
Ownership and Management	Rijeka Municipality

Images







Source

www.trsatska.gradina.com (Official webpage); Branko Nadilo, urednik-novinar, časopis Građevinar, Zagreb

Cataloguer

Ivana Vrsaljko, City of Zadar

Date




Building Name	Old Castle Celje
Place	Celje Slovenia
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	The original castle was built in the second half of the 12th century
Cause for the state of ruin	During the great peasant revolt in 1515 a rebellious peasants ravaged it, however it was restored in the second half of the 16th century. Later it lost its strategic meaning and started to go to ruin. In 17th century it remained without a roof and in the 18th century the castle roof brick was used to repair the lower resident castle. The remaining usefull construction material was used by Count Gaisruck at the building of Novo Celje Mansion. In the first half of the 19th century the owners used the castle as a quarry and only the Count Wickenburg, who bought the ruins and gave them to the Styrian regional states, rescued it from total destruction.
Current function	Old Castle Celje is open to the public all-year round! Castle offer: Old Castle Celje Tourist Information Centre, guided tours for groups, weddings, exclusive programmes for closed groups, castle events, living history (entertainers take visitors back in time to the Middle Ages). During the summer, numerous events, concerts and theatre performances that remain etched in the memory of the audience are held in the unique environment of the Castle.
Intervention made in order to host the current function	Castle reconstruction efforts began after the establishment of the Celje Museum Society in 1882 and are still ongoing, as it has been gradually returning to its original state in the last ten years.
Date of intervention	1882
Ownership and Management	Ownership: Municipality of Celje Management: Zavod Celeia Celje (Institute for Cultural Events and Tourism Celeia Celje)
Images	



Source	http://castle.grad-celje.com/galerija-stari-grad/ http://www.celeia.info/upload/doc/974_Old_castle_Celje.pdf
Cataloguer	Urška Gaberšek, Municipality of Velenje
Date	8/9/2017



Building Name	Velenje Castle
Place	Velenje Slovenia
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	It is first mentioned in 1270
Cause for the state of ruin	The last owners (residents) left the castle in 1943 or 1944. There were apartments for socially weak families in the castle after the World War II, a lot of furniture was demolished and the building was falling into ruins.
Current function	The seat of the Museum Velenje (formerly the Museum of Slovenian Coal Mine) has been established in 1957, with exhibitions and auxiliary facilities. In the summer months the castle hosts summer events. It is also a popular place for weddings. Church weddings, baptisms, etc. are taking place in the sacred castle chapel since 2017. Each year the castle hosts a medieval day.
Intervention made in order to host the current function	The first renovation works took place in the 1950s, after the end of the World War II, and continued after 1961 in connection with the establishment of the museum and the eviction of the previous residents. They ended in the 70s of the 20th century. Greater renovation works were also carried out in the castle in the 1990s, and the last major intervention began in the past year when the process of roof replacement began at the commercial buildings surrounding the castle. In the year 1983 was the Castle proclaimed as a monument of local significance.
Date of intervention	After the end of the World War II and are still ongoing
Ownership and Management	Ownership: Municipality of Velenje Management: Museum Velenje
Images	
Source	http://www.muzej-velenje.si/english/castle.php
Cataloguer	Urška Gaberšek, Municipality of Velenje
Date	8/9/2017



Building Name	Šalek Castle
Place	Velenje Slovenia
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	Middle of the 12th century
Cause for the state of ruin	The Šalek castle situated above the Šalek hamlet is probably the oldest castle structure in the Šaleška dolina valley as the latter has been named after it. The castle was abandoned after the second fire in 1776, when the Šalek lordship was already merged with the nearby castle Turn, then owned by the Gabelkohoven family. The castle tower, which has been preserved to the present day, is the oldest part of the castle and is famous for its extraordinary triangular shape quite unique on the Slovenian territory. In the year 1983 was the Castle proclaimed as a monument of local significance.
Current function	Ruin, limited access for sightseeing. Is free to enter - although you'll need to enquire at the tourist info centre to get the key to the outer gate. The Šalek tourist association wish is that the Šalek Castle can be arranged in a safe excursion point and a pleasant small event space. In the castle and surroundings organizes the Šalek tourist association guided tours, events and activities for children.
Intervention made in order to host the current function	Protective archaeological excavations in the early 90's of the past century.
Date of intervention	Renovation of the castle after 1991.
Ownership and Management	Ownership: Municipality of Velenje Management: Municipality of Velenje

Images





Source

Museum Velenje
<http://www.velenje-tourism.si/en/files/tourism/dozivetja/Pozoj%20trail%20around%20Velenje.pdf>

Cataloguer



Urška Gaberšek, Municipality of Velenje

Date

8/9/2017



Building Name	St Mary's Cathedral in Coventry
Place	Coventry England
Architectural type	Church
Original Function	Defensive and residential
Period of construction	1095 to 1102
Cause for the state of ruin	Cathedral was gutted by incendiary bombs during World War II
Current function	Set for concerts, cinema and cultural events
Intervention made in order to host the current function	<p>Seventy years after the bombing, the ruins of the former Cathedral Church of St. Michael began to crack open. Water infiltration and structural deterioration problems developed at the site, which was included on the 2012 World Monuments Watch to call attention to its urgent need for conservation. With funding from American Express and the full cooperation of local citizens, Coventry City Council, the Dean and Chapter of Coventry Cathedral and other partners, we launched a project to safeguard and reinvigorate this evocative place. A conservation management plan was completed for the site in November 2012. It details objectives such as the enhancement of tourism through the establishment of commercial opportunities, which would help this poorly-funded cathedral to better provide sustainable resources for its own maintenance. Another goal outlined in the plan was the initiation of public programs to engage new audiences in the importance of the site's conservation.</p> <p>The cathedral's windows were originally created by John Thornton of Coventry, one of the most important glaziers of medieval England. After they were shattered during the bombing, the fragments were collected and stored over the following years. In August 2012 they were removed from storage for documentation, cleaning, and conservation. The conservators set up a public workshop and held regular talks about the process. Watch Day took place in September 2012, and a visit to the workshop was part of the participants' experience. They also enjoyed a historic tour of Coventry, a children's stained glass course, and a treasure trail. The restoration of the fragments was completed in November 2012, and the glass was stored in an environmentally controlled area of the cathedral. The remains of the windows will eventually be displayed for the benefit of visitors.</p> <p>Another phase of the project involved the conservation of the ruins themselves. Work began in June 2012 in the southwest corner of the site and included cleaning, replacements and repairs to the damaged mortar and stone. The stabilization of the north and east walls was carried out soon afterwards. After the removal of the concrete wall capping and its replacement with lead, the project was completed in March 2015. In May of the same year the Dean of Coventry Cathedral blessed the ruins, and a service and reception followed the ceremony. The excavation of the medieval crypts hidden beneath the ruins is currently underway with the objective of opening them to the public.</p>

<p>Date of intervention</p>	<p>2012 - 2015</p>
<p>Ownership and Management</p>	<p>Diocese of Coventry</p> 
<p>Images</p>	
<p>Source</p>	<p>http://www.coventrycathedral.org.uk/wpsite/ https://www.wmf.org/project/ruins-former-cathedral-church-st-michael-coventry</p>
<p>Cataloguer</p>	<p>SiTI</p>
<p>Date</p>	<p>8/9/2017</p>




Building Name	Točník Castle
Place	Žebrák (Rakovník) Czech Republic
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	The end of 14 th century
Cause for the state of ruin	Royal castle used until the beginning of the 17 th century. Since the 30-years' War abandoned. In 1733 a pilgrimage chapel of St. Bartholomew was established in the former royal wing. From 1923 has been managed by Tourist Association.
Current function	One of the state castles owned and managed by National Heritage Institute. Guided tours, place for cultural events, building craft performances and educational programs.
Intervention made in order to host the current function	The last intervention – repair of the roof of the Royal Palace – was done like public construction site experiment under the supervision of ITAM CAS experts. A replica of the mediaeval tread-wheel crane was tested in its laboratories. Experiment included transport of material (timber) on site and vertical transport to the attic space.
Date of intervention	2006-2009
Ownership and Management	National Heritage Institute. The castle is Listed Culture Monument No. 37166/2-409.
Images	





Source	http://www.tocnik.com/App/Data/Aktuality/VRSDJZDVIV.pdf https://www.youtube.com/watch?v=E087SrWaVaw
Cataloguer	Jiri Blaha, CET
Date	20/09/2017



Building Name	Bečov Castle
Place	Bečov nad Teplou (Karlovy Vary) Czech Republic
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	Beginning of the 14 th century
Cause for the state of ruin	Since the attack of Swedish troops in 1648 used like granary and storehouse.
Current function	One of the state castles owned and managed by National Heritage Institute. Interior of the upper castle is presented as a training ground for the students of archaeology, construction history and restoration . Activities for public oriented mainly to traditional building crafts and techniques.
Intervention made in order to host the current function	Timber roofs from Renaissance and Baroque periods were repaired to protect the rest of the castle palace partially ruined to show intact situations – walls, plasters, ceilings in its state without conservation.
Date of intervention	2008-2010 roof repairs
Ownership and Management	National Heritage Institute. The castle is Listed Culture Monument No. 28094/4-726.
Images	





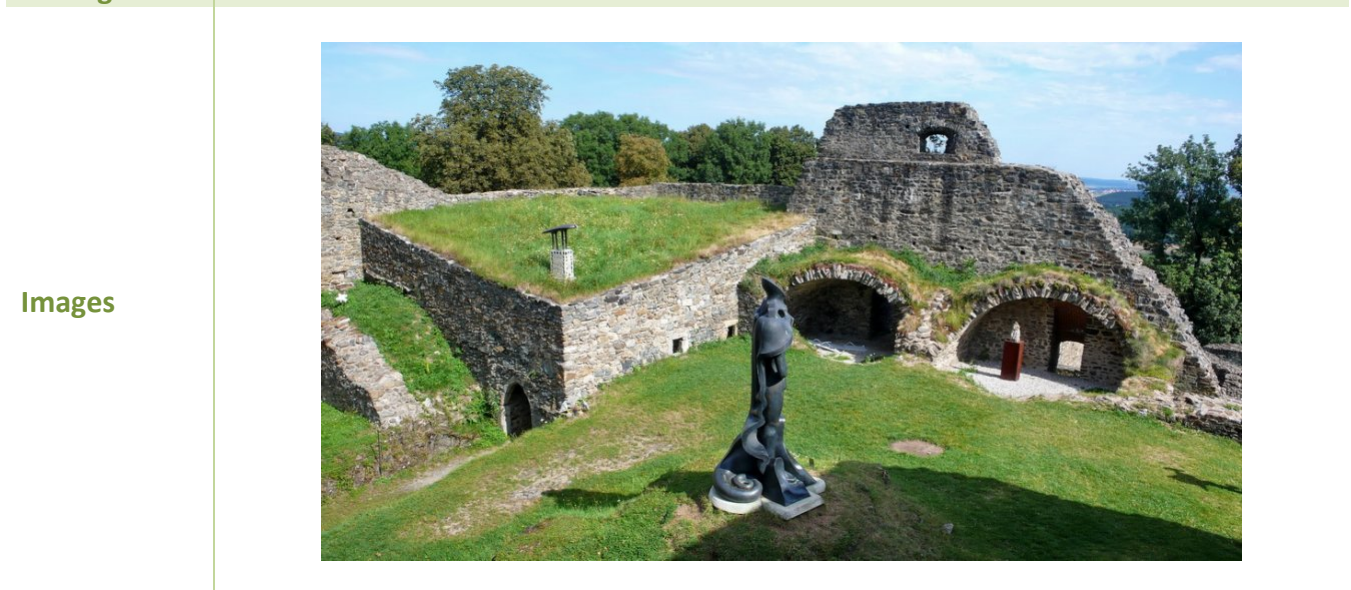
Source <https://www.zamek-becov.cz/en>

Cataloguer Jiri Blaha, CET

Date 20/09/2017



Building Name	Hrad a zámek Klenová (Klenová Castle)
Place	Klenová (Klatovy) Czech Republic
Architectural type	Mediaeval Castle
Original Function	Fortified residence
Period of construction	The end of 13 th century
Cause for the state of ruin	Abandoned since 17 th century. After 1832 some romantic alterations were made by Count Stadion-Thannhausen.
Current function	Open air museum and gallery of contemporary art
Intervention made in order to host the current function	Artefacts are displayed on the castle grounds.
Date of intervention	Since 1989 the ruins of the castle have gradually been adapted for the needs of the open air gallery.
Ownership and Management	Galerie Klatovy Klenová (Regional museum). The castle is Listed Culture Monument No. 22186/4-3045.






Source <http://www.gkk.cz/cs/pro-navstevniky/hrad-a-zamek/>

Cataloguer Jiri Blaha, CET

Date 20/09/2017



Building Name	Kaple sv. Jana Nepomuckého (Chapel of St. John Nepomuk)
Place	Týnec (Klatovy) Czech Republic
Architectural type	Chapel
Original Function	Place of worship, cancelled in 1783. Ruin has been shortly used as a lookout tower in the first half of the 20 th century.
Period of construction	1730
Cause for the state of ruin	Since 1790 has not repaired.
Current function	In 2013 a land art installation (Kristýna Kužvartova) called „A drop“ was placed in the interior. Old bricks were obtained from demolished houses in the region. Only bricks, sand and gravel were laid over the remnants the original floor of the chapel.
Intervention made in order to host the current function	No special interventions on the ruin have been made for hosting the art performance.
Date of intervention	No intervention traces, art installation 2013.
Ownership and Management	The chapel ruin is situated on a forest land owned by company called Kolowratovy lesy Přimda, polesí Týnec. Building is freely accessible without restrictions. The chapel is Listed Culture Monument No. 33376/4-3451.
Images	 <p>(c) WWW.SUMAVANET.CZ</p>





Source

[https://cs.wikipedia.org/wiki/Kaple_svat%C3%A9ho_Jana_Nepomuck%C3%A9ho_\(T%C3%B Dnec\)](https://cs.wikipedia.org/wiki/Kaple_svat%C3%A9ho_Jana_Nepomuck%C3%A9ho_(T%C3%B Dnec))
<http://www.klatovy.cz/klatovy/fr.asp?tab=snet&id=10394&burl=&pt=RE>

Cataloguer

Jiri Blaha, CET

Date

20/09/2017



Building Name	Hrad Potštejn (Potštejn Castle)
Place	Potštejn (Rychnov nad Kněžnou) Czech Republic
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	The end of 13 th century
Cause for the state of ruin	Castle was abandoned during 17 th century. In 1750-1752 the chapel of St. John of Nepomuk was built in ruined castle and after 1754 also the building of Calvary chapel with the Holy Staircase was added.
Current function	The ruin is opened for public since 1994. It is used for weddings, receptions, seminars, film shooting , etc.
Intervention made in order to host the current function	Partial conservation and stabilization works, new roofs on chapels and manager office.
Date of intervention	The end of 20 th century
Protection and Management	After 1989 the ruins of the castle have gradually been renovated. The castle is owned by Potštejn community. The ruin of the castle is Listed Culture Monument No. 30922/6-2388.
Images	





PHOTOGRAPHY
ALES JETENSKY

Source	http://www.hrad-potstejn.cz/
Cataloguer	Jiri Blaha, CET
Date	20/09/2017



Building Name	Hrad Beckov (Beckov Castle)
Place	Beckov, city Nove Mesto nad Vahom, Trenčín Region, Slovakia
Architectural type	Medieval Castle
Original Function	the property of the Hungarian kings to defend the northwestern border of the Hungarian Kingdom
Period of construction	the early 13th century AC
Cause for the state of ruin	In 1729 fire destroyed the interior and roofs of the castle and turned it into ruins.
Current function	The ruin can be visited every weekend paying an entrance ticket (except winter time) and every day during holidays. Guided tours are possible by reservation. From April till May every year various events are organized: Beckov celebrations, performances of medieval life on the castle, festival of medieval martial arts, the old craft market, child festival, and knight school and falconry
Intervention and its date of made in order to host the current function	<p>After a fire in 1729 due to time and effect of weather most of the objects have been changed in ruins. While efforts to restore the castle were at an earlier period, a restoration comprehensively began to deal with in the last quarter of the last century. In the 80s of the last century was made a partial reconstruction of several objects of the castle, which resulted in opening to the public the Lower and Upper Courtyard and a large part of the Upper Castle, except the Chapel and the Northern Palace.</p> <p>In 2007 was founded the association of legal entities (municipality Beckov and NOREA comp. group) the Castle Beckov, which initiated the development of the project "Restoration of national cultural monument Castle Beckov and its use as a center of heritage conservation" and approval of project documentation of complex reconstruction and restoration of the castle, necessary to obtain funding from external sources. The result of this initiative was receiving a significant amount of financial resources from the European Regional Development Fund for the implementation of the first phase of a comprehensive recovery plan – the project "Museum-Courtyard of the national cultural monument Castle Beckov". The result of this project started in 2010 and completed in April 2012 was the creation of the "Museum-Courtyard" in the lower castle with objects for establishing museum expositions. The courtyard after the project also serves as an amphitheater for organizing events aimed at the active presentation and development of the heritage fund and other cultural and social purposes.</p> <p>In 2009 it managed to obtain funds from the SR state budget to finance the project of step by step reconstruction of the Castle Chapel. As a part of this project in the years 2010 – 2011 has been fixed some masonry and realized roofing of the chapel and sacristy. At present work is continuing on the restoration of windows and doors that will soon allow the use of the chapel for holding marriage ceremonies and as a gallery for works of art.</p> <p>The result of renovation work carried out in 2015 has been opening to the public a part of major building of the upper castle – the east wing of the North Palace in 2016.</p>



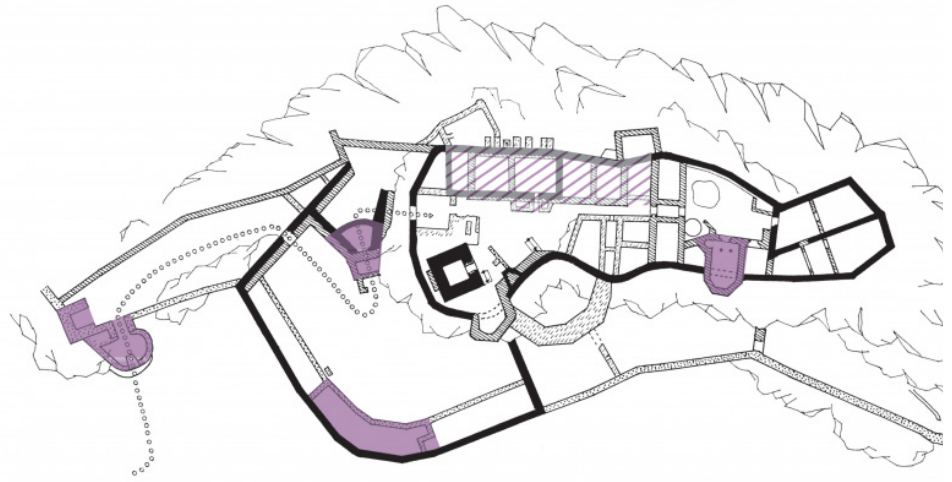
Ownership and Management



the owner is Beckov municipality, management is organized by Castle Beckov Association which cares about ticket selling, events and festivals organizing, most finantion for castle restoration is obtained from various European and Slovak funds to support architecture and art.



Images





legenda:
 obnovená časť hradného areálu
 čiastočne obnovená časť hradného areálu

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Source

| [https://sk.wikipedia.org/wiki/Beckov_\(obec\)](https://sk.wikipedia.org/wiki/Beckov_(obec))
<http://www.hrad-beckov.sk/>
<http://slovakia.travel/beckovske-slavnosti-zenska-vojna>
<http://www.muzeum.sk/?obj=hrad&ix=hb>

Cataloguer

Dagmara Majerová, KSŠE, FF UMB

Date

05/12/2017

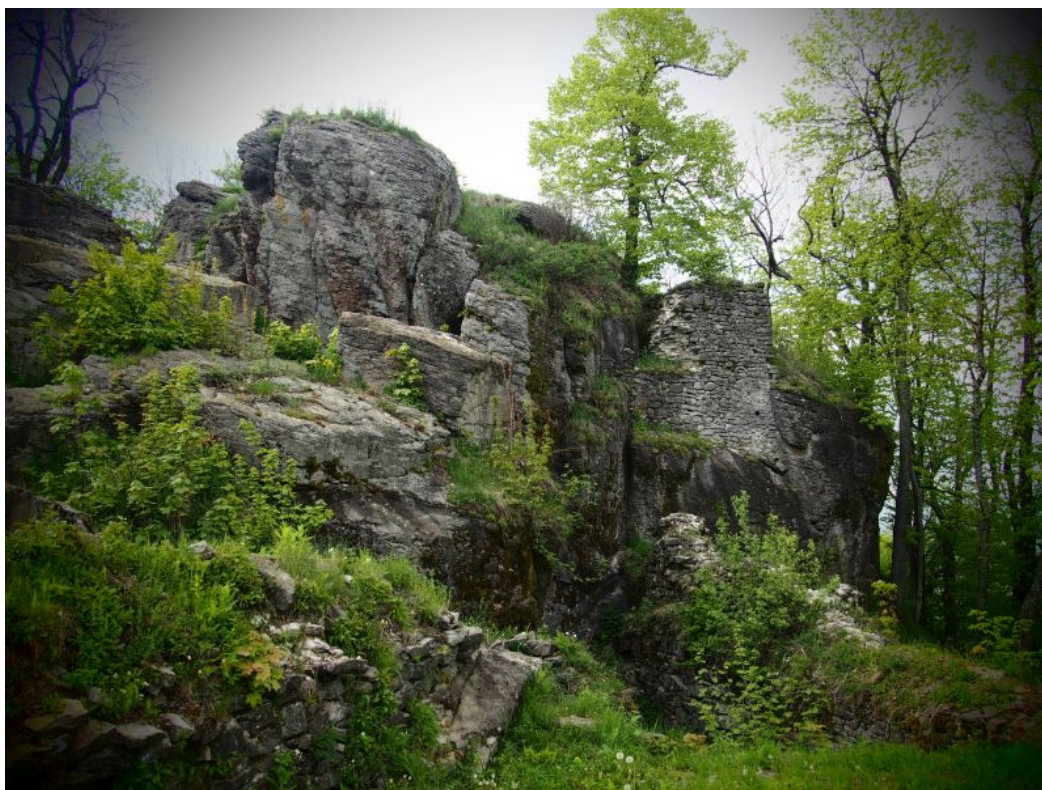


Building Name	Castle Sitno
Place	Localita Banská Štiavnica, municipality Ilija Slovakia
Architectural type	Castle, fortress
Original Function	Defensive and residential
Period of construction	Second half of the 13 th century
Cause for the state of ruin	The Kuruc armies of Franz Rákoczy II conquered the castle in 1703 and destroyed it in 1710; the source of construction material for the lookout tower on the Sitno hill and manor house in Svätý Anton
Current function	freely open to the public without accompanying programs, part of a hiking tour on the Sitno hill
Intervention made in order to host the current function	Archaeological research and partial conservation as ruin such as fortified approach (barbican), water tank, entrance to the castle. These activities are done by a volunteer.
Date of intervention	20 th century
Ownership and Management	State economic organization - Forests of the Slovak Republic, state enterprise, Banská Bystrica (owner of the land under the castle)

Images







Source	Plaček, M., Bóna, M. 2007. Encyclopedia of Slovak castles. Bratislava: Slovart Nešpor, J. 2006. Ruins of Central Slovakia. Bratislava: Gu100 Hanuliak, M. 2001. Sitno and Ilija. In Historical revue. 12/1, p. 8-9. Monuments Board of the Slovak Republic https://www.hrady-zamky.sk/sitno/
Cataloguer	Jana Jačud'ová
Date	05/12/2017



Building Name	Spišský hrad (Spish castle)
Place	Land of Spish, north-western region of Eastern Slovakia Slovakia
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	12 th century
Cause for the state of ruin	The castle was destroyed by fire around 1780 and gradually fell into ruins until 1970.
Current function	The castle serves as a museum, and, at the same time, as an exhibited item. Open to the public. The Spish Castle is closed during winter. Season starts in April. The castle is open daily 9:00 - 18:00 (October - April: 9:00 - 16:00). Admission fee for an adult is 5€. Admission is free every first Sunday of the month. In the archeological part of the exhibit you can see findings from the Stone Age until the Middle Ages. Roman coins were also find inside narrow dark cave under the castle. Castle's kitchen is nicely restored, you can almost see the cooks preparing food for castle's lords. The complex is on UNESCO's World Heritage List among 1.000 of the most important monuments in the world.
Intervention made in order to host the current function	The castle was partly reconstructed in the second half of the 20th century, and extensive archaeological research was carried out on the site. The total decay of the castle was prevented only through the intervention of conservationists who in 1970 got down to the difficult job of preserving the walls and palaces threatened by the instability of its rocky base.
Date of intervention	In 1961, the castle was declared a National Cultural Monument, and the efforts for its rescue started. However, the castle received a further boost to its restoration efforts when it was included on the UNESCO World Heritage List of 1993.
Ownership and Management	Since 1945 Spish Castle is owned by Slovakia.



Images

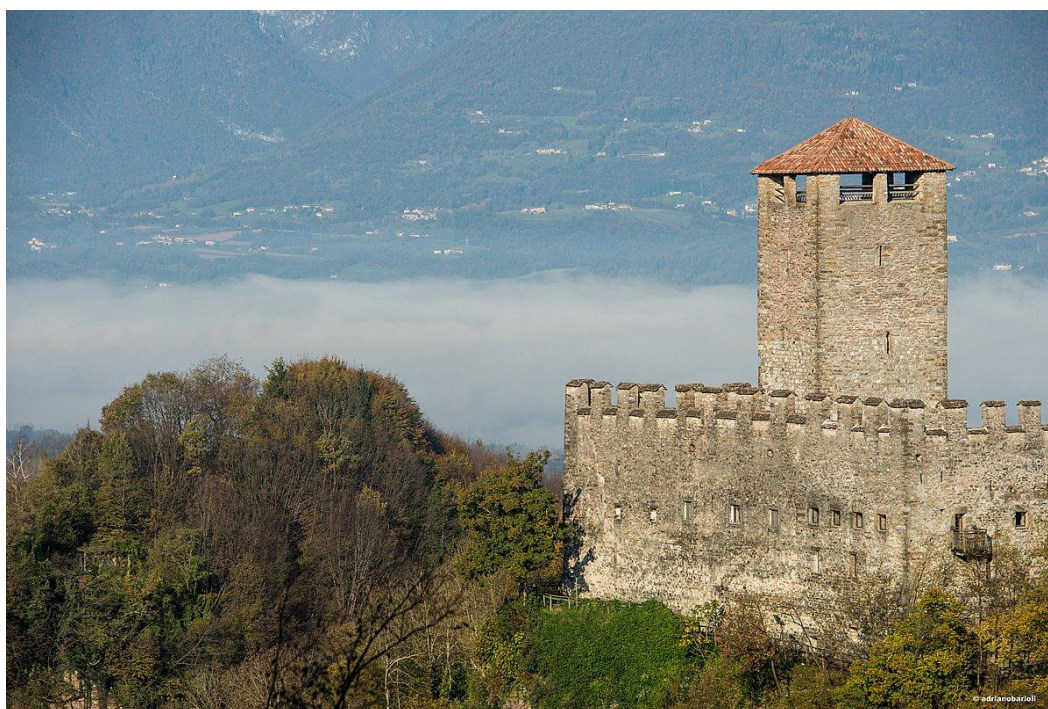




Source	http://www.slovakia.com/castles/spis-castle/ http://www.spisskyhrad.sk/en.html
Cataloguer	Ivan Souček
Date	04/12/2017



Building Name	Castello di Zumelle (Zumelle Castle)
Place	Località Tiago, Mel (Belluno) Italy
Architectural type	Castle
Original Function	Defensive and residential
Period of construction	Since the 6 th century AD (first phases) to the 14 th century AD.
Cause for the state of ruin	The castle represented for a long time a crucial point to look after the borders and to control some of the main routes in that area of Northern Italy. Thus, it was the subject of many disruptions and restorations. After the conquest of this area by the Republic of Venice, all the castles were dismantled, but the castle in Zumelle survived being converted into a residential palace. In 1872 it was bought by the Commune of Mel, but it was in ruin until the 60s.
Current function	Nowadays, the castle of Zumelle hosts a thematic park devoted to the Middle Age. Within the spaces of the castle, a medieval village has been reconstructed, and it includes also a market, a scriptorium, some medieval carousels for children and kids, and some museum areas. Moreover, also a restaurant and a B&B are hosted within the castle, as well as some conference rooms and exhibition spaces.
Intervention made in order to host the current function	As it was said above, the castle is held by the Commune of Mel since 1872, but for more than one hundred years no intervention was made on the ruins. It was just since the early 60s that the castle underwent some excavations and restoration activities. In particular, while some parts were just consolidated, some other parts of the current building were strongly and arbitrarily rebuilt, and this fact levied some criticism. More recently, other restoration and maintenance works have been carried out in the late 90s and in the years among 2012 and 2015.
Date of intervention	Since 1962 to 1977; 1997 – 2000; 2012 – 2015. Every year maintenance works are made in order to keep the ruin in good condition.
Ownership and Management	The castle is owned by the Municipality of Mel, and is protected by the Italian Code of Cultural and Landscape Heritage - Legislative Decree no. 42 of 22/01/2004 and subsequent amendments. In 2015, after a public call, the castle has been granted for a period of ten years (that can be extended for ten more years) to a private management Association. The “Sestiere Castellare” Association, which has operated since 1997 mainly in Tuscany, runs the castle since January 2015 and has incremented the number of visitors up to 25.000 people per year. The administration with the activation of ticket for the visit intends to guarantee the realization of interventions of protection, maintenance and enhancement of the monument. Every year several musical, thematic activities and theatre festivals are organized within the castle area. The ticket is given for free to those who reserve a meal at the restaurant of the castle. The castle is also available for wedding and religious ceremonies, thanks to the presence of a private chapel inside the castle and of the medieval-style restaurant.



Images







Source

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Cataloguer	VHC (Eugenio Tamburrino / Sergio Calò)
Date	December 2017



Building Name	Parco Archeologico di Poggibonsi (Archaeological Park of Poggibonsi)
Place	Poggibonsi (SI) Italy
Architectural type	Medieval settlement and fortress and medieval settlement rebuilt
Original Function	Settlement and fortress
Period of construction	Since the 5 th century to the 11 th century
Cause for the state of ruin	The site had several phases of occupation: between 5th and 6th century a first settlement made of cob buildings; between 9th and 11st century a Curtis was established, organized around a so-called longhouse belonging to the chief of the village and developing a deep agricultural and breeding activity; since 1155, after a brief abandonment period, in 1155 the nobleman Guido Guerra Guidi established the settlement of Podium Bonizi, a big fortress crossed by the via Francigena. Thirty years later the Emperor Frederick I Barbarossa allowed the settlement to constitute an autonomous Comune. In this period the population of Podium Bonizi raised up to 5-7.000 inhabitants. This season lasted until 1270, when the settlement was completely destroyed by the Florentine army.
Current function	The archaeological site constitutes an archaeological park that includes the medieval fortress, called 'il Cassero' and the excavated settlement of Podium Bonizi. Beside the archaeological park in the recent years has been built the so-called 'Archeodromo', a reliable reconstruction of the medieval village found through the excavations. Here, during the whole year, it's possible to observe the way of living of the population in the medieval times, re-enacted thanks to several examples of high-quality experimental archaeology.
Intervention made in order to host the current function	The site has undergone fourteen years of excavation and restoration, in order to make the site accessible and ready for its touristic function. Moreover, in a nearby area, the medieval village has been philologically rebuilt in order to realize the 'Archeodromo'. In the meanwhile, the Municipality restored and set up the local Museum, in order to accommodate the new finds, and the touristic structures, such as the Bar and the Restaurant.
Date of intervention	The site was excavated, restored and made accessible by the University of Siena, that works here thanks to a formal agreement signed with the Municipality of Poggibonsi and the competent Soprintendenza. The excavation and the restoration had been carried out since 1993 until 2007. Moreover, since 2007 until 2012, when it was inaugurated, the archaeologists of the University of Siena worked on the construction of the 'Archeodromo'.
Ownership and Management	The site is owned and managed by the Municipality of Poggibonsi, that ensure the accessibility to the archaeological park and the maintenance of the area. The realization and management of the 'Archeodromo' was possible thanks to the cooperation of the University of Siena, that still projects and realizes the activities within the park, also through a spin-off company.
Images	







Source

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Cataloguer

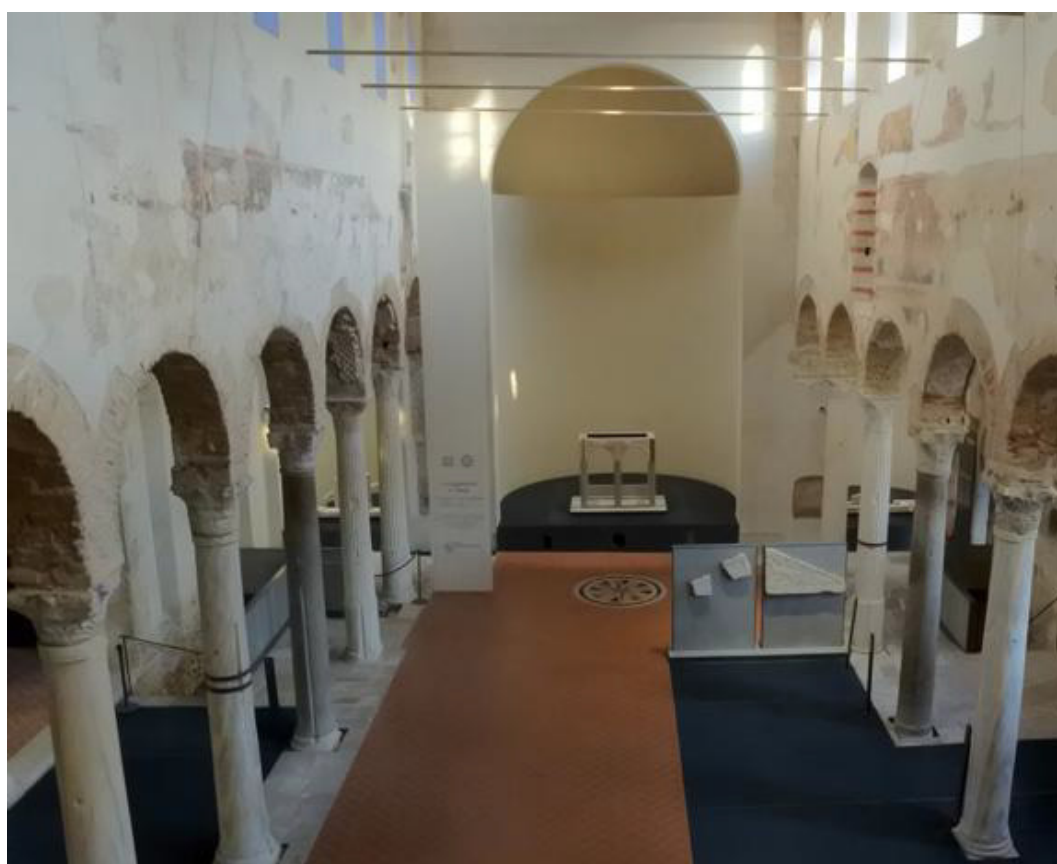
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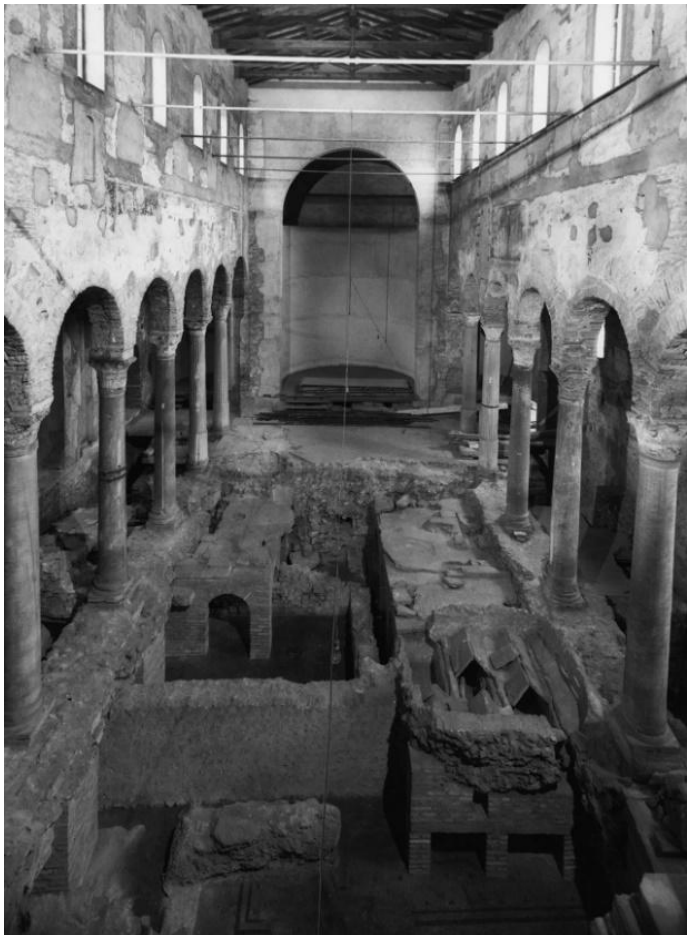
Date

December 2017



Building Name	Monastero di Santa Giulia – San Salvatore (Monastery of Santa Giulia – San Salvatore)
Place	Brescia Italy
Architectural type	Monastery with annexed churches
Original Function	Worship place
Period of construction	<p>The Benedictine convent of San Salvatore - Santa Giulia was founded in 753 by the last Lombard king, Desiderius, and his wife Ansa and occupied a role of great religious, political and economic importance, which continued after the Lombards' defeat by Charlemagne. According to tradition, the dramatic story of Ermengarda, daughter of Desiderius and rejected bride of the Frankish emperor, was played out here; it was recounted by Manzoni in Adelchi.</p> <p>The site is composed of parts from many different epochs: a stratification of memories and a continual source of unexpected discoveries. The complex was built on the ruins of impressive Roman town houses and includes the Lombard church of San Salvatore and its crypt, the Romanesque Santa Maria in Solario, the Nuns' Choir, the sixteenth-century church of Santa Giulia and the monastery cloisters</p>
Cause for the state of ruin	Dissolution of the Monastery in the 19 th century
Current function	Museum of the City of Brescia
Intervention made in order to host the current function	The monastery, since its dissolution in the mid-19th century, was object of several excavations and restorations, in order to fully understand the development of the site and its relationship with the antecedent Roman structures. During the 80s, the monastery and its central cluster had been object of a deep scientific excavation carried out by Gian Pietro Brogiolo; in the meanwhile, some restorations had been conducted. In recent years, during the late 90s and the first years of the new century, many restoration works have been carried out in order to transform the ancient monastery into the Museum of the City.
Date of intervention	19 th -20 th century
Ownership and Management	The Santa Giulia complex is owned and managed by the Municipality of Brescia, through the Operative Unity Museums.
Images	







Source	<ul style="list-style-type: none"> • Gian Pietro Brogiolo (ed. – with Francesca Morandini), Dalla corte regia al monastero di San Salvatore – Santa Giulia di Brescia, Quingentole, 2014. • Renata Stradiotti, Gli interventi alle strutture architettoniche della chiesa di San Salvatore dal medioevo ai giorni nostri, in Gian Pietro Brogiolo (ed. – with Francesca Morandini), Dalla corte regia al monastero di San Salvatore – Santa Giulia di Brescia, Quingentole, 2014, pp. 383 – 403. • Renata Stradiotti, I restauri della chiesa di San Salvatore dalla soppressione del monastero ai giorni nostri, in Gian Pietro Brogiolo (ed. – with Francesca Morandini), Dalla corte regia al monastero di San Salvatore – Santa Giulia di Brescia, Quingentole, 2014, pp. 405 – 417. • Gian Pietro Brogiolo, Dalla corte regia al monastero di San Salvatore. Le sequenze di scavo, in Gian Pietro Brogiolo (ed. – with Francesca Morandini), Dalla corte regia al monastero di San Salvatore – Santa Giulia di Brescia, Quingentole, 2014, pp. 419 – 503. • www.bresciamusei.com/santagiulia.asp • www.turismobrescia.it/it/punto-d-interesse/santa-giulia-museo-della-citta • www.santagiulia.info/museo_di_santa_giulia
Cataloguer	VHC (Eugenio Tamburrino / Sergio Calò)
Date	December 2017



4.3. Contemporary uses of medieval ruins

As already stated in the previous chapters, there are different forms of reuse that can vary according to the specific characters of the monuments and places. Each artifact has different characteristics and is located in a different environmental and territorial context, therefore it is not possible to identify a catalog of more or less adequate functions universally valid. It should also be stressed that the term “use” is not to be understood solely in a material sense: in addition to the main interpretation of use intended as a specific activity inside or in the appurtenances of the architectural object, it is also possible to indicate the integration of the building within a landscape context without necessarily providing for specific functions. In fact, it is not always possible to establish physical functions, for situations that may be related to the type, the state of conservation or integrity of the buildings or for particular situations linked to the urban or environmental context. Therefore also intangible functions are just as fundamental to consider talking about the reuse of the ruins.

From the analysis of literature and best practices, refer to the previous point, it is possible to identify some recurring uses and functions (also in relation to the different architectural typologies) that characterize the architecture of the Medieval matrix.

In most cases, the presence of several functions, more or less interconnected, is found within the same building. The choice of the poly-functionality makes it possible to expand the opportunities for using the monument, also according to the seasons. For example, a situation frequently repeated is the one in which the main function, permanent, is the museum, which is flanked by temporary or periodic functions, for cultural or recreational purposes too, such as setting up spaces for concerts or theatrical events. open. This choice also allows to reach different targets of public and expand the recreational offer of the monument.

The non-continuative and / or temporary functions also make it possible to generally carry out minimum adaptation interventions of the pre-existence, as the fittings and furnishings (stages, seats, tents, etc.) required are completely reversible, since they are assembled and reassembled when needed.



4.3.1. CULTURAL / RECREATIVE USE

The cultural function is the one most often used and the one that better responds to the criteria of authenticity and compatibility. The ruined site can return to play a role of reference for the social and cultural life of the community, but also becomes a point of tourist attraction. The most relevant functions are:

- **Archaeological park / site-museum**

Archaeological park means an area for the protection and enhancement of a context of archaeological cultural resources, for their importance and evidence not otherwise defensible and usable. An archaeological park exhibits artefacts revealed during excavation work. In order to preserve them and ensure that they are more visible, technical protection measures are necessary. Three examples can be quoted here: a permanent ruin secured by technical means and accessible to tourists as one of the important points on the route; a permanent ruin to which exhibition elements were added in the form of a lapidarium, or a museum section, in the preserved parts of its structure, with modifications reduced to the minimum, and without an expanded technical structure; a permanent ruin combined with an expanded museum function – this requires the adoption of new elements of technical infrastructure which did not exist earlier.

This use of ruined heritage is undoubtedly the most compatible in terms of space and function, because in fact it attributes to the pre-existence an exquisitely cultural and / or educational purpose, to be obtained with minimally invasive interventions, often only maintenance, and with the creation of appropriate teaching facilities. The ruin is made accessible to the public through the design and construction of routes and connections between the different places visited. The choice of this function should provide a precise museum program to allow the 'virtual visit' and the most appropriate ways to make it happen and make it constantly updated, with respect to both cultural needs and technological innovations. On the other hand, it is necessary that the design of the installation, even before fences, entrance or reception and refreshment services, provide for the structures and spaces to place teaching facilities with precise references to places and moments of the visit and therefore of use of the park.

For each archaeological park a visitor management plan is needed that takes into account all aspects: from the arrangement of the park with services, its coordination and its integration with a system of presentation centers and museums. These centers can facilitate the understanding of the site using various means: audiovisual, drawings, models, copies, casts, to illustrate the meaning of structures, objects and functions in the various stages of development. A presentation center can also provide an opportunity for the didactic reconstruction of the architectural structures out of the original place. An important part of an archaeological park consists of services for visitors, which must be placed in a discrete manner, without disturbing the integrity of the archaeological complex. The construction of new structures must be designed in current forms, but at a reasonable distance, leaving the necessary space and visibility to the original structures. Finally, it is preferable to create a transport system for visitors rather than allowing parking lots and services too close, or within the main places of the site.



Picture 24: Archeological Parc in Velia (Italy)



Picture 25: Experimental archaeology: reconstructed early medieval houses in Ireland

- **Museum / Permanent exhibitions**

The use of the ruin as a museum involves the design and preparation of spaces and rooms dedicated to all the functions that the museum institution needs for its proper functioning. In the case of ruins used for museum purposes, the theme of history and tradition of the territory are generally preferred.

Museum is a benefit of fruition, in the sense that it is available to the community in order to "feed its intellectual development". The museum is increasingly a multifunctional center active in conservation, research, documentation (with the presence of libraries and conference rooms), in the promotion. The latter aspect is also linked to the function of the museum as a means of enhancing, also in economic terms, the materials stored in it, also implemented by setting up sales points for books, catalogs, videos, design objects and gadgets. The museum also makes increasingly widespread use of advanced technologies: documentary and educational computer workstations allow interaction with the user; the internet sites of



the various institutions offer information services, access to databases relating to the exhibited materials, virtual reconstructions of the museum itself (virtual museum), with personalized visit paths. Particular attention is dedicated to children, followed by qualified operators, who are often dedicated special spaces and laboratories where they can express their impressions through drawing, recognizing and manipulating materials, applying or simulating techniques of execution and restoration, and covering educational periods civilization. Special facilities and programs for disabled visitors are usually planned.



Picture 26: Maritime Museum Maritime Museum, Las Palmas (Gran Canaria, Spagna)



Picture 27: Messner Museum in San Firmiano Castle (IT)

- **Location for cultural events**

In this case one or more spaces of the ruined site are intended to accommodate different types of cultural events or services, including: multimedia representations, temporary exhibitions, concerts and / or theatrical events (permanent or temporary), historical re-enactments, tasting of local food and wine products.



Picture 28: historical re-enactment in Castel Beseno (Italy)



- **Places for trekking / stages of cultural routes**

In this case the ruin does not have a material use of its own, but is inserted as a visit stage in a cultural network circuit. Some routes of great cultural importance at European level such as the Camino de Santiago de Compostela or the Via Francigena include buildings in ruins. The enjoyment of the ruined heritage is guaranteed, such as the relationship with landscape context.

In the specific case of reuse of town walls, the open spaces attached to them are of primary importance, so reuse means rethinking an active role also for these areas through the creation of urban and extra-urban parks that enclose or wed themselves within the built fabric, bicycle or pedestrian infrastructures or scenic walks.



Picture 29 The Hrastovlje church, Slovenia, on the walkig path along the hinterland of Istria



4.3.2. EDUCATIONAL / DIDACTIC USE

In this case the ruined site is used for training, and educational activities for schools (workshops, trips, guided tours) and at university level (visit to restoration sites, training on restoration techniques).



Picture 30: students visiting the restoration site of a Medieval site of Rocca Sillana (Italy)

4.3.3. COMMERCIAL USE

This type of function involves the use of spaces for commercial activities such as accommodation (hotels, bed and breakfast, etc.), catering (dinners, pic-nics, gatherings, refreshments, parties), wedding celebrations, spaces equipped to host seminars / conferences or for other commercial events. In this case, the management structure of the site sets quotas for the rental of spaces for commercial purposes.



Picture 31: Weddings, ruins at Cowdray, England

According to the kind of function, strong interventions might be necessary for expansion and redevelopment, and this may pose the risk of the loss of genuine values of the building. That's why an accurate feasibility and management plan is needed in order to respect the ruin as a cultural object.



4.3.4. RESIDENTIAL USE

In this case there is the conversion of the spaces for residential purposes carried out by private owners. It is a use which generally involves a partial reconstruction of the ruined site or the insertion of new volumes.



Picture 32: Astley Castle, Warwickshire, UK transformed into a house



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