

**” SAVING THE WOODEN CHURCH MONUMENT IN CRIVINA DE SUS.
THE ROLE OF THE ARCHITECT IN A MULTIDISCIPLINARY PROCESS”**

PhD thesis – Abstract

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The context in which the theme is proposed

In the European context, Romania has a significant number of wooden churches, historical monuments of architecture, most of which are in a precarious state of conservation.

Prior to 1989, heritage wood churches were periodically maintained with the help of specialized craft teams, led by Ministry of Culture¹ specialists, but lately there is no national strategy for their preservation.

The tradition of the old conservation school formed in the '60s,' 70s, when it was intervened according to the restoration principles² that made the wooden churches get in good shape to this day, has been lost.

Most recent restoration interventions are criticized for not respecting the **authenticity and integrity** of the monuments. Some common characteristics of these interventions can be specified: they are far too extensive (invasive), the unjustified and undocumented removal / replacement of some elements from the past of the churches, modifications of the architectural form, the use of reinforced concrete, the use of industrial processing techniques instead for the traditional ones, the introduction of the "Maramure details" regardless of the area and the character of the churches.

The consequences of these interventions, besides the fact that they can endanger wooden churches during the medium and long term, represent the canceling of the historical and cultural context behind these historical monuments. Thus, the identity of the monuments is irretrievably affected and, together with that, the identity of the communities to which these monuments belong, in a global context in which it is necessary to be aware of and to value the roots we have.

The positive examples are very few and insufficiently promoted, these failing to form a new school of conservation, with an approach by which the wooden churches are more carefully studied, and the interventions are justified, respecting their *authenticity* and *integrity* of the monuments.

The team later called *Biserici Înlemnite (Woodend Churches)*, which aimed to save the wooden church Cuvioasa Parascheva from Crivina de Sus (TM-II-mA-06214) that was evaluated in a precarious state of conservation from the beginning, in 2013.

It should be mentioned that the project started in 2013 in Crivina de Sus (Pietroasa

¹ Andreea Lazea, *Pentru o antropologie a patrimoniului și patrimonializării. Perspective asupra monumentelor istorice în România*, Lumen, Iași, 2002, p.136.

² Virgil Antonescu, „Restaurarea citorva Biserici d e Lemn din Maramureș”, în *Revista Monumentelor Istorice*, 1964, p.133-150.

commune, Timiș county) represents more than the conservation project of the wooden church and was initiated by a multidisciplinary team³, under the auspices of AsoP⁴, with the objective of studying the cultural landscape of the area. The studies were carried out between 2013-2019 in the form of summer multidisciplinary student workshops, coordinated by the team and by other invited specialists from different related fields.

A priority component of this project was the wooden church safeguarding, considered to be the central element of the cultural landscape. The team of volunteers⁵ who initiated the conservation process (2013-2019) has set itself the goal of becoming an **example of good practice** in this area of heritage. The concern that the approach to respect the authenticity and integrity of the monument has led to a **careful study of the problems, to a broad understanding of the needs and the value of the wooden church**, so that the future intervention will be justified, minimal, but complete, by which its value to be respected and why not, upgraded.

The team had **to manage the entire process**. The involvement consisted in organizing the summer workshops, fund collecting, identifying the craftsmen, specialists, providing materials, constantly monitoring the site, solving all the problems encountered, promoting and disseminating the approach. In most stages, the involvement was "side by side" with the craftsmen. All of these contributed to the understanding the whole process and the importance of each member in such a project.

Strictly regarding the coordination of the conservation project, me being responsible and being guided by the mentor of this project⁶ and supported at different stages by the multidisciplinary team of the project, composed of architects, landscape colleagues, respectively collaborators with specializations in other fields, craftsmen and students involved⁷.

The initial need of an inexperienced team, to acquire knowledge in the field of wooden church conservation, has led to a process becoming a **multidisciplinary conservation school**, where experts and competent craftsmen have been invited. The learning and experience gained had not only an impact on the team involved, but also on the students and participating volunteers, some of whom are working today on similar projects.

The long-term consequence of such efforts resulted in the initiation of a new school of conservation, which will train the specialists and craftsmen who are very scarce today in Romania.

The multidisciplinary, the premise of the project, was adopted in order to

³ Echipa inițială care a demarat proiectul a fost compusă din: Raluca Rusus (peisagist), Alexandru Ciobotă (peisagist), Andrei Condoroș (peisagist), Nicoleta Mușat (antropolog), Diana Belci (arhitect), Vladimir Obradovici (arhitect).

⁴ Asociația Peisagiștilor din România, Filiala Teritorială Vest (A.s.o.P.).

⁵ Echipa de management al demersului de salvagardare este compusă din: părintele paroh Ionel Cotocea, Raluca Rusu (peisagist), Alexandru Ciobotă (peisagist), Vladimir Obradovici (arhitect). Numărul celor care au contribuit la salvagardarea bisericii de lemn nu poate fi cuantificat cu precizie fără riscuri de omisiuni. Recent s-a realizat un bilanț care însumează 253 de persoane (voluntari, studenți, meșteri, specialiști, sponsori și binefăcători).

⁶ Echipa care a inițiat acest demers, îl consideră pe *Alexandru Baboș* (dr. arhitect, expert în patrimoniu) mentorul acestui proiect.

⁷ Echipa de colegi și colaboratori: Bogdan Ilieș (istoric), Diana Belci (arhitect), Bogdan Gogoci (arhitect), Mihai Moldovan (arhitect), Alexandru Ciobotă (peisagist), Alina Floca - Adăscăliței (peisagist), Milena Popa (arhitect), Livia Bucșa (biolog), Dorottya Makay (structurist), HARI József (structurist), BARTALIS Szilárd (structurist), Teodor O. Gheorghiu (arhitect), Eugen Vaida (arhitect), Raluca Munteanu (arhitect), Cornel Farcaș (structurist), Dragoș Dumitrescu (structurist), Cristian Floca (arheolog), Istvan Botar (dendrocronolog), Doina Mihăilescu (restaurator pictură), Maria Sbera (restaurator pictură), Ioana Rus (istoric de artă), Ovidiu Stoia (topograf), Adrian Galiciu (topograf), Radu Totorean (geotehnician), Benke István (expert structurist), Horia Dinică (inginer electrice), Nicolae Toader (meșter dulgher), Ioan Cioară (meșter dulgher), Florin Lăzărescu (meșter dulgher) și studenții participanți la atelierile de vară de la Crivina de Sus în perioada 2013-2019.

understand the monument and its context from many points of view and thus obtaining a holistic image on the subject. The initial motivation, according to which, understanding from as many perspectives as possible the problems and values of the wooden church, will reduce the risks of unjustified interventions on the monument, has proved decisive for the quality of the result.

The theme of this work is the research from the coordinating architect perspective of the Crivina de Sus wooden church conservating process, as a multidisciplinary complex approach.

The reason for choosing this theme is argued by the present context of the Romanian wooden churches conservation, where there is a great need for models of good practice, the sharing of the acquired experiences and their critical discussion, in order to form a new school of conservation, adapted to the current political and economic context.

The stage of research of this subject in our country is limited, there are very few studies and publications on the conservation of wooden churches, compared to the need given by the large number of monuments, their precarious state of preservation and the defective interventions in the last period.

Another argument is the long-term impact of the research on this field, only through the exchange of experience and through the critical dialogue of many such examples, a new school of wooden church conservation in Romania can be founded.

The purpose of the thesis is that the experience and the lessons learned in the multidisciplinary process from Crivina de Sus, viewed from the point of view of the coordinating architect, can be used in other similar projects.

The questions to be answered in this paper are:

- *What is the importance of multidisciplinary in a conservation project of a wooden monument church, from the perspective of the architect - coordinator?*
- *How relevant is the case study from Crivina de Sus for the preservation of the wooden churches in Romania and how can the experience gained in a good management of similar projects help?*
- *What is the role of the architect - coordinator in the management of this multidisciplinary process of preservation of a historical monument, what is the mechanism of this approach and what are the challenges?*

The research methodology for obtaining the answers to the previously asked questions has been followed: within the presented case study the multidisciplinary process was followed within each stage of the project: preliminary evaluation, studies, project implementation, conservation intervention and monitoring.

During these stages it starts with the presentation of the general situation (for example the role of a study or a stage within the project), then they are exemplified by the case study, using the most relevant situations. Conclusions are drawn and are presented at the end of the paper.

The perspective from which this process is critically judged is that of the architect - coordinator.

The thesis is structured in six chapters, the first three being introductory chapters for both the research topic and the historical and current context of the wooden churches. Chapter

four is dedicated to the case study in which the questions from which the thesis starts are investigated according to the proposed methodology. In chapter five the conclusions are drawn and in the last chapter the consequences of the thesis and of the multidisciplinary approach from Crivina de Sus are presented.

Chapter 1. Introduction

The initial chapter of the paper presents the current context of the wooden churches in Romania, the conditions that led to the beginning of the request from Crivina de Sus, the argument of choosing the research topic, the questions to which the thesis would answer. The methodology used for the research of the subject is specified.

The limited stage of the research of the multidisciplinary processes in the conservation of wooden churches is one of the arguments for choosing this theme.

Also, the choice of using certain terms in the thesis is argued.

The structure of the thesis is presented thematically, in chapters and subchapters.

Chapter 2. An introduction to the architecture of wooden churches

In this chapter an introduction to the little known topic of wooden churches is sought. The subject is viewed from a historical and architectural perspective on the scale of Europe, Romania and Banat. This chapter is based on sources from the research works of the established personalities in the field of wooden churches in Europe and in our country.

Most of the European continent had hosted in the past cultures that have built their wood habitat. Starting with the Middle Ages, for reasons of durability and representativeness, the wall architecture gradually replaces the wooden one and with it the culture behind this material was lost. Within the wooden architecture, the churches represent the excellence of this tradition, reflecting the respective societies, their values and their continuity over time. Today, a very small percentage of the old wooden churches has been preserved, which could be protected together with the historical patrimonial monumental concept.

The sources from the early medieval period (before the XI-XII centuries) show that the ecclesiastical architecture was first of all made of wood in most of Europe⁸. In the context of the frequent wars in which the wooden buildings were vulnerable to fires and the creation of new state formations with representational needs, the wooden churches are gradually replaced by stone ones.

However, there are still areas in Europe where this change has taken place more slowly or not at all, such as Scandinavia, Central and Eastern Europe and Russia⁹. The widespread theory today explains the transition from wood to stone, because stone was considered a material superior to wood. An alternative point of view, suggests that wood and stone were chosen as materials and because of their symbolism (permanence / ephemerality). Archaeological research throughout Europe has shown that many stone churches were built over an older wooden church¹⁰.

The researchers of the European wooden churches are unanimous in their opinion that these have evolved from the old traditional houses, over which certain influences and innovations acquired over time have overlapped. In other words it is possible that the first churches were even the houses of pagan people or temples. In time, for worship reasons, for needs of symbolic and institutional representation, distinctive elements such as apses, specific planimetries, altars, iconostasis, turrets, vaults, portals, interior painting appeared¹¹.

⁸ Claus Ahrens, *op.cit.*, p.177.

⁹ Evgeny Khodakovsky și Siri Skjold Lexau, *Historic Wooden Architecture in Europe and Russia, Evidence, Study and Restoration*, ed. Birkhäuser, Basel, 2016, p.10.

¹⁰ Claus Ahrens, *op.cit.*, p.178-179.

¹¹ Joby Patterson, *Wooden Churches of the Carpathians: A Comparative Study*, Columbia University Press, New York, 2001, p.60.

The carpentry of the wooden churches were specialized, constituted in itinerant teams, and there were exchanges of knowledge between the different schools, where even systems of measurement and proportion were used, documents were discovered that attest the existence of carpentry guilds from the beginning of the 15th century¹².

The situation is not different on the Romanian territory, where the architecture of the wooden churches was present long before the oldest churches preserved until today¹³.

In many regions, the wooden architecture coexisted with the one of stone, influencing each other. The higher status acquired during the time of the wall architecture, caused the craftsmen to assume certain features of it in the wooden architecture¹⁴. It was written about the influences of the Gothic (Western) church architecture, the towers of the wooden churches in Maramureș and about the influence of the Byzantine and Gothic architecture on the architecture of the wooden churches of Moldavia, Muntenia and Oltenia which, once assimilated, produced distinct styles¹⁵.

There are four types of wooden church structures identified in Romania. The blockbau churches are the most numerous and belong to a tradition widely used in Europe. The fachwerk churches and the fork churches are much rarer, and the churches of the excavated ones unfortunately disappeared from the south of the country at the beginning of the 20th century. Most fachwerk churches are found in the west of the country (ca. 12-13), three in Moldavia and one in Bessarabia. Several forks churches still remain in Dobrogea. Fachwerk and fork churches are a rarity in Europe today¹⁶.

The planimetry of the Romanian wooden churches respects the characteristic of the Eastern churches through the tripartite plan (divided into three successive spaces), according to the Byzantine tradition: the pronaos (nartex), the naos (church) and the altar¹⁷. In addition, the porch (porch) may also appear. These areas have different functions, starting with the liturgical one, but also hosting other community activities.

From a symbolic point of view, wooden churches embody Heavenly Jerusalem through the proportions and appearance of the naos, called in the popular language "church". The other spaces: the altar, the tent (the pronaos), the porch and the tower are only extensions that appeared over time, on the longitudinal axis E-V, of certain symbolic functions of the church. The vault or dome ("the sky of the church" or "the ceremony") signifies the heavenly world and contributes to the symbolic, cubic proportion of the nave. "Smooth" pipes used only in churches have also, been a symbolic distinction between domestic and sacred architecture in the past¹⁸.

The mural painting in the wooden churches has an educational role in the Christian morality and doctrine of the parishioners, a sacred (symbolic) role of the worship space and an aesthetic role by which the church is transformed into a *priceless ornament*¹⁹. Like

¹² Robert M. Kunkel, „Structural Questions Involving the Oldest Timber Churches of the Carpathian Mountain Region”, în *RESCUING THE HIDDEN EUROPEAN WOODEN CHURCHES HERITAGE*, Free Books S.r.l., Città di Castello (PG) Italia, 2006, p.10.

¹³ Ioana Cristache -Panait, „Valoarea Istorică a Bisericii De Lemn”, în *Revista Monumentelor Istorice*, Anul LXI, nr. 2, 1992, p. 92-99.

¹⁴ Alexandru Baboș, op.cit.

https://ro.wikipedia.org/wiki/Biserici_de_lemn_din_România [accesat la 02.12.2019].

¹⁵ Romulus Zamfir, *Arhitectura Populară de Lemn în context European*, teză de doctorat, Universitatea „Lucian Blaga” Sibiu, Sibiu, 2007, p.3.

¹⁶ Alexandru Baboș, op.cit.

https://ro.wikipedia.org/wiki/Biserici_de_lemn_din_România [accesat la 02.12.2019].

¹⁷ David Roden Bruxton, op.cit., p.41-42.

¹⁸ Alexandru Baboș, *Tracing a Sacred Building Tradition. Wooden Churches, Carpenters and Founders in Maramureș until the turn of the 18th Century*, ed. DigitalPrint AB, Norrköping, Suedia, 2004, p.125.

¹⁹ Alexandru Baboș, „Mărturii istorice adunate în biserica de lemn din Oncești cu rezonanțe în arhitectura, arta și limba Țării Maramureșului”, în *Acta Musei Maramorosiensis*, Muzeul Maramureșului, 2019, p.7.

architecture, painting of wooden churches, it occupies a well established place in the historical trends of European culture.

Similar to the situation on a larger scale in Europe and Romania, in Banat there is only a small part of the total of wooden churches about whose information has been found since the middle ages. The main causes of their disappearance are attributed to the fragile nature of wood and human causes, among which, the Ottoman occupation (1552-1716), the Austro-Turkish war (1787-1792). Under the Habsburg administration, the territory of the freshly taken Banat from the Ottomans was subjected to a broad systematization process, to become a profitable area for the new power. The systematization took place at the scale of the whole territory, being planned a new network of villages, agricultural territories and pastures. The new villages were planned according to predefined models and the existing ones were systematized according to the settlement rules²⁰. In many cases the Romanian villages were relocated, in these situations the wooden church either moved with the village or a new masonry was built, following the model of the baroque churches. Until the beginning of the 19th century, wooden churches predominate in Banat, and then those of masonry begin to take their place²¹. With the economic development of the Romanian communities in the plain agricultural area, the process of replacing the wooden churches by the masonry ones began and was considered a sign of prosperity. When a community gave up the old wooden church for the construction of a new one in the masonry, the old one was sold or given to another poorer village²².

From the point of view of the typologies of the wooden churches in Banat, out of the 31 preserved wooden churches, most have a polygonal unretracted altar with three or five sides²³.

One of the peculiarities of the Banat wooden churches are the few ones built in the Fachwerk structural system. In other areas of the country there are very few churches made in this constructive system, which may be unique in Europe²⁴.

Another peculiarity of the Banat wooden churches is their external plastering sometimes found inside. This was a consequence of the influence of the masonry churches during the Habsburg administration, but also a consequence of the prohibition to build wood, starting with the eighteenth century. By plastering the wooden churches, the Romanian communities tried to imitate the appearance of a wall church.

The towers and the helmets of the towers, often copy through the bulbs used, the towers of the baroque wall churches, built throughout Banat by the Habsburg administration, these being present in all the wooden churches.

The first painted elements of the Banat wooden churches were the iconostasis (beginning of the 18th century) with a painting having the influence of the Brancovanian style. The full or partial mural painting appears later (late 18th - mid 19th century) in a few churches in Banat²⁵, being a synthesis between local tradition (found in Arad and Bihor) and western influences.

²⁰ Anton Tafferner, *Quellenbuch Zur Donauschwabischen Geschichte Impopulations – Haupt – Instruction fur das Banat 1772*, Buch und Kunst Klepperhaus, Stuttgart, 1978, p.251.

²¹ Nicolae Săcară, *Bisericile de Lemn dispărute din Banat*, Editura Excelsior Art, 2002, p. 7-12.

²² Ioana Cristache - Panait și Florica Dimitriu, *op. cit.*, p. 551.

²³ Biserici cu altar nedecroșat, conform Ionei Cristache – Panait și Florica Dimitriu: Ohabîța (dispărută), Crivobara, Hezeriș, Căpăt, Ersig, Julița, Corbești, Groșii Noi, Roșia Nouă, Românești, Jupânești, Margina, Bătești, Zolt, Seliște, Troaș, Lucareț, Pojoga.

²⁴ Alexandru Baboș, *op.cit.*

https://ro.wikipedia.org/wiki/Biserici_de_lemn_din_România [accesat la 02.12.2019].

²⁵ Dorina Sabina Pârvulescu, *Pictura Biseriilor de Lemn din Banat*, Editura Mirton, Timișoara, 2003, p. 5-39, *Bisericile din Banat cu pictură murală parțială sau integrală: Dragomirești, Hezeriș, Căpăt, Groși, Zolt, Povergina (arsă), Bătești, Curtea, Poieni, Margina, Topla, Dubești, Românești, Pietroasa și Iersig.*

Chapter 3. *The current situation of the wooden churches in Romania, registered in the List of Historical Monuments*

In the first subchapter, the influence over time of heritage policies on the wooden churches located in the present territory of Romania is sought. The way in which the wooden churches have been preserved is also a consequence of the effect of the heritage policies.

The second subchapter presents the currently available data on the number and conservation status of wooden churches.

Statistical data regarding the conservation status of historical architectural monuments (in general) indicates that about 70% of them have an unknown conservation status, and 12% are in mediocre, collapsed and (pre) collapsed state and require urgent interventions²⁶. Regarding the wooden churches at a national level, no statistical data were found regarding the conservation status

In the second half of the chapter, the importance of wooden churches, both as architectural monuments of cultural value, as connection elements between ancestors and community, but also as buildings with real cultural, scientific and economic values for the community, is encountered.

However, at present, the value conferred on wooden churches is reflected in the way the state, the churches as institutions, the surrounding communities and society in general relate to them. It can be said that today's situation of heritage wood churches is one that has never been found in our history. The craftsmen that would be needed to preserve this heritage are no longer here, there is no national strategy regarding the wooden churches. The number, the state of conservation and their value is not known, in order to be able to make a strategy and a prioritization. The last period interventions are few in number and largely weak in quality, with "mutilating" effects on the authenticity and integrity of the monuments. Few positive examples come from the private area, initiatives that are limited in resources and too little promoted.

Today the status of the wooden churches has remained unclear, remaining "between", being protected as architectural monuments and nobody assuming this, between being considered heritage and the local communities that do not want them, being "passed" between the owners (Churches) and State (Ministry of Culture).

If, at this moment of compulsion no action will be taken to save them, even if the future generations, through education, will seek to find their roots, it will be too late, at least for the wooden churches. In Romania they have been preserved among the most wooden churches in Europe²⁷, which should make us responsible as keepers of a valuable heritage for future generations.

In the last sub-chapter there are briefly presented some case studies from the last period relevant to the current context and to the approach from Crivina de Sus, investigated in the next chapter. These case studies were chosen to understand the characteristics of the old restoration school of the 1960s, 1970s, which today has been lost as it can be seen in the contemporary interventions. These present interventions were represented by the "restoration" of the seven wooden churches in the Făget area between 2012-2015, whose negative features were highlighted.

²⁶ Conform datelor din *Strategia Sectorială în Domeniul Culturii și Patrimoniului Național pentru perioada 2014-2020* a Ministerului Culturii, p.58-61, http://www.culturadata.ro/wp-content/uploads/2014/05/STRATEGIA_SECTORIALA.pdf, [accesat la 15.12.2019].

²⁷ Mihaela Mănilă, „Patrimoniul religios, un element important în crearea unei identități a județului Vrancea”, în *Revista de turism / Journal of tourism*, Universitatea „Ștefan cel Mare”, Suceava, 2011.

The last case study is the reconstruction of the Södra Råda church in Sweden²⁸, whose principles influenced the conservation project of the wooden church from Crivina de Sus.

Chapter 4. Case study: St. Parascheva church in Crivina de Sus

This chapter is based on the experience gained during the conservation effort. Thus, the aim was to formulate answers to the questions specified initially through the reality of the realities encountered during the conservation of the wooden church in Crivina de Sus.

The first sub-chapter describes the context of starting the project from Crivina de Sus and the way in which multidisciplinary has become the dominant principle of this approach.

In order to obtain an overview of the Crivina de Sus approach, the history of the conservation process is chronologically presented, starting with the main stages and continuing with events around the wooden church (2013-2019).

The next sub-chapters follow one another in the stage order of a conservation / restoration project in which the thesis questions (importance of multidisciplinary and the role of the architect in managing this process) are investigated, being concluded through the critical perspective of the coordinating architect.

In the *Preliminary Assessment*, the importance of this first stage is presented in the light of the international principles of conservation and of some consecrated studies on this subject. It is exemplified how this stage was realized in the case of the project from Crivina de Sus.

In the subchapter *Multidisciplinary Study* is presented the importance of this stage (through documentation of established sources). The areas involved in the Crivina de Sus project (multidisciplinary team of studies) are listed, being described how these disciplines contributed to the understanding of the subject and the methodology used in the investigations carried out. The second part of the subchapters describes how these studies were conducted, their results, the importance for the project and the relationships with other disciplines involved.

Within the subchapter *The Conservation Project*, the disciplines involved in the project, their role and the importance of multidisciplinary collaboration for the future intervention are presented. The first part presents the international documents and the conservation principles that were the basis of the project. In the second part of the subchapter the most relevant particular situations of the project and the role of multidisciplinary collaboration in defining the problems are presented, weighing the options and taking intervention decisions.

In the first part of the subchapter *Conservation Interventions*, we deal with the general aspects and conditions (valid today in Romania) of a conservation site of a wooden church, identified through the experience gained in the project from Crivina de Sus. The second part demonstrates the importance and the role of the multidisciplinary involvement in this phase of the project, by exemplifying the way of collaboration between the different specialties within the main stages of the site.

The Monitoring sub-chapter presents the importance of this stage and the way it was started in Crivina de Sus and what are the next steps for its accomplishment.

Chapter 5. Conclusions

In this chapter the answers to the initial questions are formulated, at the same time representing the main conclusions of the multidisciplinary process of the St. Parascheva wooden church conservation in Crivina de Sus, from the perspective of the architect who

²⁸ Gunnar Almevik și Karl-Magnus Melin, „Reconstruction in the Ashes of the Medieval Wooden Church of Södra Råda”, în *Traditional Craft Skills as a Source of Historical Knowledge*, Mirator 16:1, 2015, p.72-102.

coordinated this project. Some information from the chapter dedicated to the case study (chapter 4) has been resumed, considering the group presentation of the important conclusions, in order to obtain an overview of the approach.

What is the importance of multidisciplinary in a conservation project of a wooden monument church, from the perspective of the architect - coordinator?

A multidisciplinary approach respects the complexity of the values of a wooden church and the cultural landscape of which it is part, by **facilitating a holistic understanding** on the subject and thus constitutes the **basis for intervention decisions justified by the real needs of the monument**.

Through the dialogue and the process of multidisciplinary research, the result is not strictly the sum of the results of each discipline, but it is more than that. **The exchange of visions favors ideas, new clues and new perspectives for research and interpretation of results.**

In all phases of a conservation project, multidisciplinary collaboration is needed.

By involving the specialists from the **preliminary assessment** phase, a realistic general picture is obtained about the monument, in terms of its value and state of preservation. This helps to carefully plan for the authenticity of the monument, the next stages of the project.

The multidisciplinary studies on the monument and its context, constitute the basis for the realization of a design theme in full knowledge of the case, for the future project and for the future conservation intervention. A broad understanding reduces the risks of incomplete or unjustified intervention decisions.

Within the **conservation project**, the intervention decisions are made, in relation to the international principles of conservation and the particular needs of the monument understood in the study phase, through consultation with the multidisciplinary team.

However careful the conservation project may have been achieved, unforeseen questions and situations always arise in the **intervention phase**. These can be answered with the help of consulting competent specialists in the respective situation and by resuming the conservation process (evaluation - study - proposal - intervention).

During the **monitoring phase**, the information tracked over time, must be analyzed by the specialists approved in those subjects.

How relevant is the case study from Crivina de Sus for the preservation of the wooden churches in Romania and how can the experience gained in a good management of similar projects help?

In the present context, the positive examples are few and insufficiently promoted, as it is necessary to disseminate as many **models of good practice** for the development in the field of wood churches heritage.

The project started with the enthusiasm of a team that had no experience in this subject, but who wanted to save the wooden church, and was transformed (for seven years) into a true **conservation school** during which the whole team and other participants in the workshops (students and volunteers) had learned.

The multidisciplinary approach was characterized by a **participatory spirit of volunteering** and **an equal status** among all participants, the **openness to experiment** in the study of the church, to find **innovative solutions** adapted to the monument and the **dissemination of results**. The whole process has been guided by well-known personalities and specialists in this field.

During the seven years of its development, the project from Crivina de Sus had as a priority **respect for the authenticity and integrity of the monument**. A priority was the understanding of its stages of evolution (the testimony of the continuity of its use) by different methods and the preservation of the monument by highlighting them. The project proposed the strictly necessary interventions for the conservation of the church, having as its basic principle the **reversibility** (starting with the protection scaffolding and until the interventions on the church and the site).

The perpetuation of the traditional craft (eg. the manual making of the shingles, the carving of the elements replaced by the security and the bard, the plastering and paving made by local techniques, etc.) and **the use of local and sustainable materials** (wood, stone and earth), was another purpose of the project.

The involvement of the local community in the conservation process and the sharing of the respectable attitude towards the wooden church (regarded as an architectural monument), were a priority.

Another feature of the project was **the transparent nature of the entire process** and the information through the media and the Internet by the interested parties in the progress of the work.

Therefore, if **the dissemination** (by as many ways) succeeds, the example of Crivina de Sus comes at an opportune moment in the deficient context of the wooden churches conservation in Romania.

This thesis **highlights the steps taken, accompanied by concrete examples** during the conservation process and the conclusions reached, regarding each stage of the project and the multidisciplinary way of working.

Critical thinking about the whole process, including limitations, can help in guiding other similar steps and avoid shortcomings, within the project from Crivina de Sus.

What is the role of the architect - coordinator in the management of this multidisciplinary process of preservation of a historical monument, what is the mechanism of this approach and what are the challenges?

If the architect is the project coordinator (there are examples in which other professions have taken on this mission) his role can be considered as the **"manager"** of the project and the **"doctor"** of the monument.

He **manages the multidisciplinary process**, he knows the role and importance of the other specialties that he values in the conservation project, in order to acquire a holistic image on the subject and thus facilitate justified answers to the needs of the monument.

It **"weighs" the risks and consequences** of possible strategies and **assumes the most appropriate conservation decisions** (in order to preserve the authenticity of the monument), fully aware of the cause.

The conclusions for each phase of the conservation process of the wooden church from Crivina de Sus are presented (*Preliminary evaluation, Multidisciplinary studies, Conservation project, Conservation intervention, Final report, Monitoring and Promotion*), extracted from chapter 4, dedicated to the study of case.

In the subchapter *General identification problems* are listed the situations and constraints encountered during wooden churches conservation, from the perspective of Crivina de Sus. Although some of these problems were mentioned in different parts of the paper, it was considered important to list them in order to outline a general image.

The last subchapter mentions the *limitations* of the Crivina de Sus project, which is considered useful information for other similar approaches.

Chapter 6. *Consequences and directions for further research*

In this last chapter there are presented the consequences of the Crivina de Sus approach and implicitly of this work, as well as the possible directions for further research identified through the accumulated experience and this thesis.

The effect of the conservation school in Crivina de Sus should be reflected not only on the wooden church in this locality but also on other historical monuments in a similar state. An already visible effect is the fact that some of the students participating in the workshops in Crivina de Sus, are working today on similar projects, involved architects have started safeguarding actions and some collaborators who did not get involved with the subject, today collaborate with others. within conservation work. At the same time the craftsmen who worked in Crivina de Sus are looking to get involved in similar actions.

If resources and interest were found for such initiatives to be started and maintained active in different areas of the country, that national conservation school could be founded, by which to train the specialists and craftsmen needed, for the preservation of wooden churches.

Debating and sharing the experiences of those who started and participated in similar projects can bring a wealth of information and introduce the critical component needed for a conservation school.

The involvement of the academic environment is desirable because, under an institutional "umbrella", these approaches gain another scope and another openness, being introduced also the scientific, research component, which is needed.

The promotion and dissemination of the results is essential to raise awareness of the heritage value and to increase knowledge in this subject, both among local communities, the general public, the Church as an institution and in the academic and scientific environment.

The same can be said about the consequences of multidisciplinary studies.

Although their purpose was to understand the problems, needs and value of the church, for the purpose of proper preservation, they also brought a lot of new, information. Through the multidisciplinary collaboration, new perspectives were discovered, enriching the perspectives of understanding the topics, proving that the result of a multidisciplinary process is more than the sum of the conclusions of the disciplines involved.

Some findings are not limited to this monument but speak of a wider historical context, little researched but very interesting, or about technical, constructive solutions that have not yet been studied.

The valorization of the craft was another component of the attempt to conserve the church from Crivina de Sus. It was intended that the interventions on the old elements of the church, be done with the same crafting techniques, by the craftsmen with the necessary experience.

In addition to the purpose of some valorizing interventions for the monument, the aim was to document the traditional knowledge and the craft process, as a testimony of an almost extinct intangible heritage. For the sustainability of the project, young craftsmen took part in the process, so that this knowledge would remain alive and could be transmitted further to other conservation sites.

From the Crivina de Sus experience it has been noticed that this type of approach to conservation projects represents good opportunities to support and perpetuate the tradition of the immaterial, local heritage.

The project team from Crivina de Sus was accepted and received by the **local**

community, and its members supported the conservation effort at key moments.

With the conservation initiative comes the opportunity for the members of the community to become more aware of the value of the edifice they hold, including the young people in the community, in the care of which these monuments will arrive at some point.

For sustainability, the economic impact of conservation it is important to capitalize on within the community, both in the involvement of its members in the yard and subsequently, by supporting them in the preparation of a minimal touristic infrastructure, adapted to the place.

The economic consequences of the Crivina de Sus project should have an impact among the donors. From the outset, the aim was to demonstrate the real costs of such a conservation project. The budget of the project was made up of some funding obtained through the AsoP effort, sponsorships, volunteering and support of the Banat Metropolis.

Compared to "mutilating" restoration projects, carried out on public money, the result was an expected one, the costs being well below the budgets spent with other similar situations.

It is also important the way that this money was spent in Crivina de Sus, most of the budget having as beneficiaries in the trades, in order to encourage the perpetuation of the traditional craft, which is the biggest problem at the moment in the area of heritage preservation. .

Consequently, if the huge amounts spent on such projects were judiciously used, with the real purpose of preserving monuments, training and encouraging craftsmen, many more such projects could be realized and the results would become sustainable in the long run.

As shown in the thesis, the study of heritage wood churches needs more attention. In this regard, the project from Crivina de Sus opened up **new research directions**, both for the subject in question and for the field of wooden churches in general.

For example, the discoveries (in May 2019) of the biblical scenes and of the pisani painted on the plank, with all the historical context that they revealed, opened a new stage in the research of the monument history and of the historical period in which the Crivina de Sus church was built. In this regard, first steps will be taken to look for information about the other churches founded by the pope Daniil and to check if some of them have been preserved. A comparative study can bring new information about paintings, crafts, founders, the socio-cultural context, etc.

The discovery of the improvement of the founding ground, achieved before the construction of the church, a situation found also in the church in Căpăt (Timiș county), opens another direction of **research on the types of foundations of wooden churches**, a topic not researched until today.

The problem of the historical evolution of the wooden church covers (in different areas) is another topic of great importance, insufficiently researched. Evidence such as the traces of the old links arranged at a great pace (ca. 42-45 cm), found in other wooden churches in Banat, may indicate in the past the use of large shingles (80-90 cm) placed in two layers, or laid in a single layer or even to a straw covering.

It is planned to **publish the results** of the Crivina de Sus church conservation effort of from a multidisciplinary perspective, of all those who participated in this process.

The next steps of my personal involvement in the field of wooden church conservation are represented by the conservation project of the wooden church in Căpăt (Timiș county) that is currently in progress. Another intention is the involvement in the restoration project of the church set on fire in 2015 in Povergina (Timiș County), which is

intended to be a continuation, as a restoration school, of the Crivina de Sus project.

The problem has been often raised (even in this thesis) if a **methodology** should not be developed regarding a conservation project for a wooden church?

Following the request from Crivina de Sus it was concluded that each case has its **individuality** and its **particularities**. Applying a methodology would mean limiting the experimental side and limiting the introduction of new elements in the conservation process.

An important step would be the scientific debate on the topic of wood church conservation and especially the sharing of experiences, to some examples of good practice in recent years. These could in time form a **new heritage school of conservation** of wooden churches in Romania.

The annex is an extract from the architectural memory of the conservation project of the St. Parascheva wooden church in Crivina de Sus. In order to obtain an overview of all the measures provided for, in the conservation project, it was considered useful to present this synthesis.

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